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Adobe Lightroom

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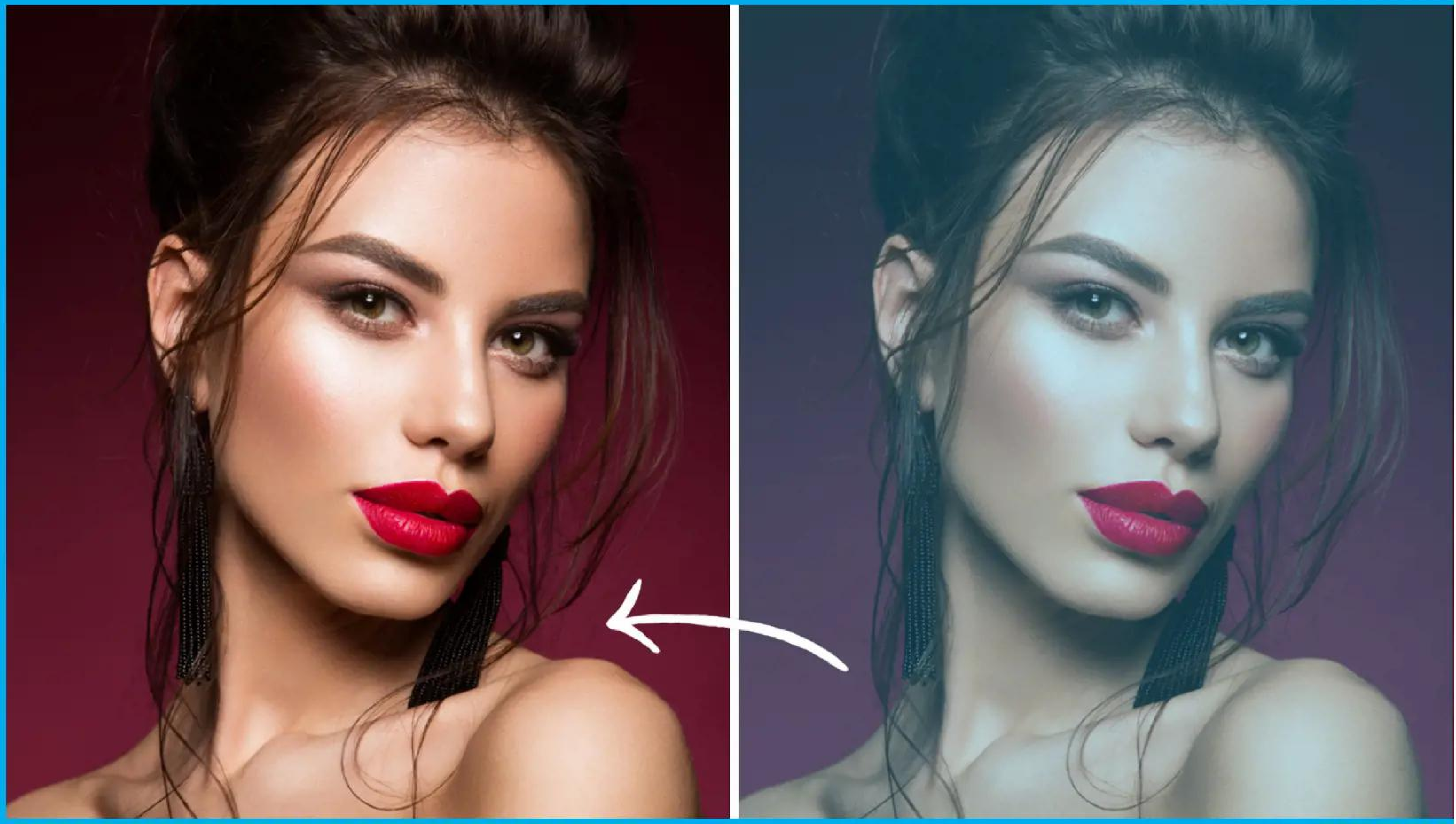

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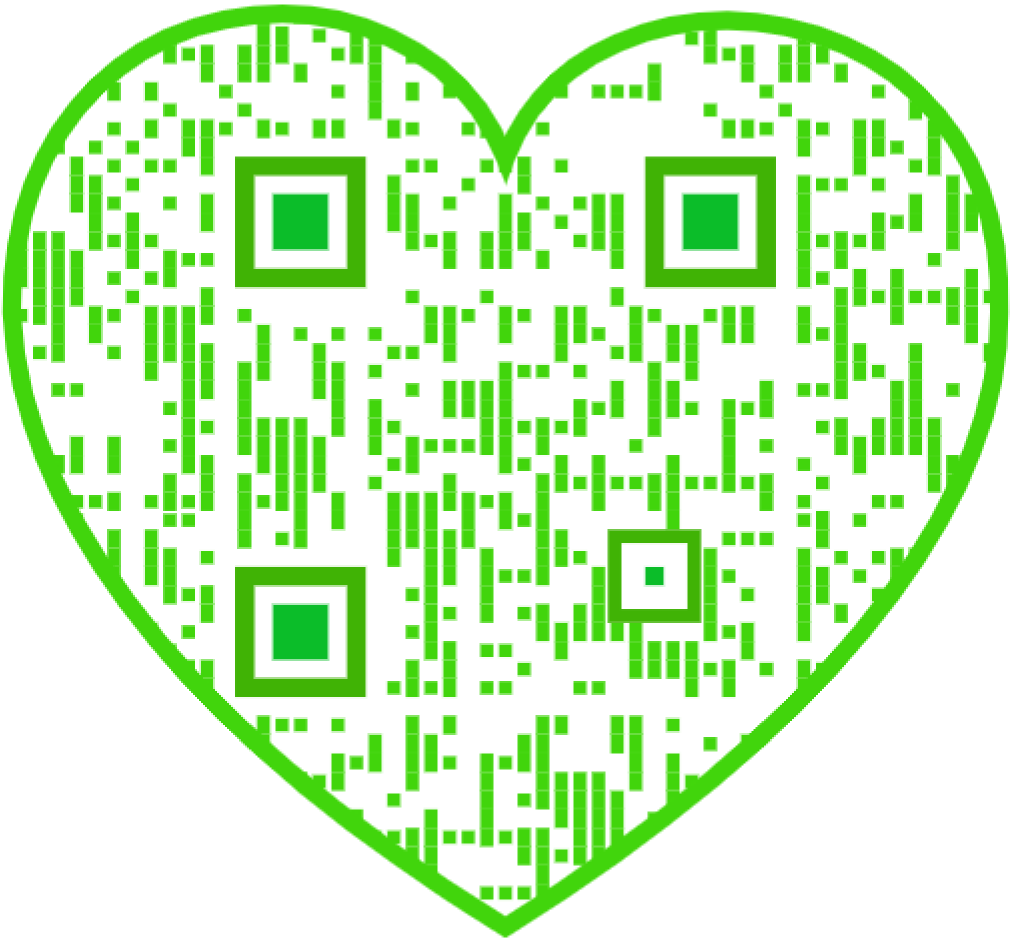

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Papercut's

Adobe Lightroom

USER MANUAL

Welcome to one of the most powerful photo processing programs around!

Adobe Photoshop Lightroom is a powerful and feature packed photo processor and image organiser designed to help photographers shoot, catalogue, edit, print and publish their images. In this guide we take you through every aspect of using the desktop focused Photoshop Lightroom Classic CC, including processing, printing and publishing your finished photographs. We also introduce you to the new Lightroom CC, which is a cloud based photo service that takes the essential tools you are used to using in the desktop version and gives you a mobile focused version that is still packed with the powerful features and tools that you would come to expect from such a popular classleading program. Whether you want to use the classic desktop version or prefer to use the mobile cloud based software, we're here to show you how you can make your photos look amazing!

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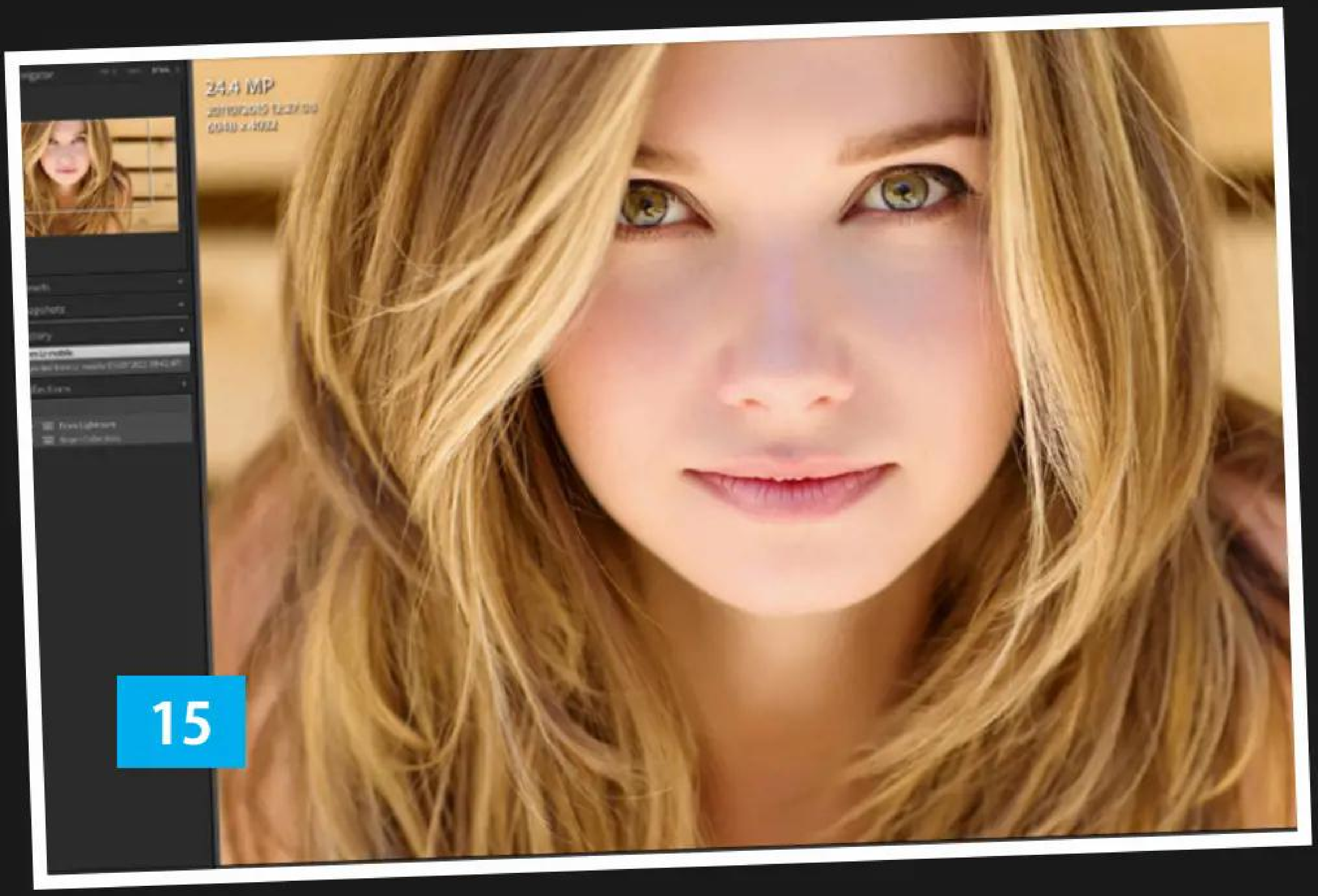
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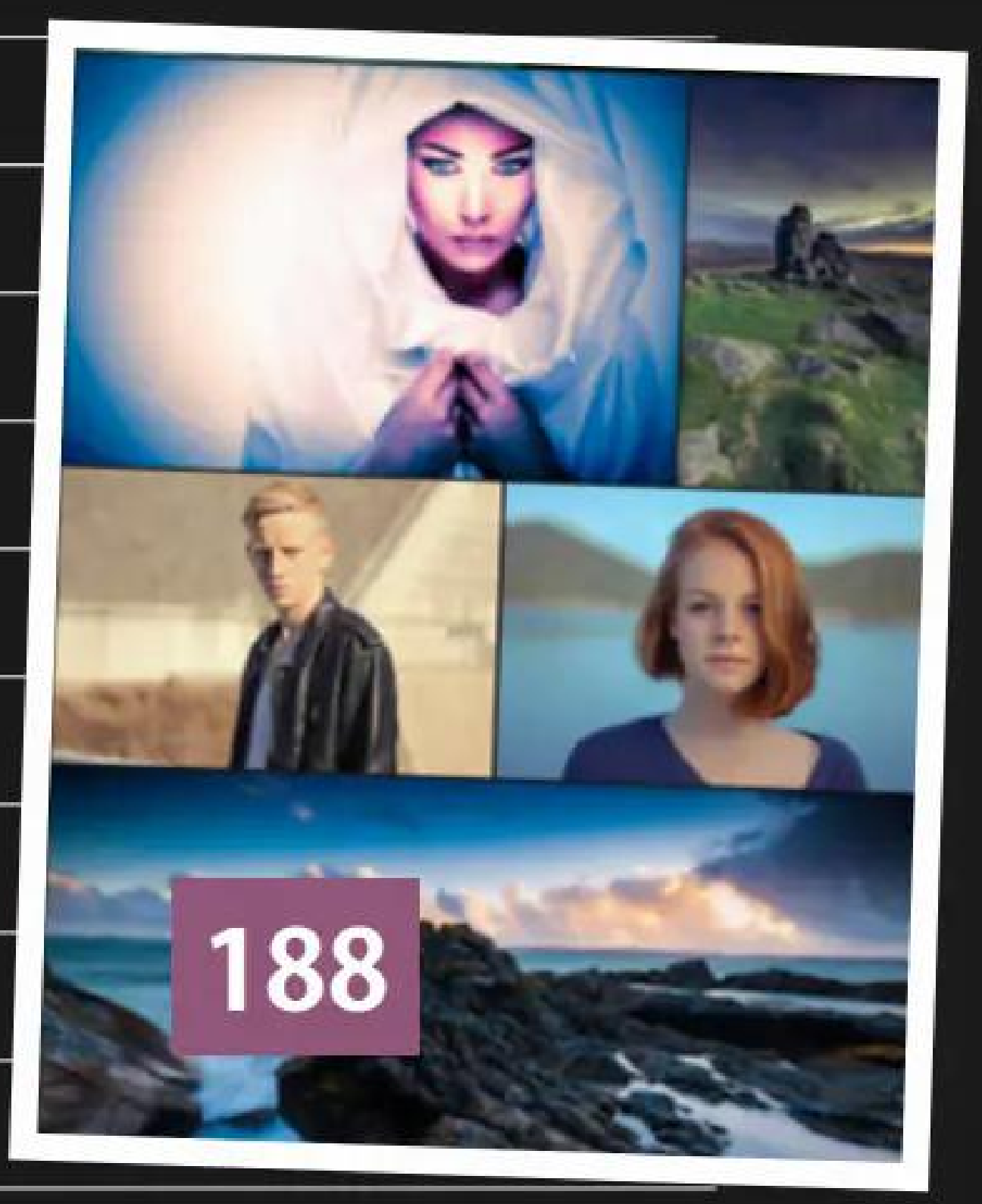

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Lightroom Tips and Tricks

We know that Lightroom, in its various forms, is a vast and multi-faceted tool. It's no surprise then that there are any number of hidden tricks and tips, that can expand and enhance your workflow experience. We have a few tricks we can share with you to help you on your way. They are very simple, but as you may have already surmised when using Lightroom, the simple ones are often the most useful and the most powerful.

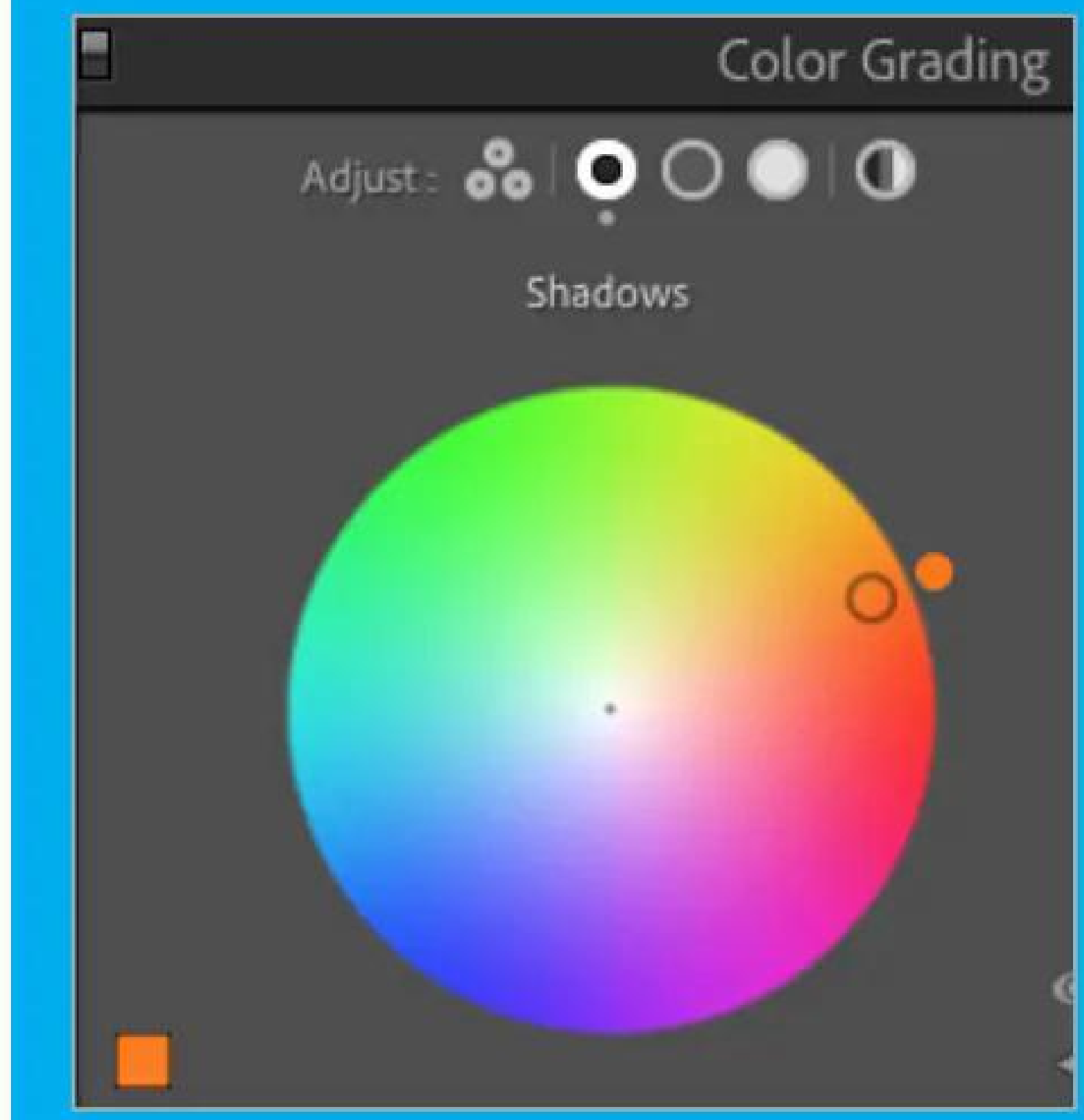
Do More With Masking

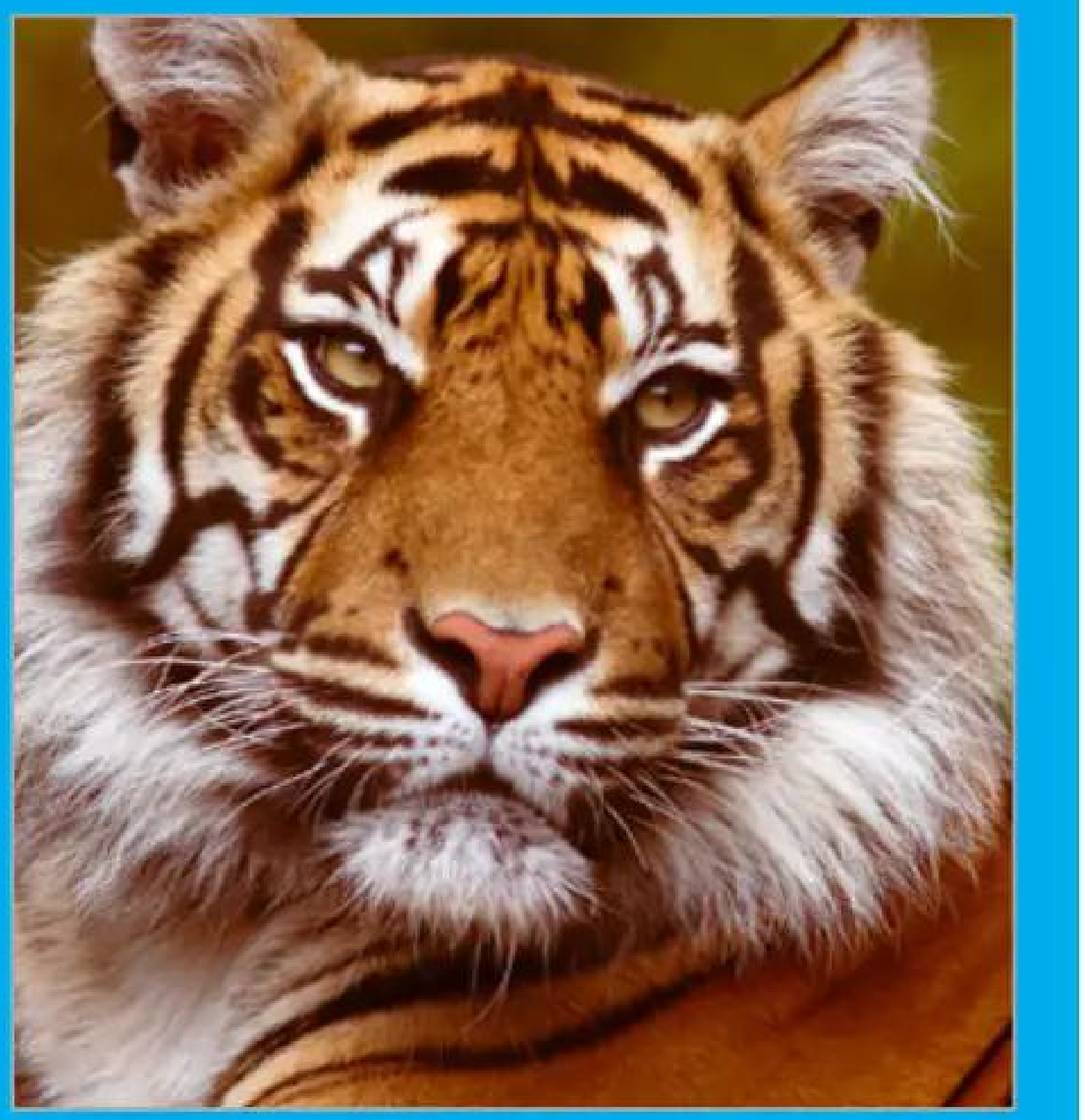
With the most recent update of Lightroom Classic and Lightroom to the 2022 version, you now have even more editing capabilities at your fingertips. A number of features that debuted in Photoshop have been implemented here as well. Read on to find out more.

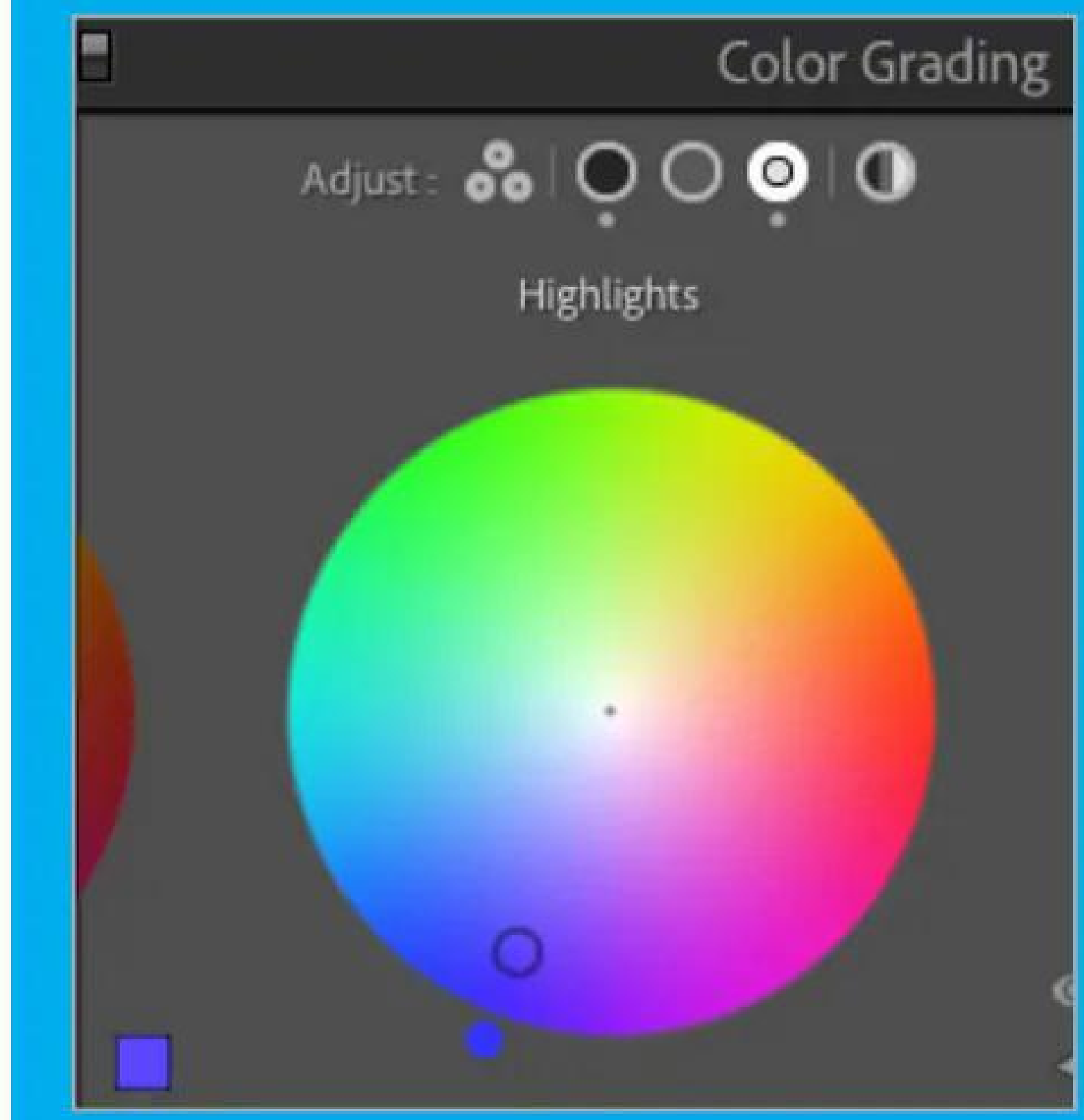
Powerful AI technology has been brought to bear in the 2022 release of Adobe's Lightroom suite of products. Masking a subject or just making a selection of the sky is easier now than it's ever been. As you progress with the new versions, you will need to bear in mind that the AI that analyses your images is only as good as the image itself. Photos with very low contrast and an over-abundance of detail will hinder the AI's ability to accurately pick out the area for masking that you need.

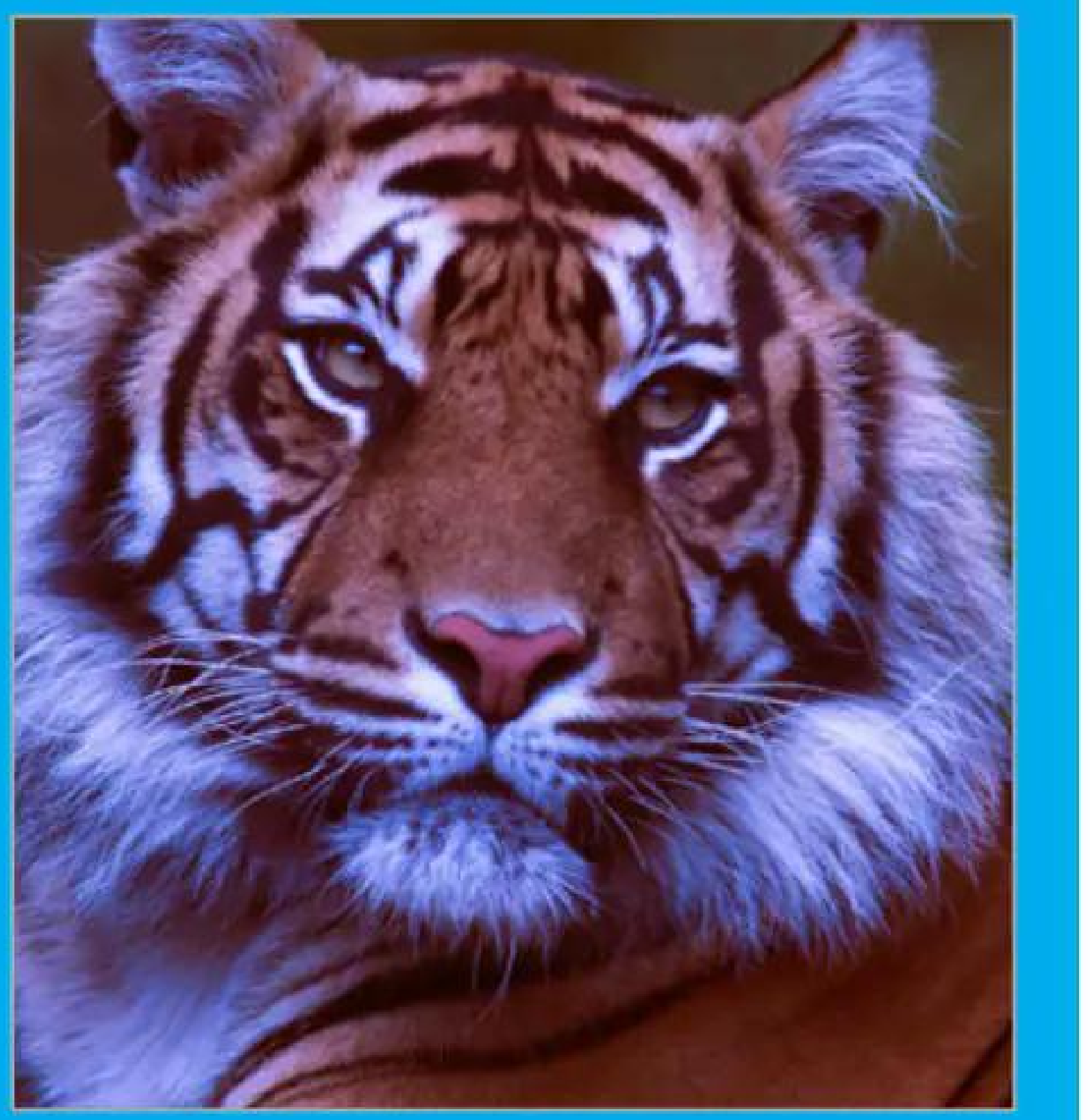
AFTER
BEFORE

1 Color Grading

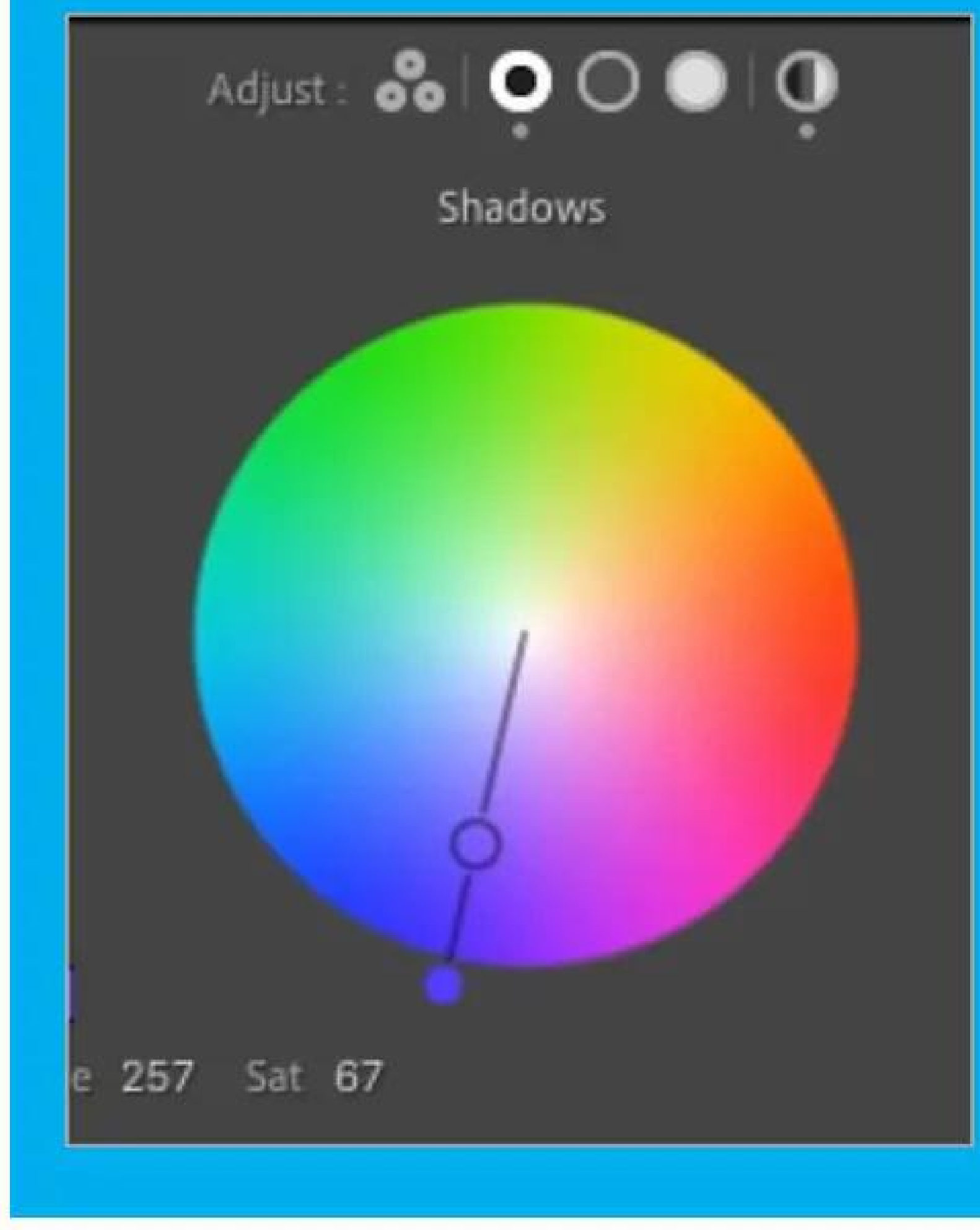


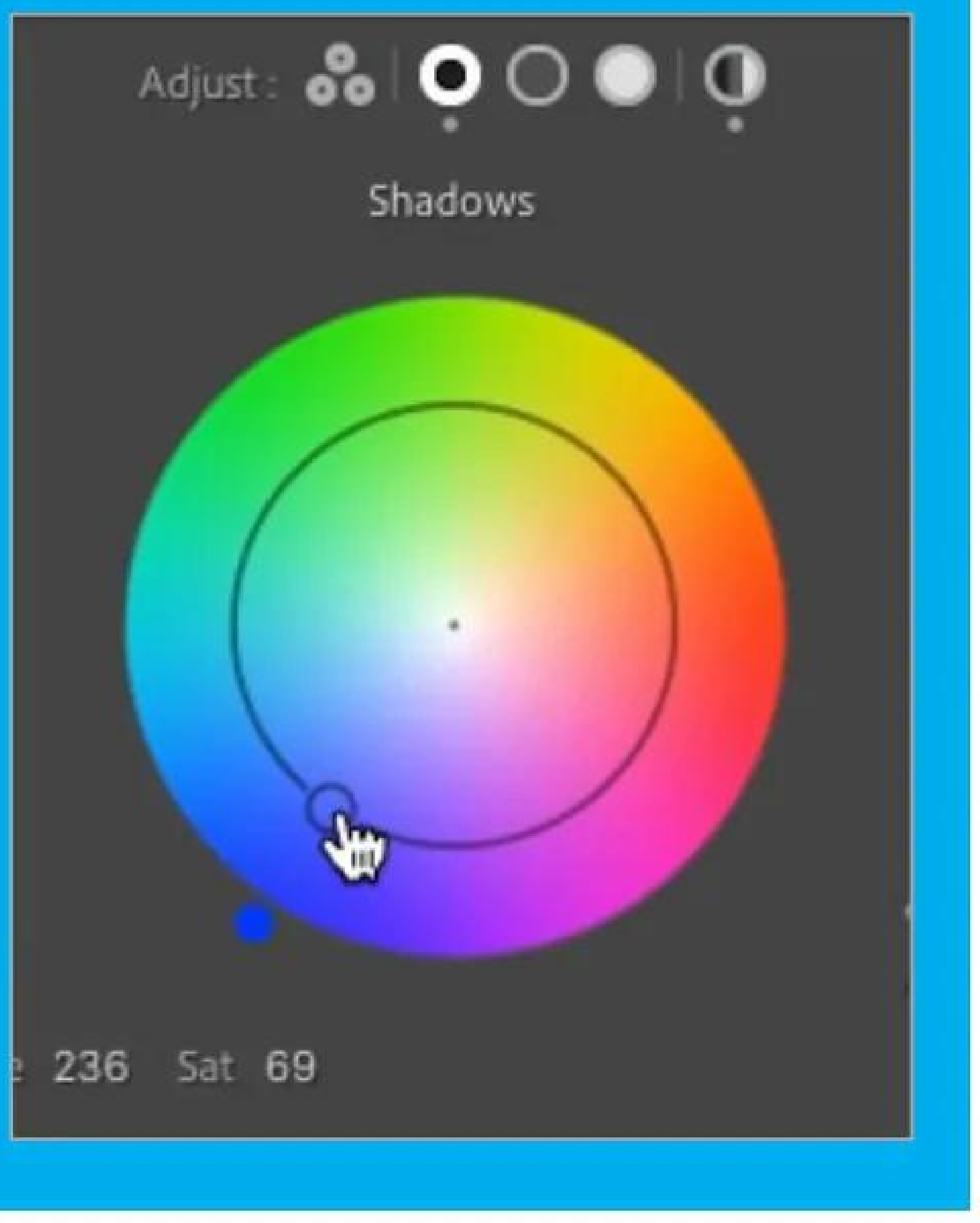




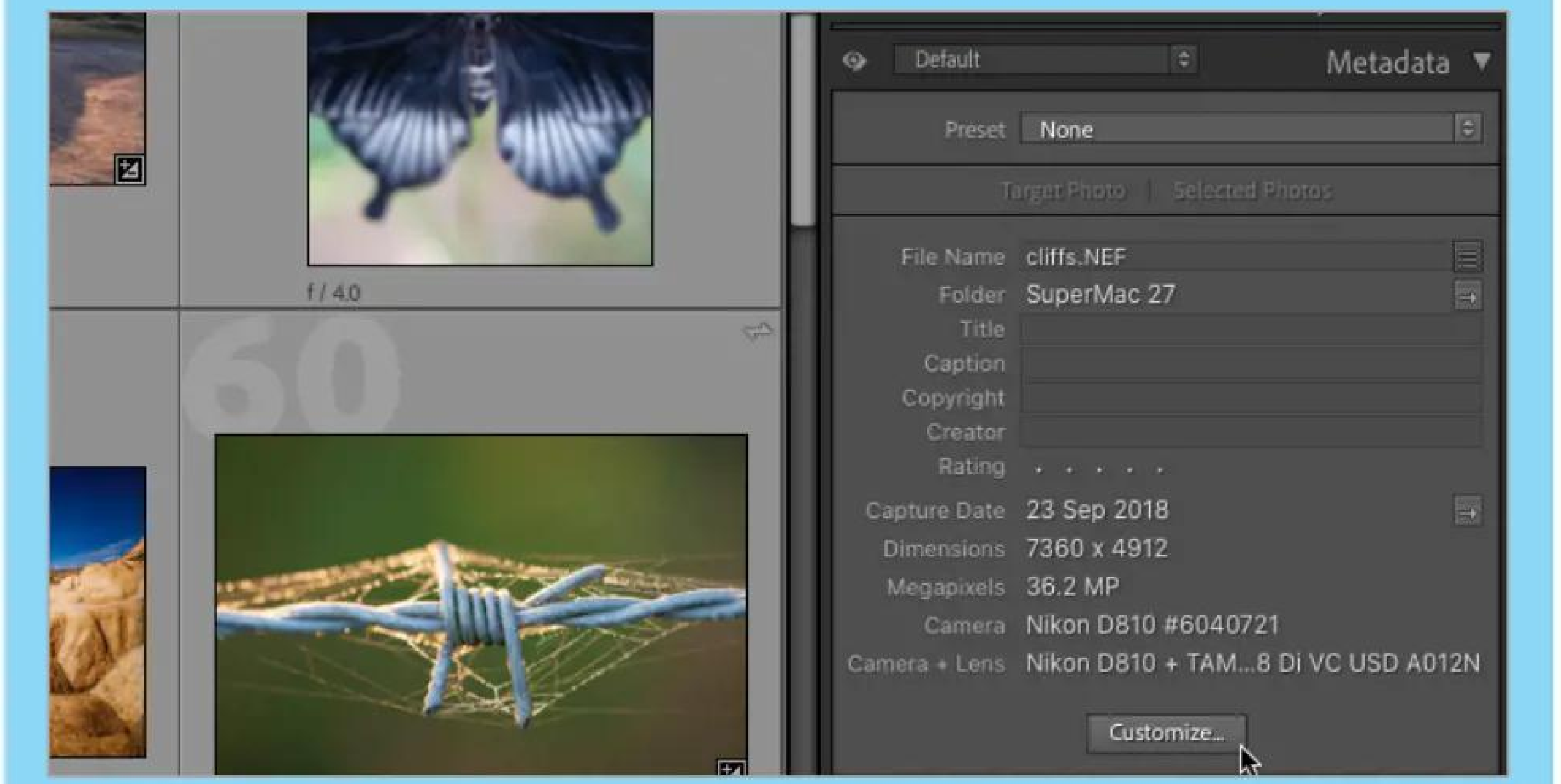


Color Grading is one of the adjustment tools found in the Develop Module. It is a graphical user interface replacement of the Split Toning panel. It works in the same way by letting you adjust the hue and saturation in the highlights or shadows of your image, but the methods by which you interact with it have been updated. Rather than using a series of sliders for highlights and shadows, you now click and drag your cursor over a series of colour wheels. Now you are able to alter not only highlights and shadows, but also the mid-tones too. You just choose the corresponding colour wheel and drag your cursor over it. As you do, the colour selected will be injected into the image, creating a colour cast. Dragging the cursor towards the centre of the wheel decreases saturation, closer to the edge and the saturation increases. The slider below each wheel lets you control its luminance and the Blending and Balance sliders also control how dominant that colour is in relation to the others. When you click on the colour wheel, if you hold the Shift key, you can constrain the choice to Saturation only, if you click on the wheel and then hold the Cmd key, you can constrain it to Hue selection only.

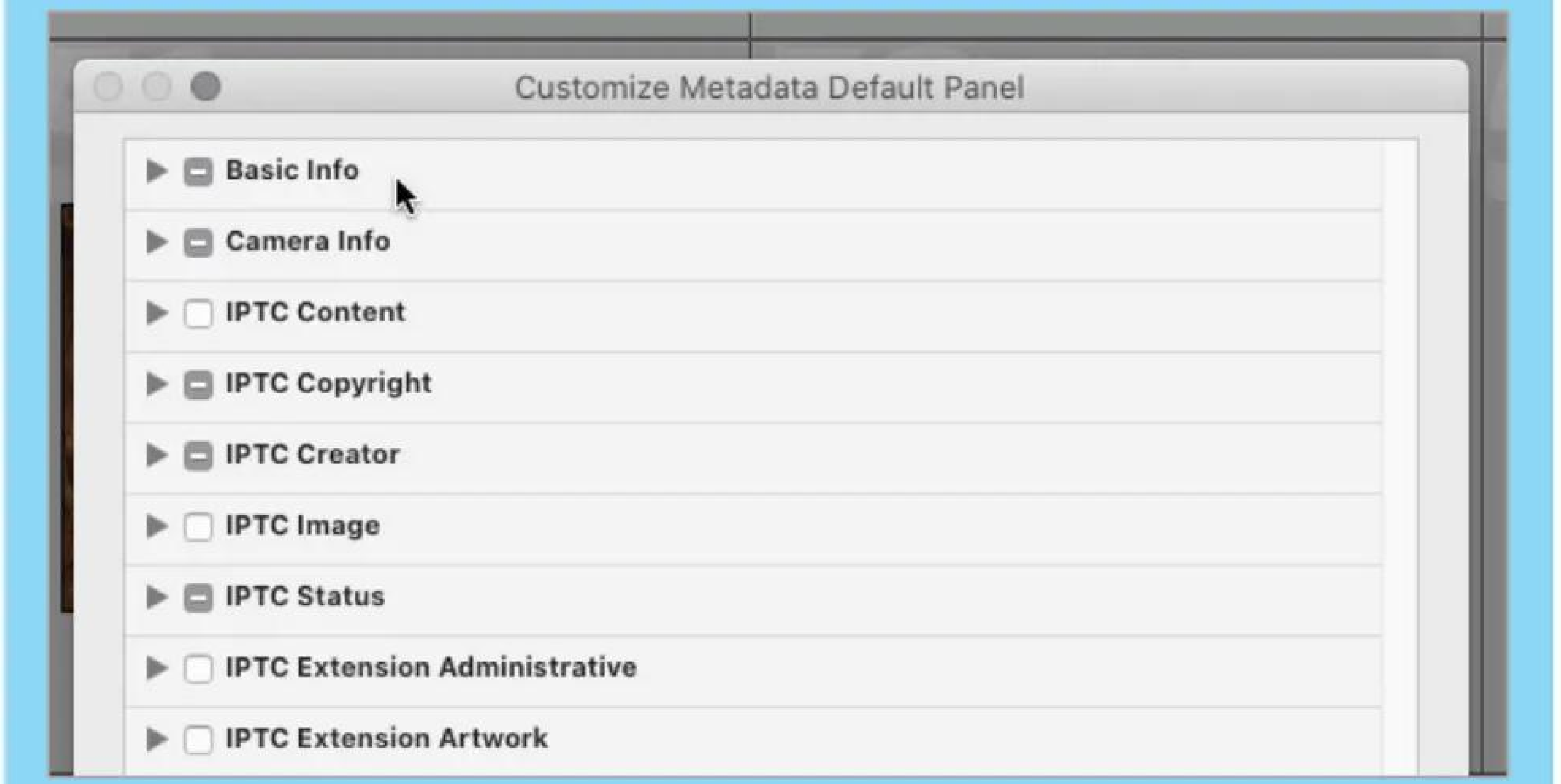




2 Customize Metadata

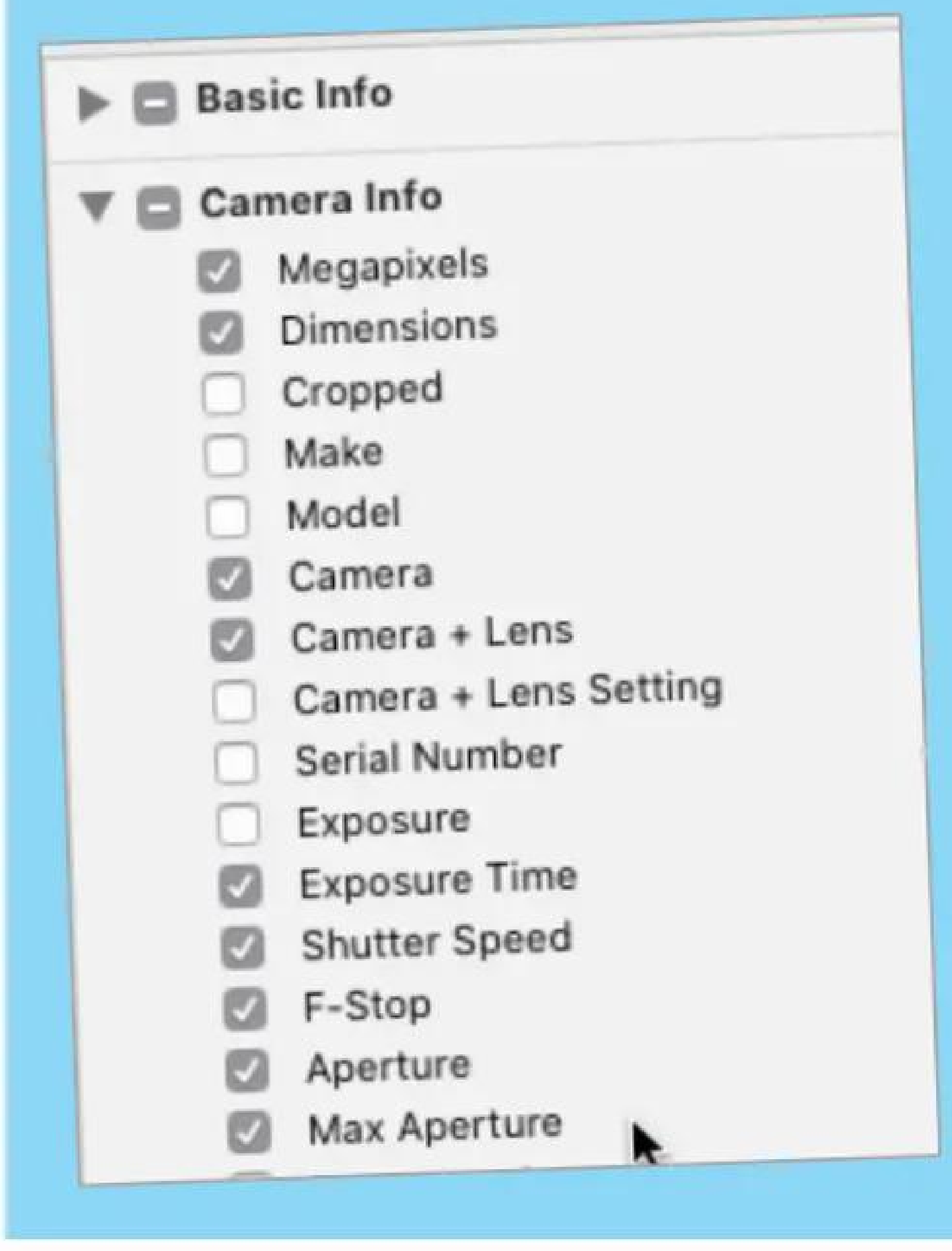


Preset None
File Name cliffs.NEF
Folder SuperMac 27
Title
Caption
Copyright
Creator
Rating · · · · ·
Capture Date 23 Sep 2018
Dimensions 7360 x 4912
Megapixels 36.2 MP
Camera Nikon D810 #6040721
Camera + Lens Nikon D810 + TAM...8 Di VC USD A012N

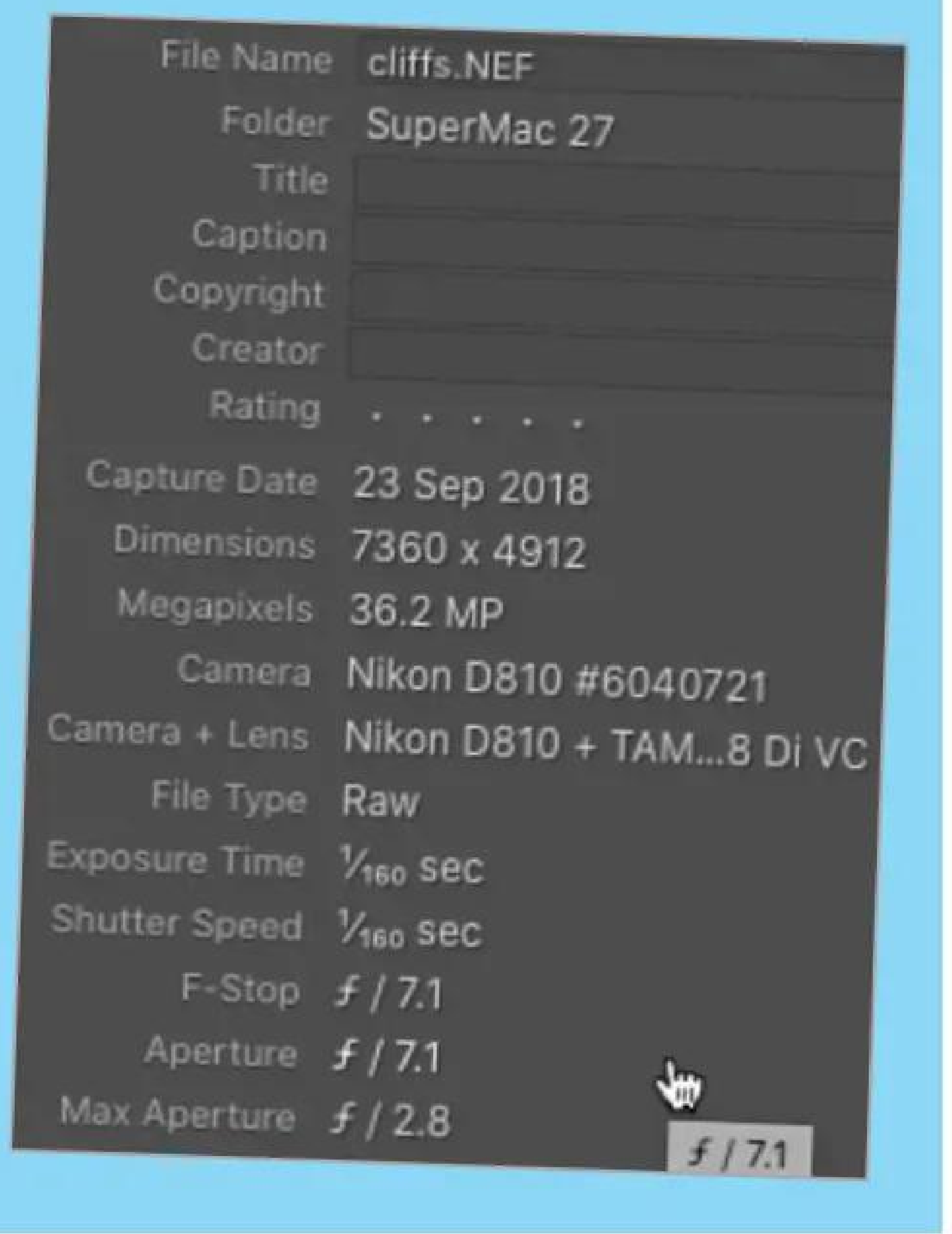


- ⊟ Basic Info
- ⊟ Camera Info
- ☐ IPTC Content
- ⊟ IPTC Copyright
- ⊟ IPTC Creator
- ☐ IPTC Image
- ⊟ IPTC Status
- ☐ IPTC Extension Administrative
- ☐ IPTC Extension Artwork

In photography, metadata is a piece of information that is generated by your camera and is appended to your image file. The data this information contains tells you everything you need to know about that image. It tells you when it was shot, what camera took the image and what lens was used. Important technical aspects such as ISO sensitivity, shutter speed, aperture and lens focal length are included. It goes far beyond that too. It can contain keywords, copyright information and even GPS co-ordinates if your device is suitably equipped. Until recently, when you processed your images and saved them as other formats such as Jpeg or Tiff, you had just a few choices as to what aspects of the full range of original metadata could be saved to your resulting photo. Now, however, you can click on the Customise button for a single image or a whole batch and decide for yourself precisely what metadata is allowed to been seen and what is not. There are a lot of tick boxes to choose, but you can tailor it exactly to how you want it. As an example here, we've simply added more camera settings data to what had previously been set.

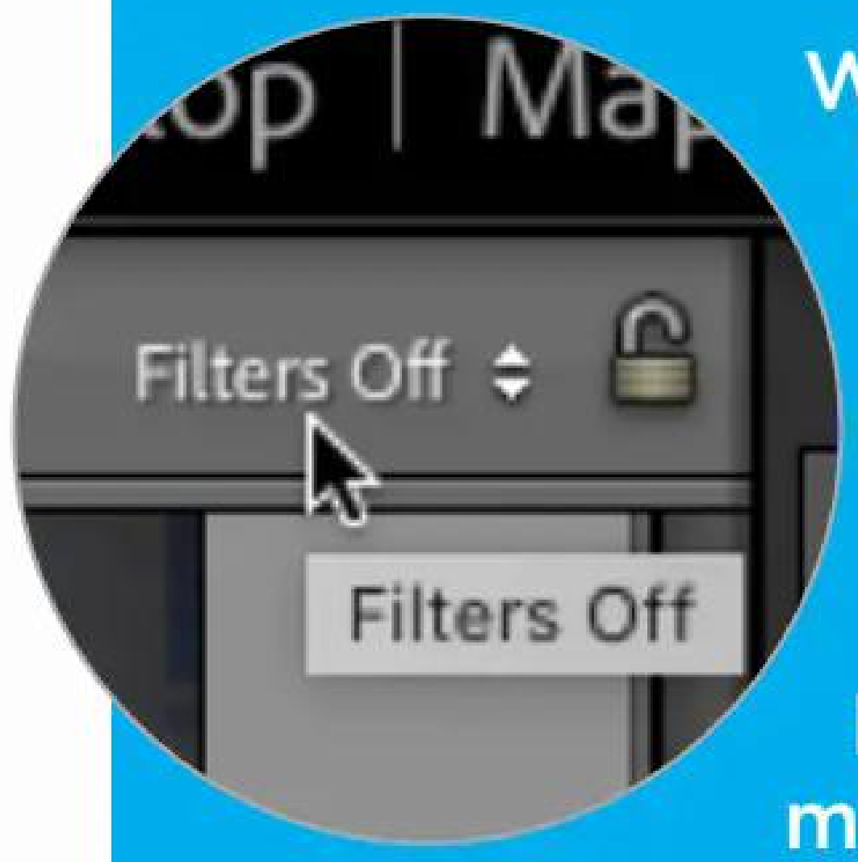


- ⊟ Basic Info
- ⊟ Camera Info
  - ☑ Megapixels
  - ☑ Dimensions
  - ☐ Cropped
  - ☐ Make
  - ☐ Model
  - ☑ Camera
  - ☑ Camera + Lens
  - ☐ Camera + Lens Setting
  - ☐ Serial Number
  - ☐ Exposure
  - ☑ Exposure Time
  - ☑ Shutter Speed
  - ☑ F-Stop
  - ☑ Aperture
  - ☑ Max Aperture

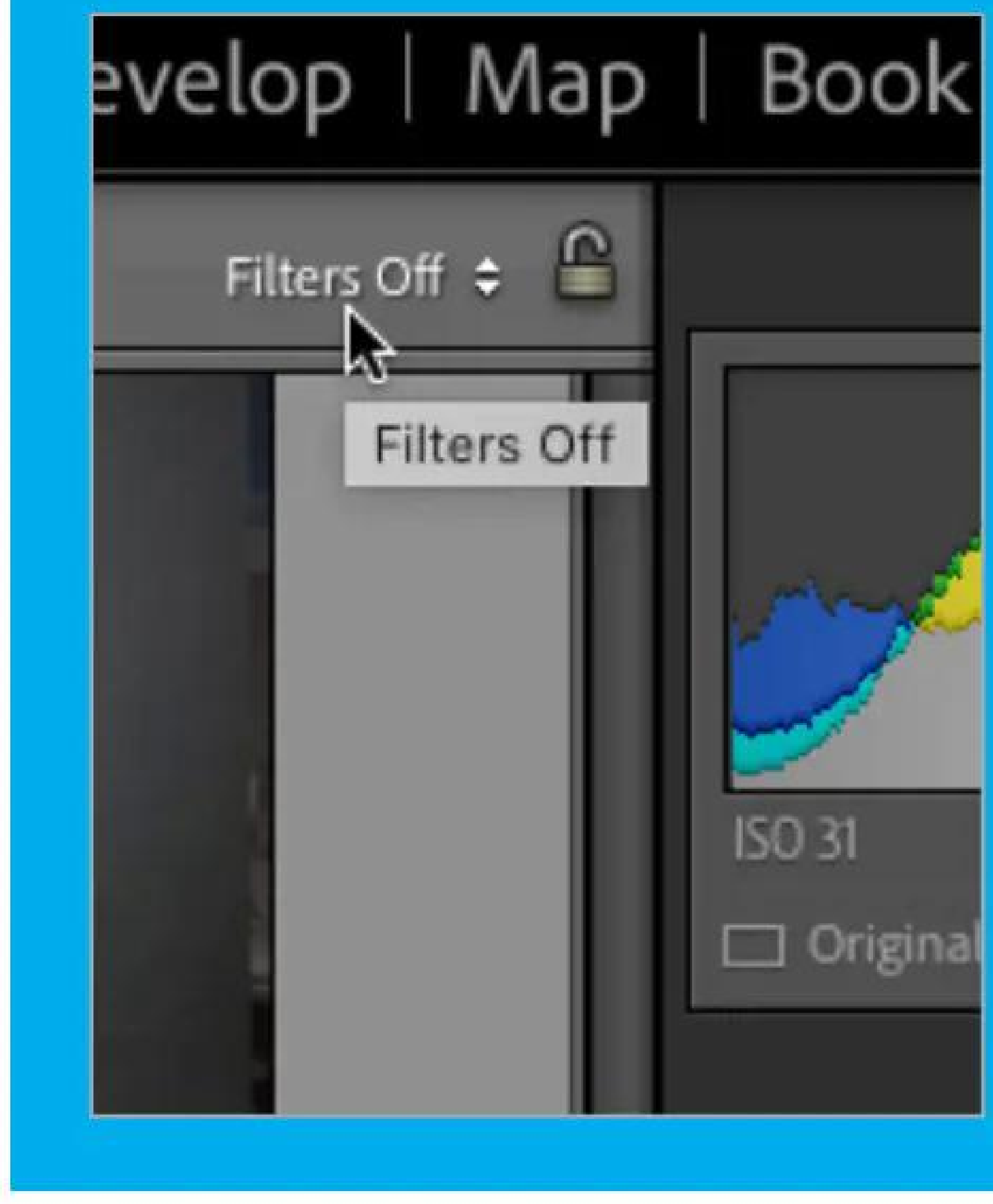


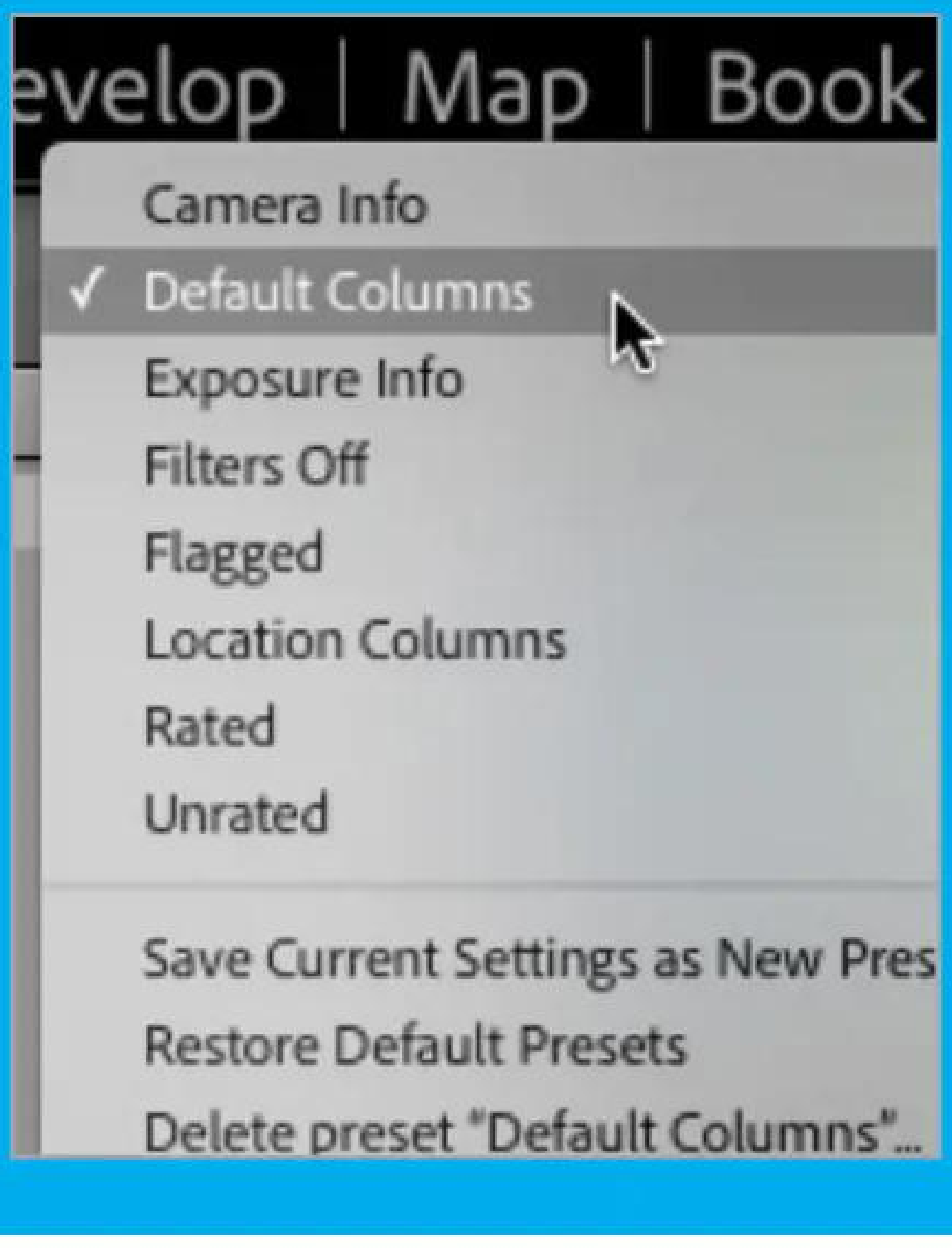
File Name cliffs.NEF
Folder SuperMac 27
Title
Caption
Copyright
Creator
Rating · · · · ·
Capture Date 23 Sep 2018
Dimensions 7360 x 4912
Megapixels 36.2 MP
Camera Nikon D810 #6040721
Camera + Lens Nikon D810 + TAM...8 Di VC
File Type Raw
Exposure Time 1/160 sec
Shutter Speed 1/160 sec
F-Stop f / 7.1
Aperture f / 7.1
Max Aperture f / 2.8

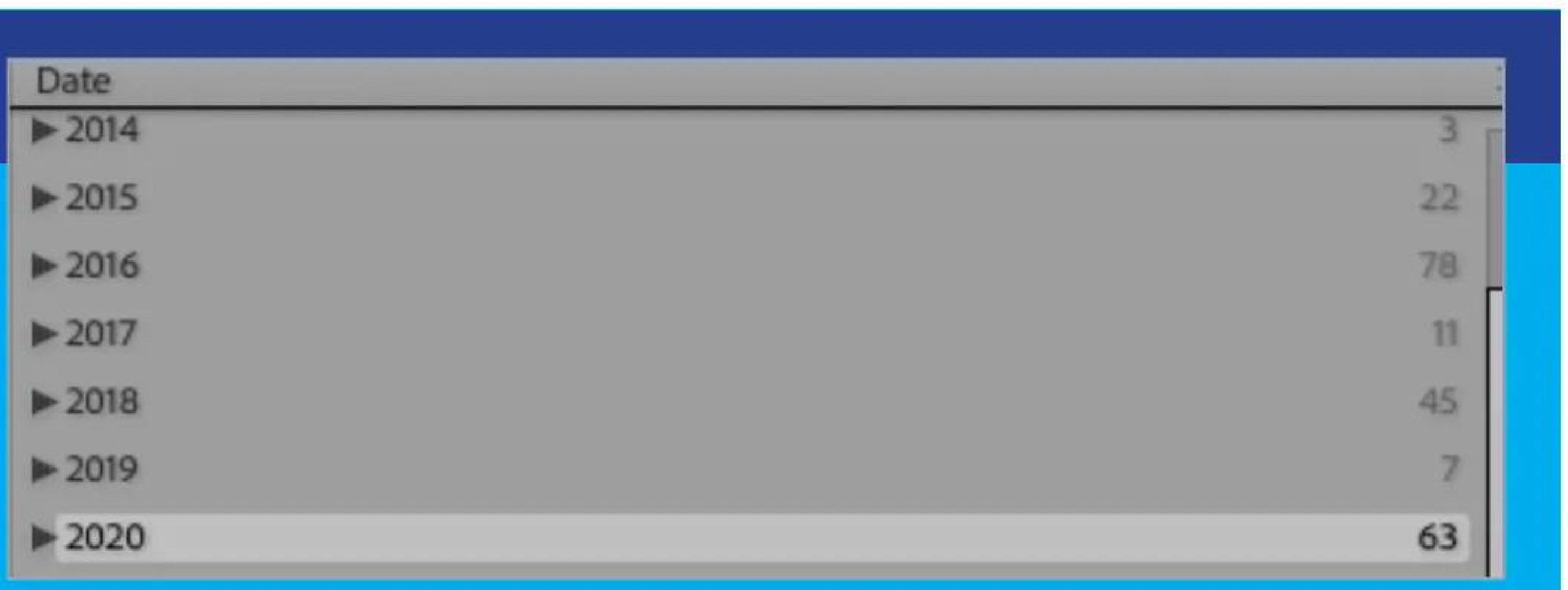
3 Additional Library Filters


op | Map
Filters Off
Filters Off

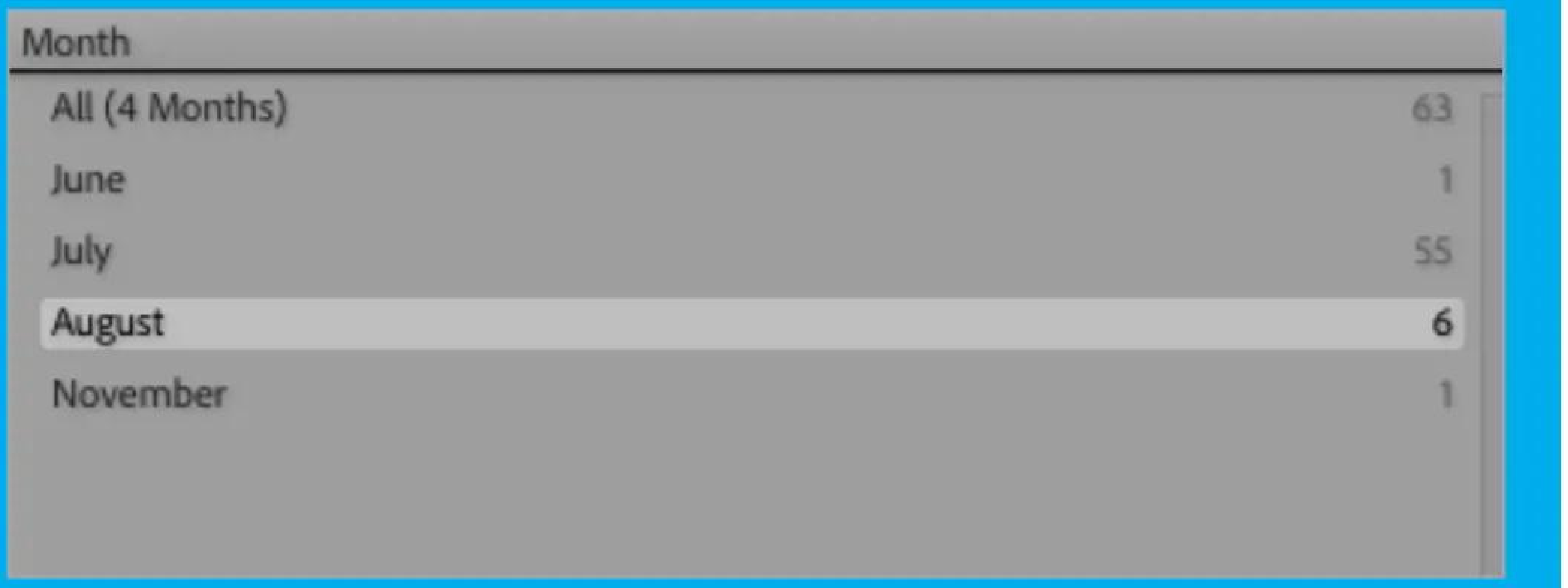
When you are working in the Library Module, you can go to the top right part of the thumbnail grid and click on the Filters Off button and choose what filters you can employ to help you search for your images. Until recently, the search by Date filter only gave you the option to search by year. That meant that if you have taken many images in one particular year of your search, you will still have a lot to go through to find what you are looking for. Now though, you al so have the newer filter options of both Month and Day. If you have a set of images you know were taken on the 21st August in 2020, then your filtering options have become much more focussed, letting you get to your photos just a bit quicker.


evelop | Map | Book
Filters Off
Filters Off
ISO 31
Original

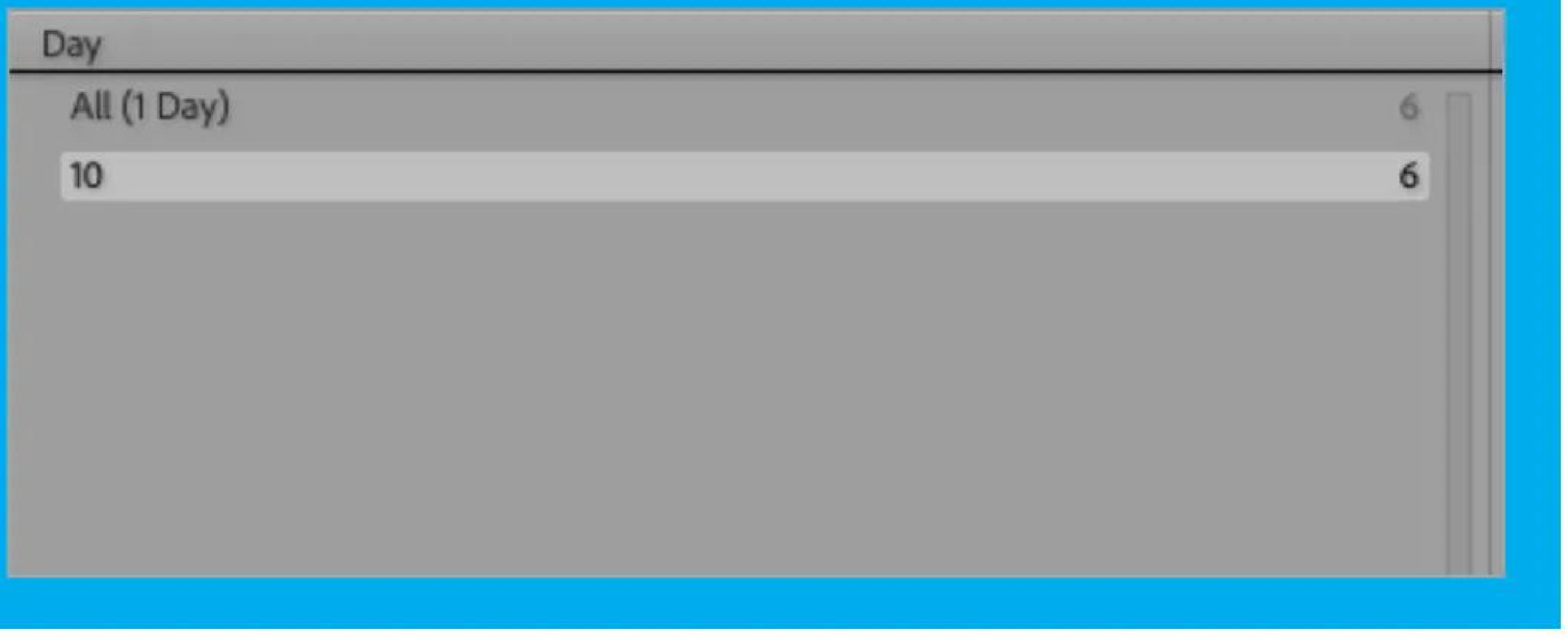

evelop | Map | Book
Camera Info
✓ Default Columns
Exposure Info
Filters Off
Flagged
Location Columns
Rated
Unrated
Save Current Settings as New Pres
Restore Default Presets
Delete preset "Default Columns"...



Date	
▶ 2014	3
▶ 2015	22
▶ 2016	78
▶ 2017	11
▶ 2018	45
▶ 2019	7
▶ 2020	63

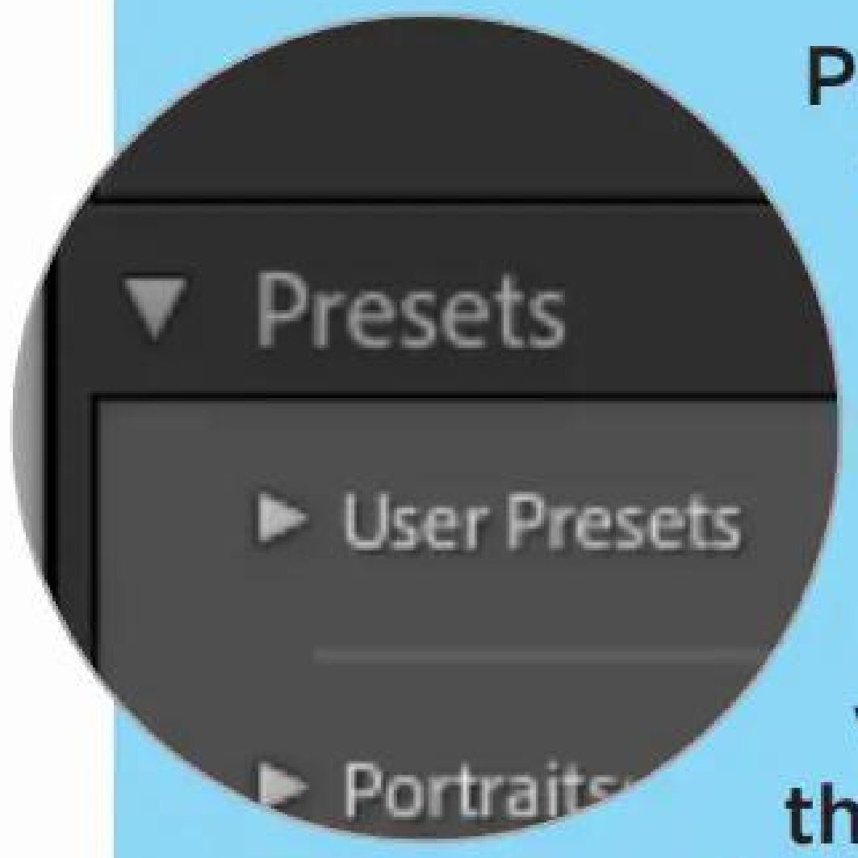


Month	
All (4 Months)	63
June	1
July	55
August	6
November	1

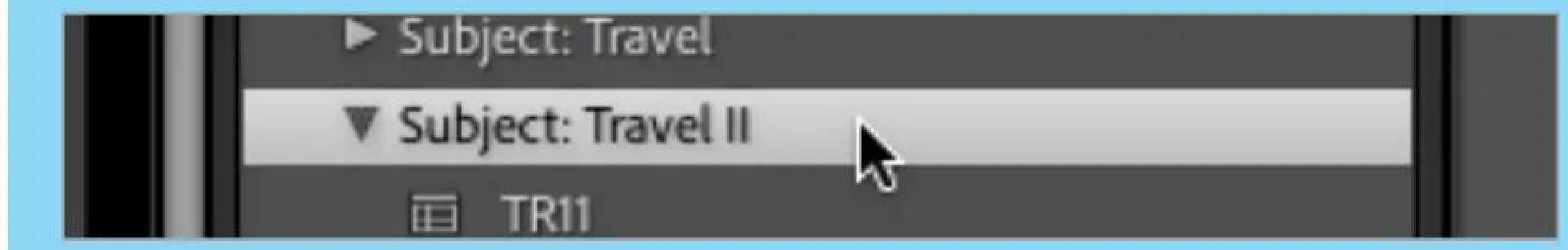


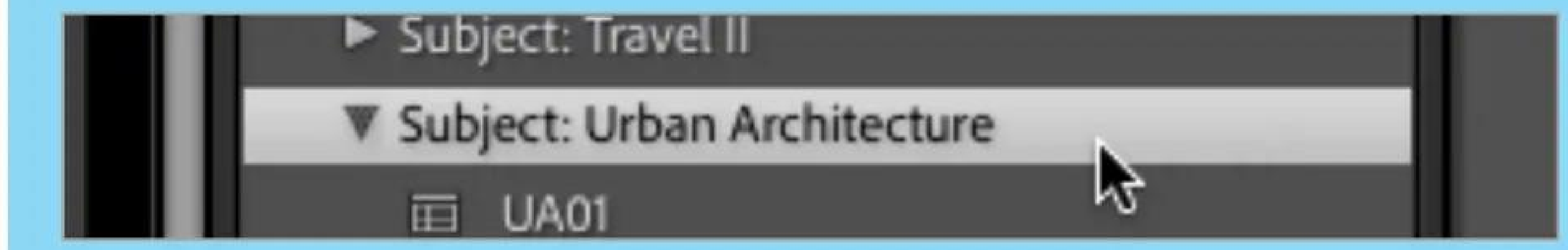
Day	
All (1 Day)	6
10	6

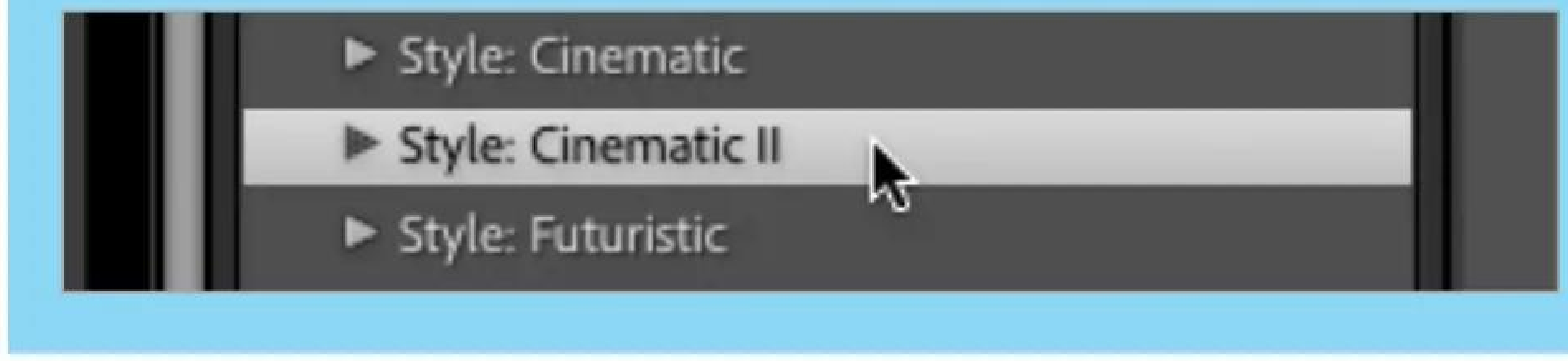
4 New Presets

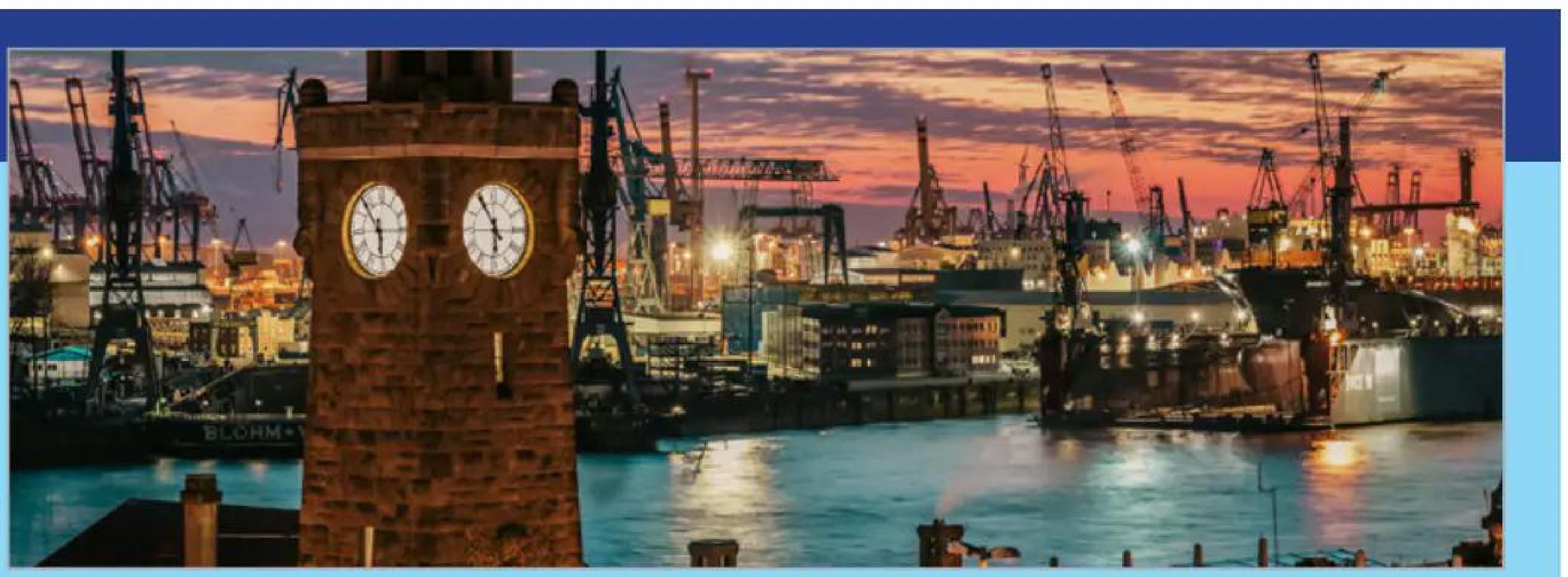

▼ Presets
▶ User Presets
▶ Portraits

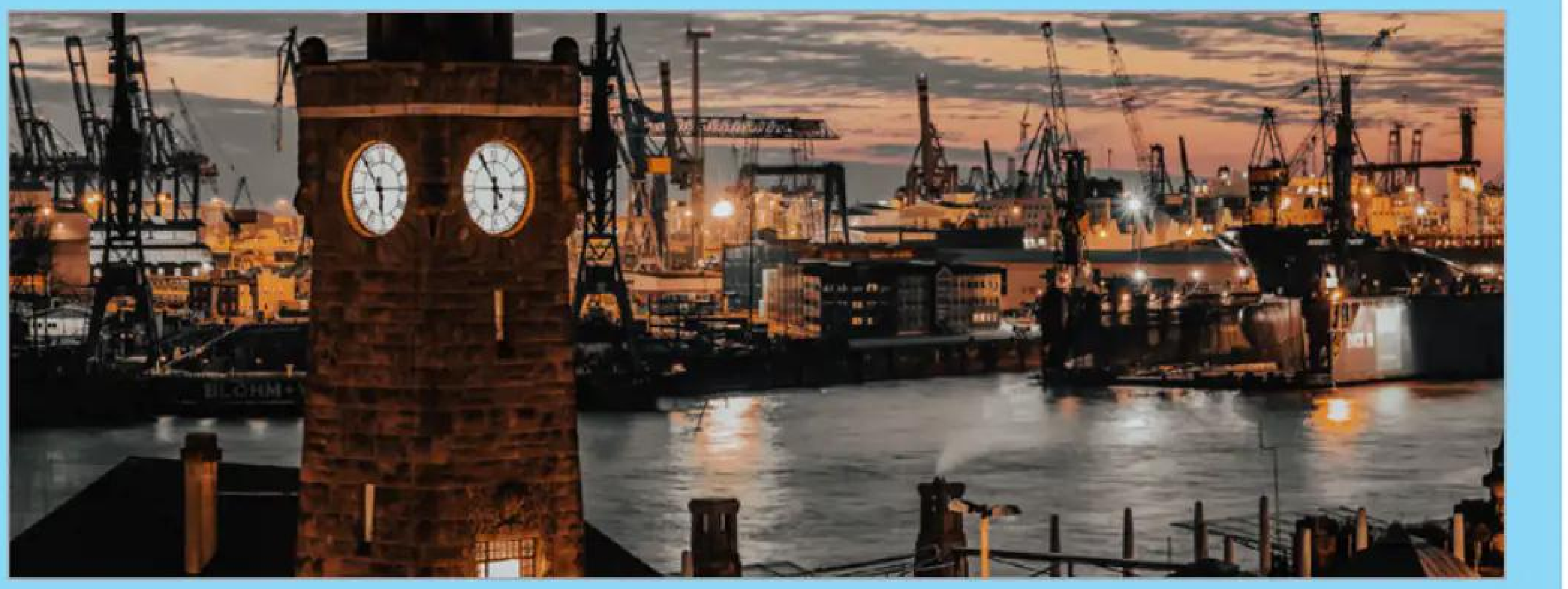
Presets are a set of ready-made adjustments that you can apply to your images with just one click. Lightroom has a growing number of presets available for free and the most recent update to 2022 saw a few more being added to the roster. Presets are accessed from the left-hand panel when in the Develop Module. Simply click on the Presets tab to expand the list of current choices. Most notable additions are: Futuristic, Urban Architecture Cinematic II and Travel II. As you scroll over each preset, you will see a real-time preview of each one. When you are happy with your selection, click the chosen preset to apply its adjustments to your image and you are free to carry on with more edits.

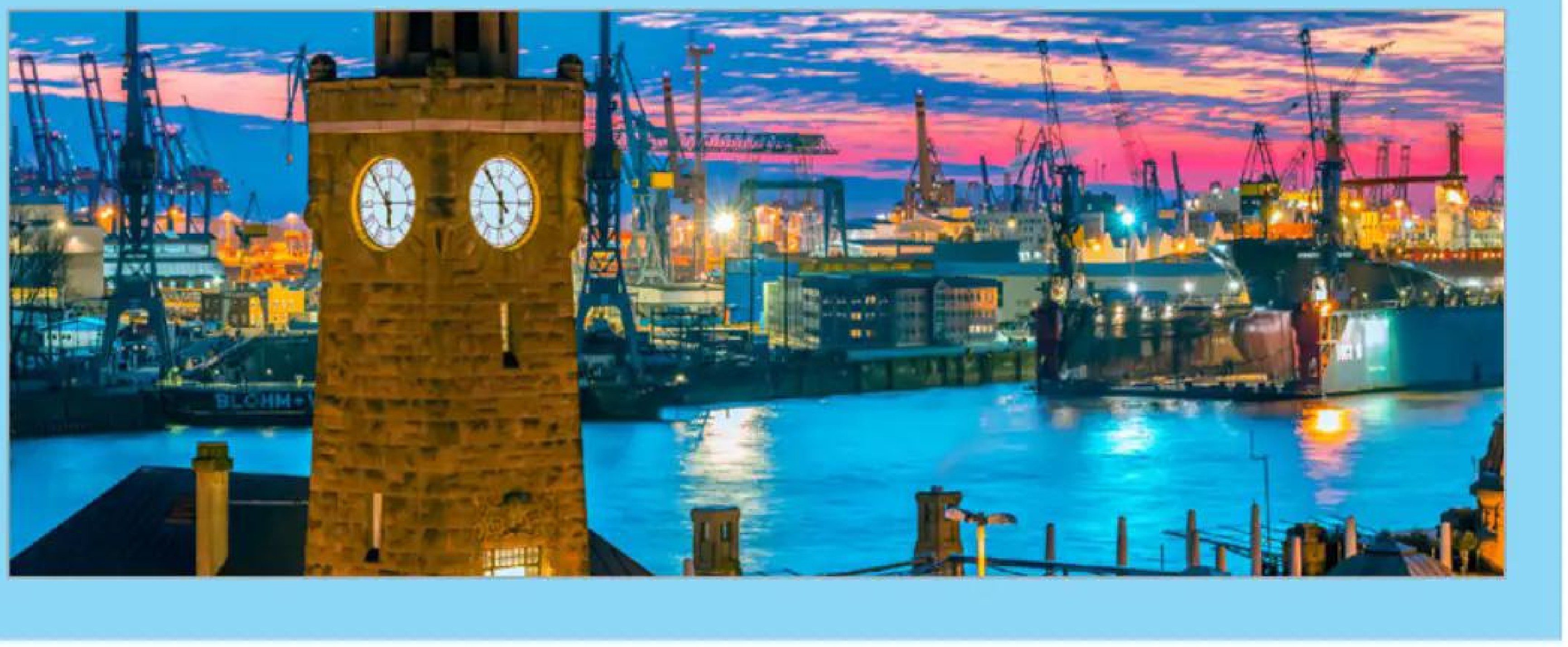

▶ Subject: Travel
▼ Subject: Travel II
TR11


▶ Subject: Travel II
▼ Subject: Urban Architecture
UA01

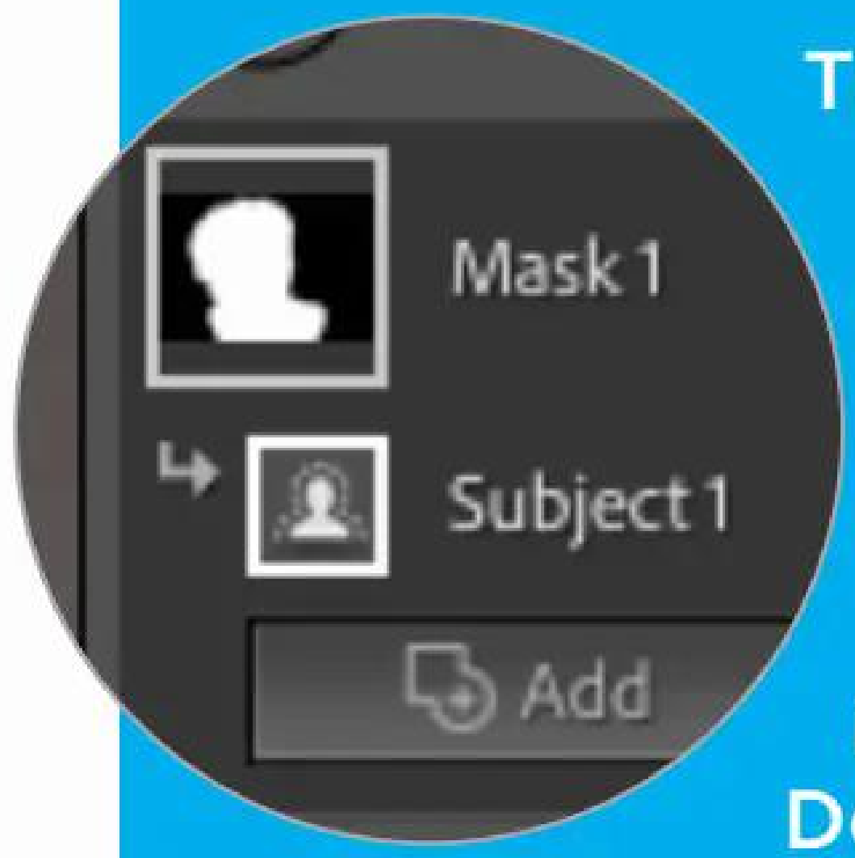

▶ Style: Cinematic
▶ Style: Cinematic II
▶ Style: Futuristic



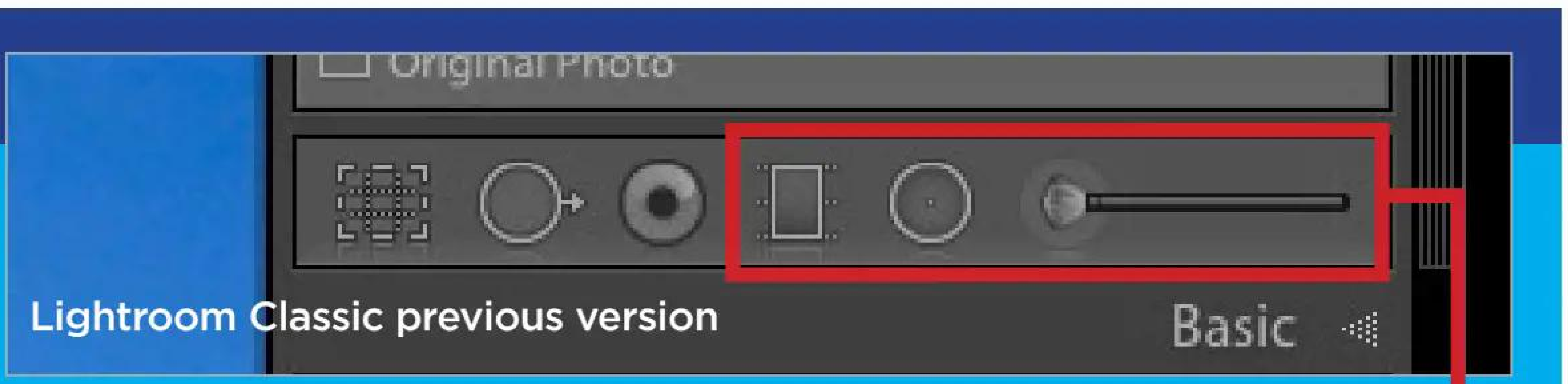




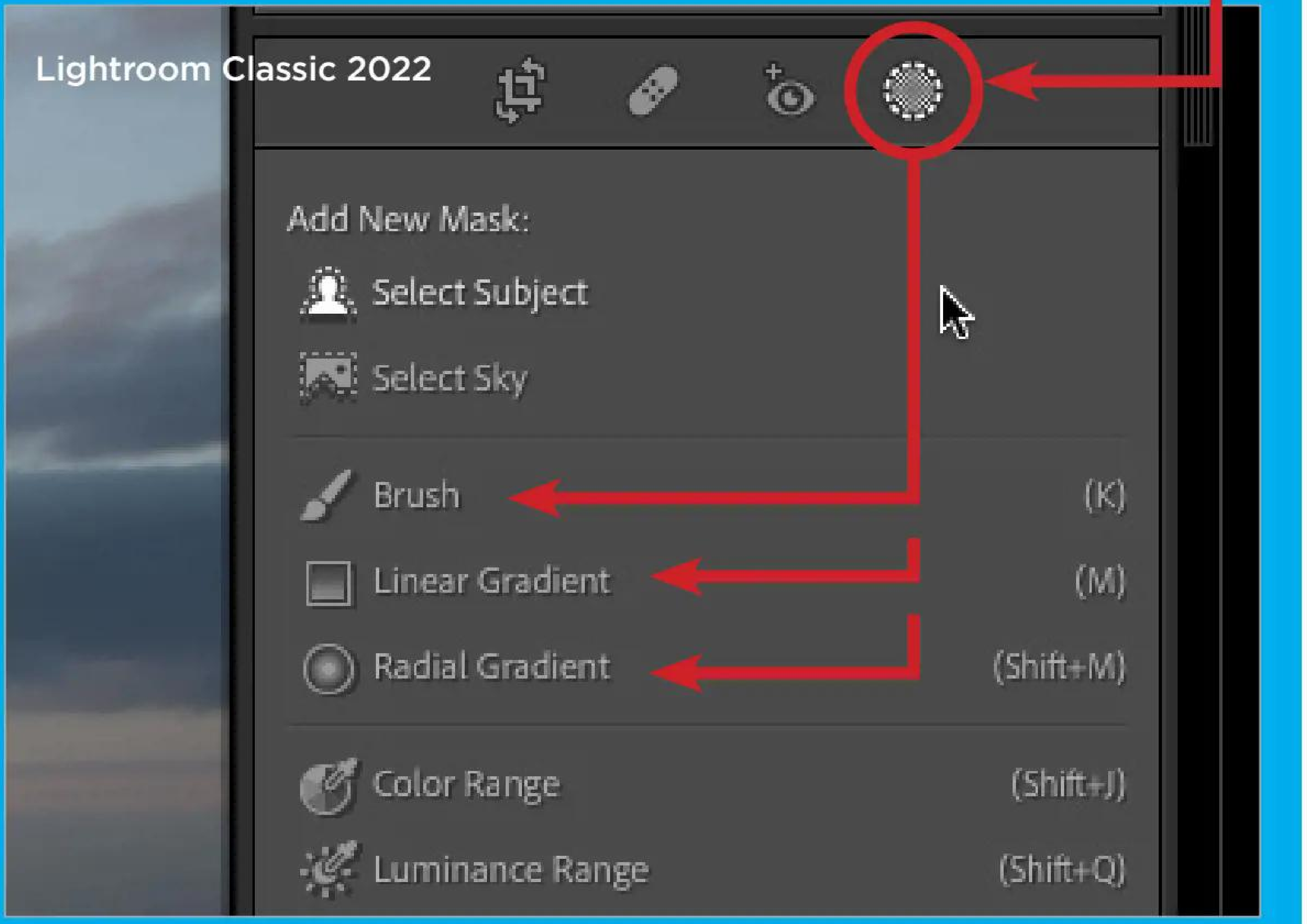
5 Masking


Mask 1
Subject 1
Add

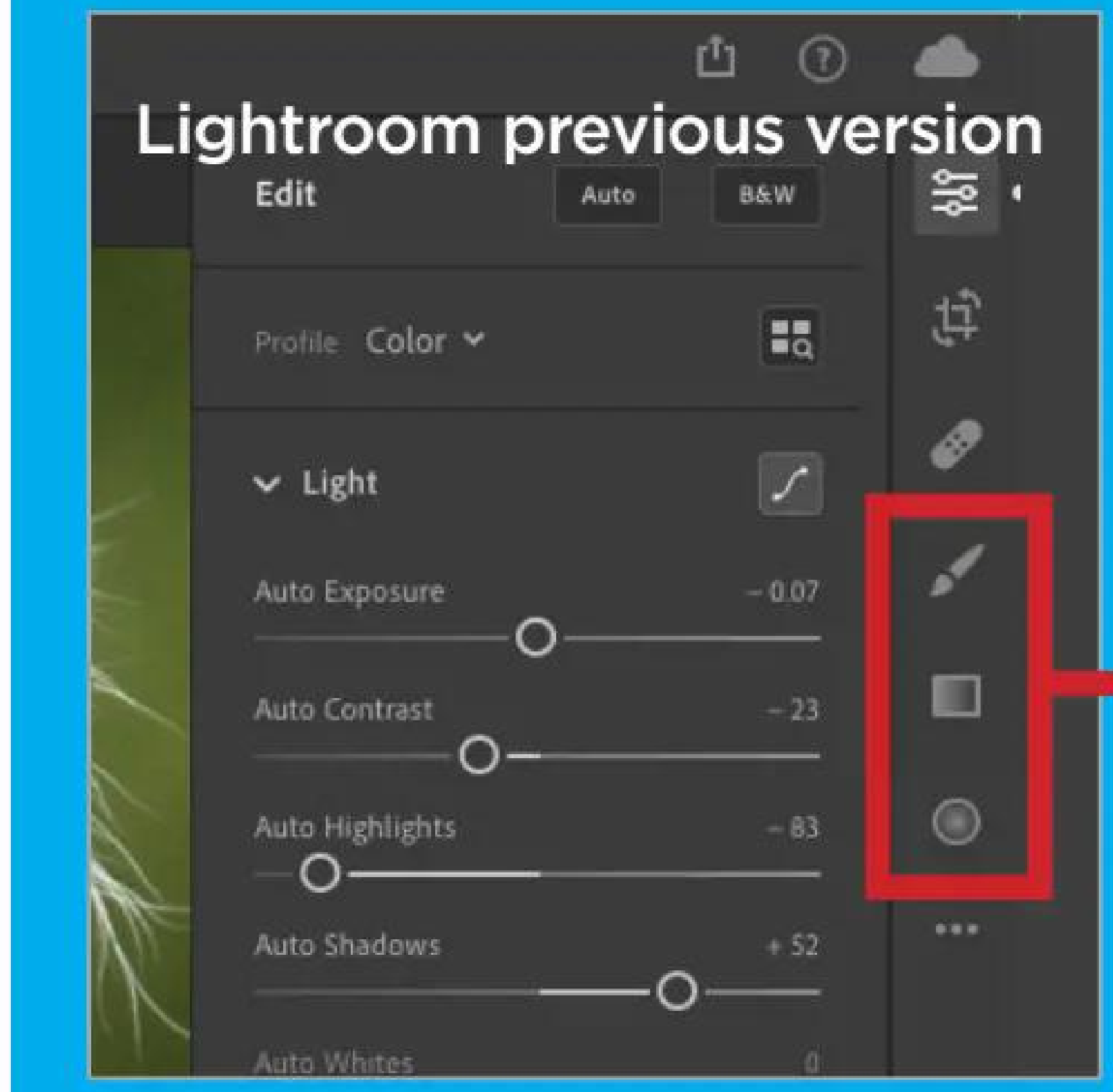
The main update that sets this most recent version of Lightroom Classic and Lightroom is the Masking toolset. Previous versions of Lightroom had a set of editing tools that could be found next to the histogram in the top right corner of the Develop workspace. Those tools are still in that location, but they have altered slightly. Until the 2022 update, they were: Crop Overlay, Spot Removal, Red Eye Correction, Graduated Filter, Radial Filter and Adjustment Brush. Now, you'll find it runs: Crop Overlay, Spot Removal, Red Eye Correction and Masking. It is the Masking feature that is the latest and greatest addition to Lightroom's arsenal. Although the Graduated and Radial filters appear to have gone, don't worry. They are now located within the Masking tool. Any images you edited using brush adjustments, graduation and radial filters prior to the 2022 update are still intact. If you open the Masking option and look at the small layer palette that appears, all your edits will still be there. Masking also contains a number of new and powerful features that give you new and creative ways to select and mask areas of your photos for much greater adjustment control. Bear in mind that although there may be some graphical user interface design differences, the Masking tools available in Lightroom Classic are the same as can be found in the mobile version of Lightroom.

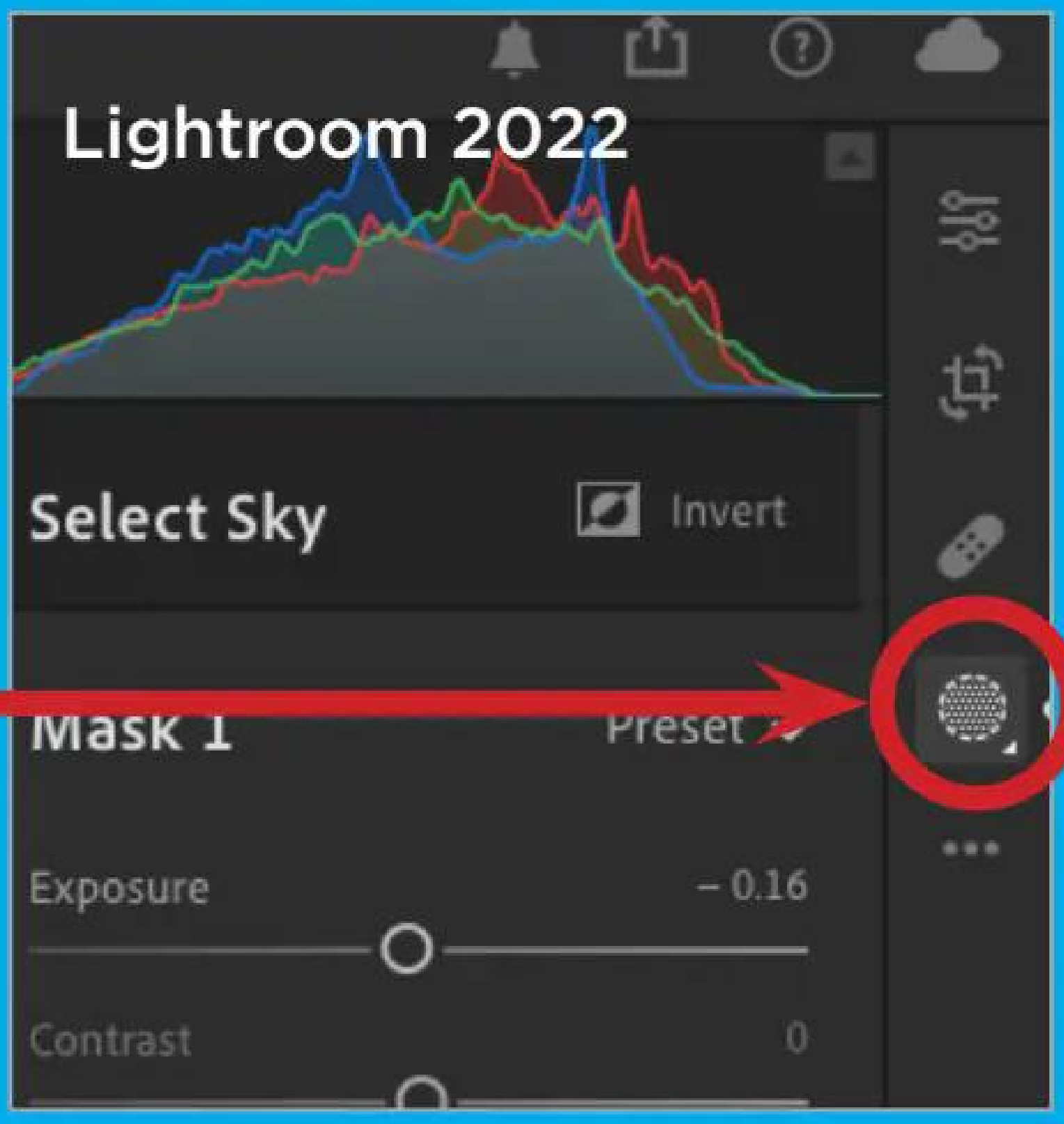

Original Photo
Lightroom Classic previous version
Basic

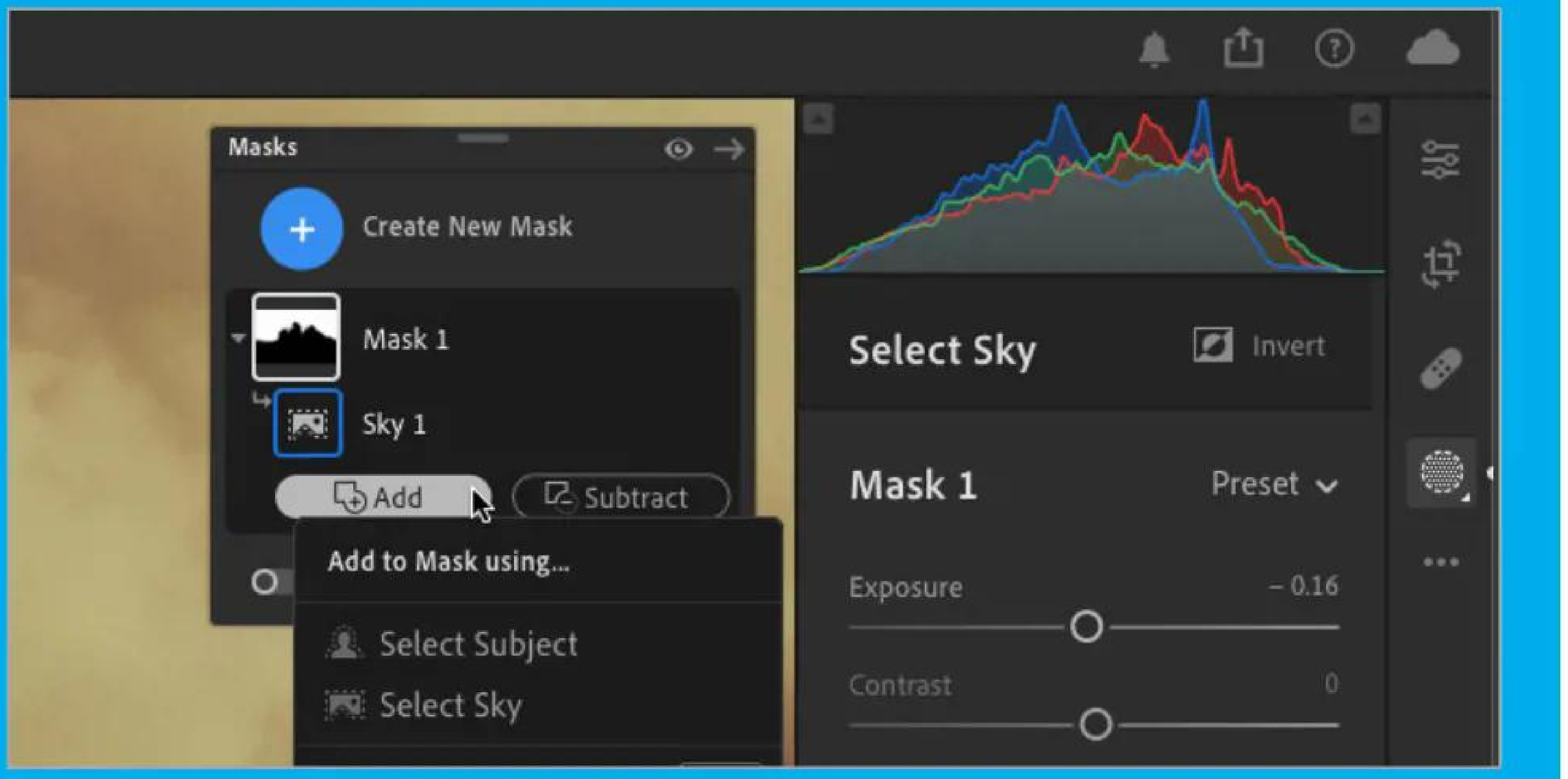
The Graduated Filter, Radial Filter and Adjustment Brush are now found under the Masking feature along with the other Masking tools. Note their name changes. Other than that, they work the same.


Lightroom Classic 2022
Add New Mask:
Select Subject
Select Sky
Brush (K)
Linear Gradient (M)
Radial Gradient (Shift+M)
Color Range (Shift+J)
Luminance Range (Shift+Q)

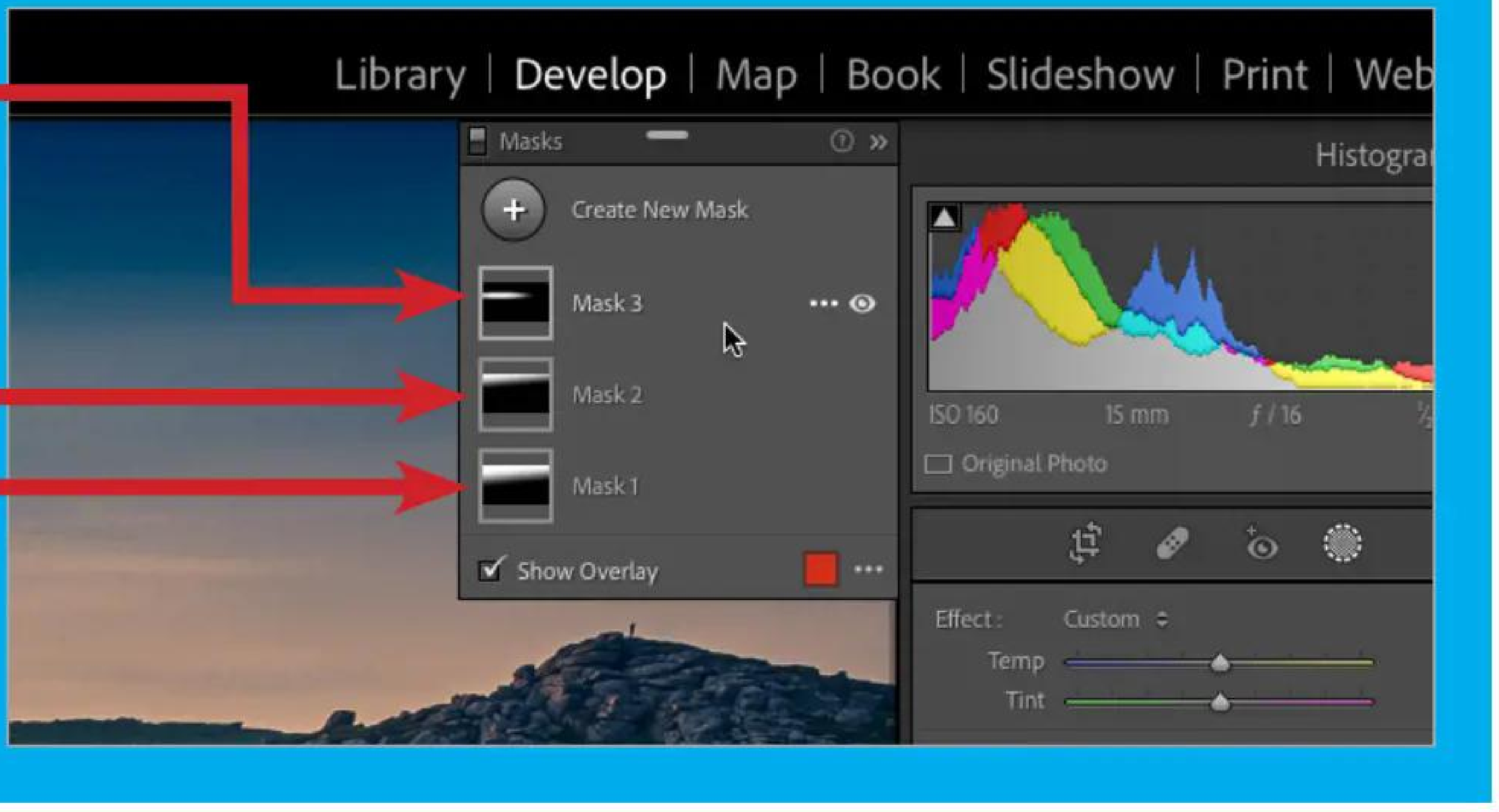
The mobile version of Lightroom has undergone the same update, but just like Lightroom Classic, the Graduated Filter, Radial Filter and Adjustment Brush have been relocated and amalgamated under the new Masking tool.


Lightroom previous version
Edit
Auto
B&W
Profile Color
Light
Auto Exposure -0.07
Auto Contrast -23
Auto Highlights -83
Auto Shadows +52
Auto Whites 0

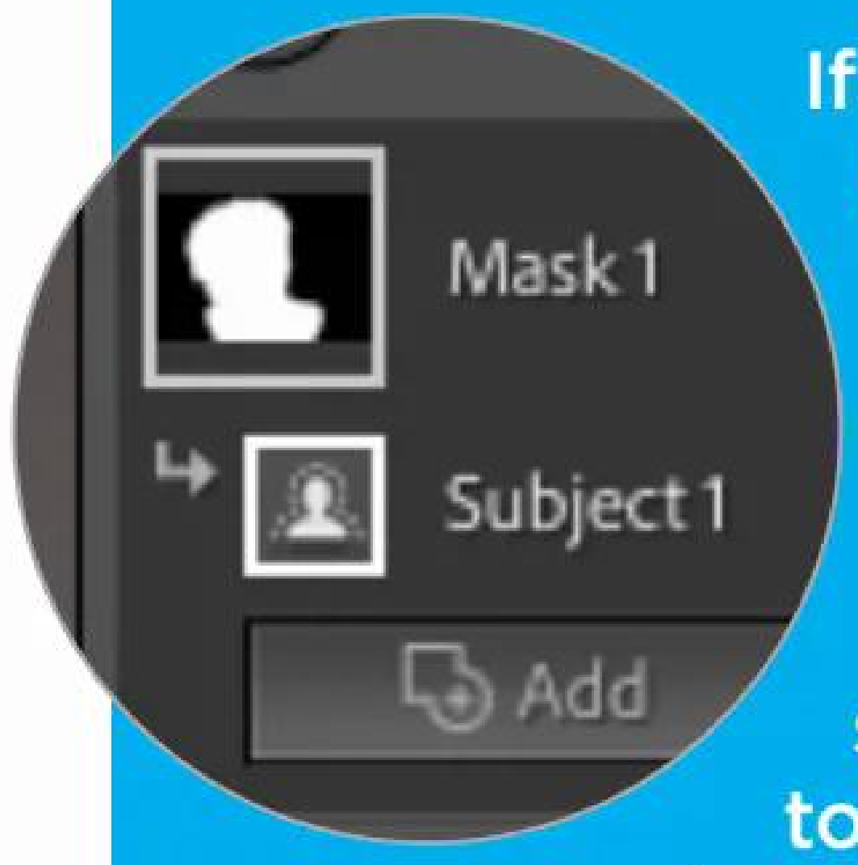

Lightroom 2022
Select Sky
Invert
Mask 1
Preset
Exposure -0.16
Contrast 0


Masks
Create New Mask
Mask 1
Sky 1
Add
Subtract
Add to Mask using...
Select Subject
Select Sky
Select Sky
Invert
Mask 1
Preset
Exposure -0.16
Contrast 0

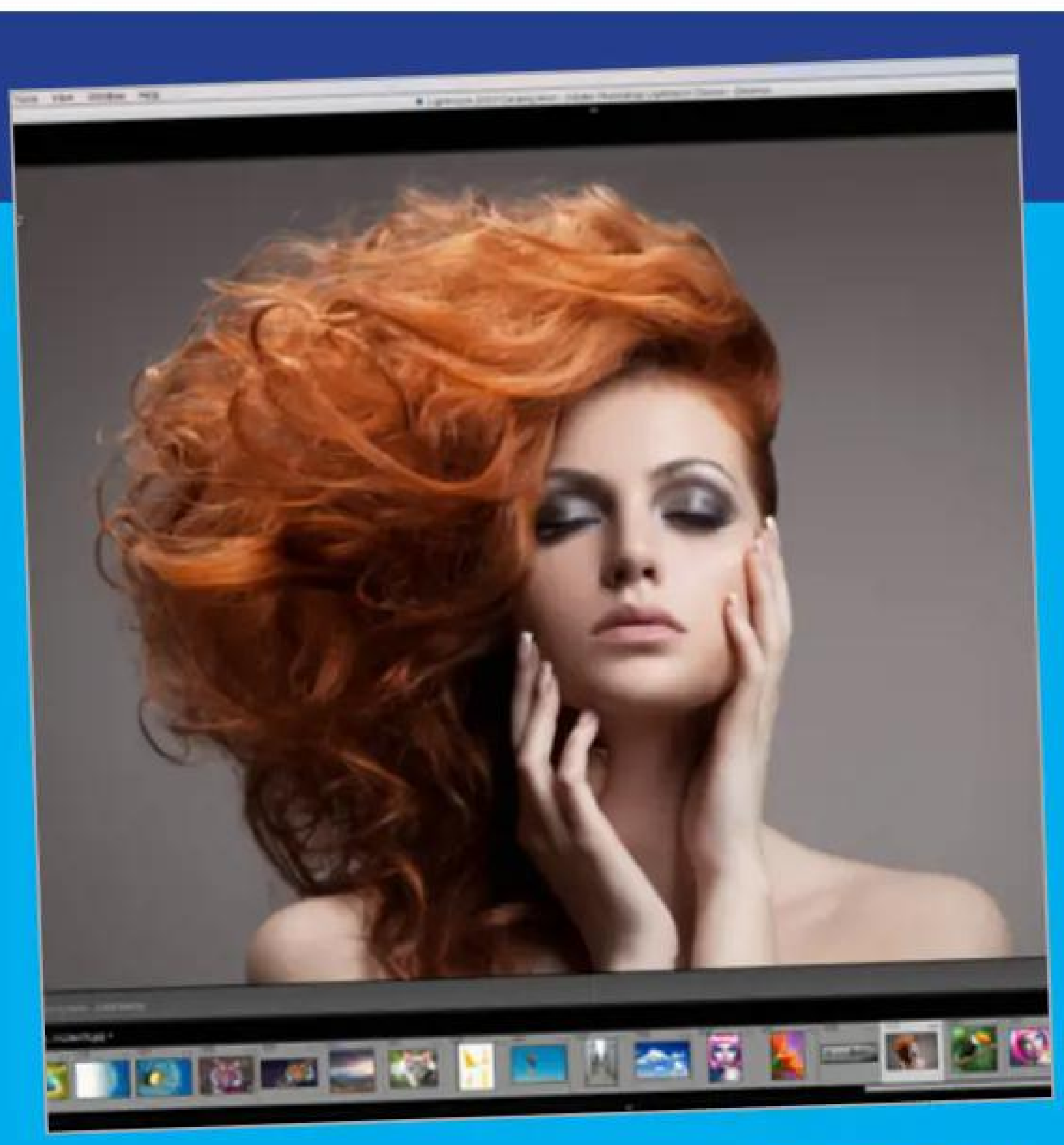
Images edited in older versions of Lightroom have all their masking data kept intact when opening them in the 2022 version.

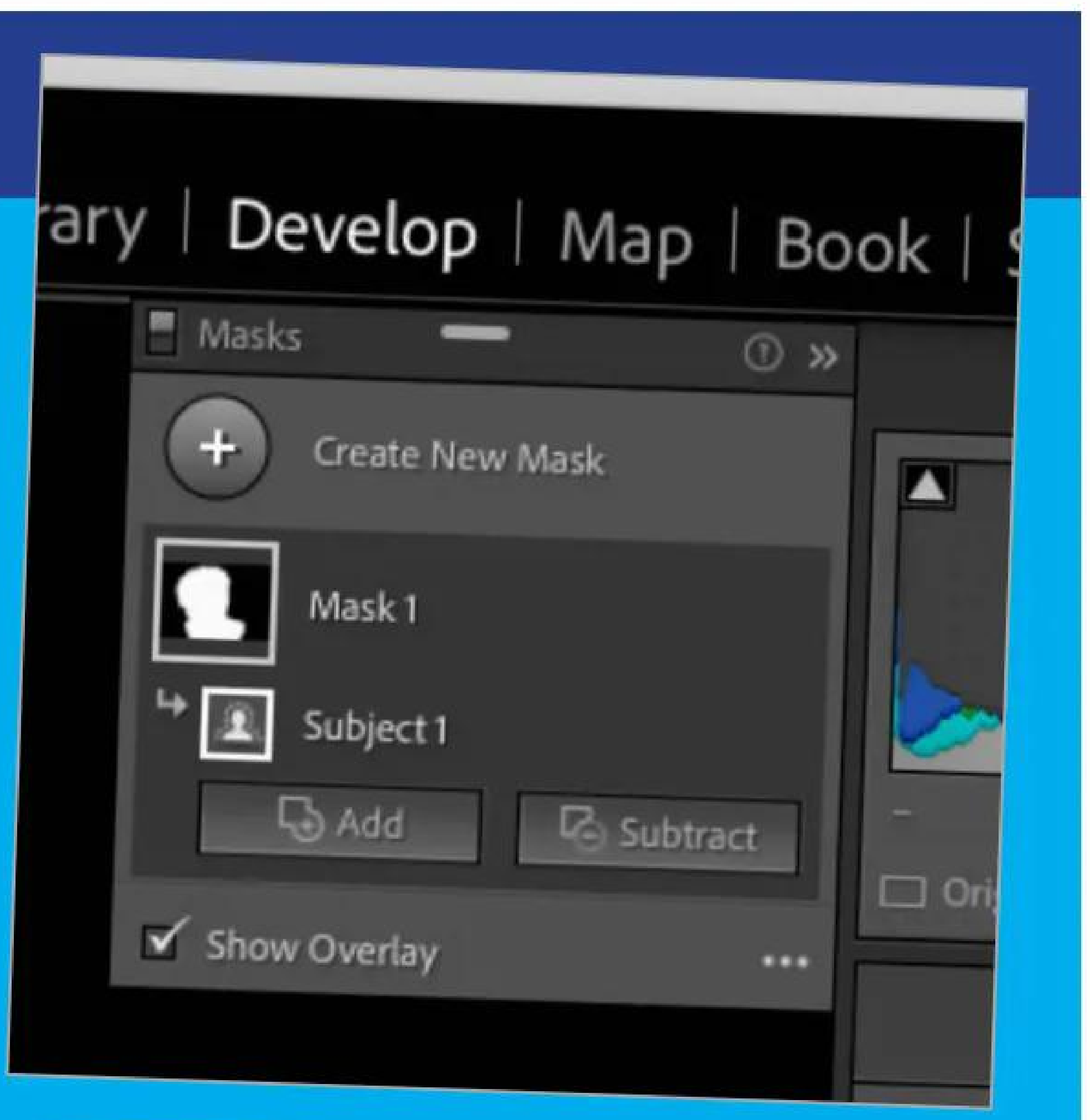

Library | Develop | Map | Book | Slideshow | Print | Web
Masks
Create New Mask
Mask 3
Mask 2
Mask 1
Show Overlay
Histogram
ISO 160 15 mm f / 16
Original Photo
Effect: Custom
Temp
Tint

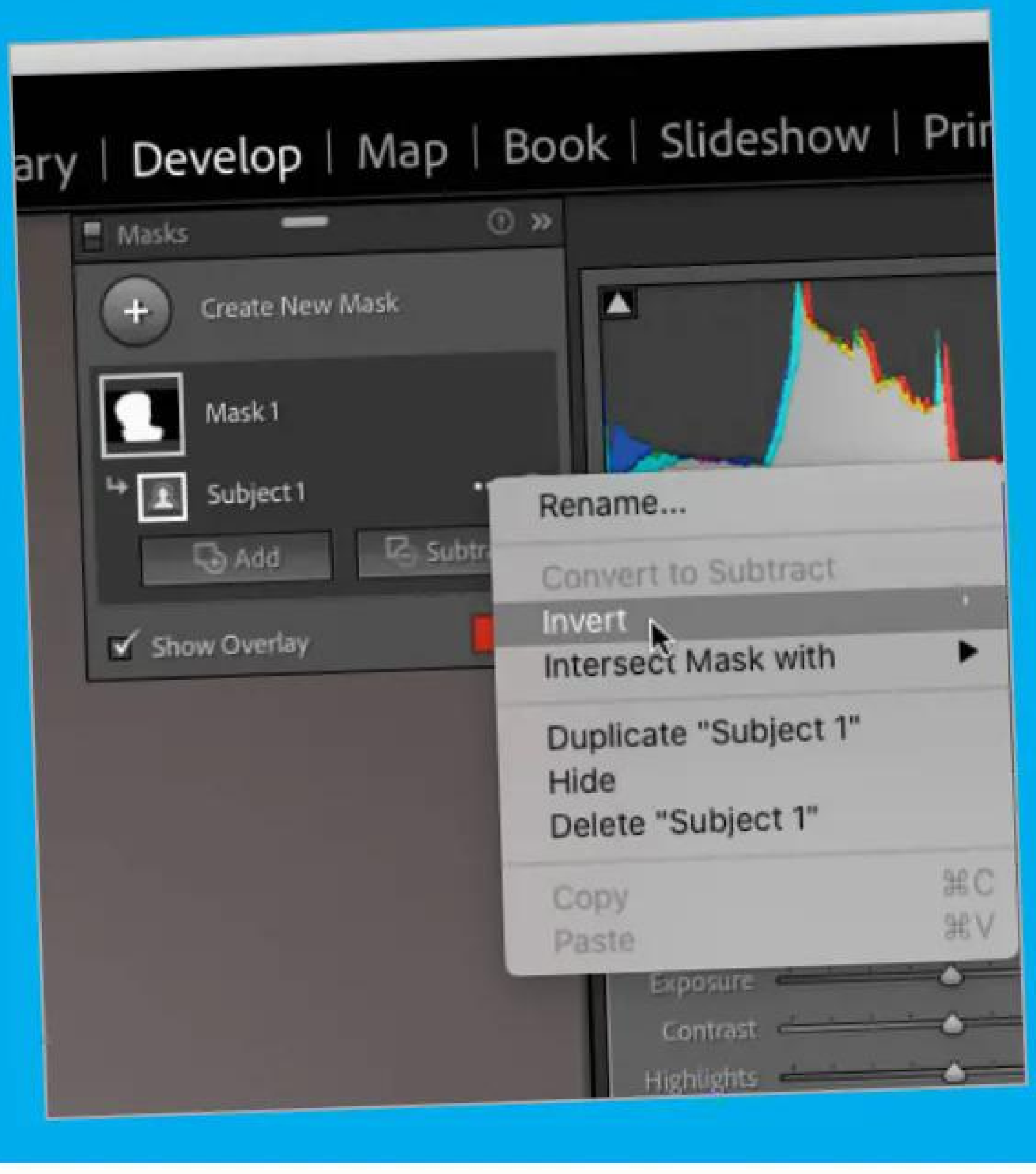
6 Select Subject (simple)

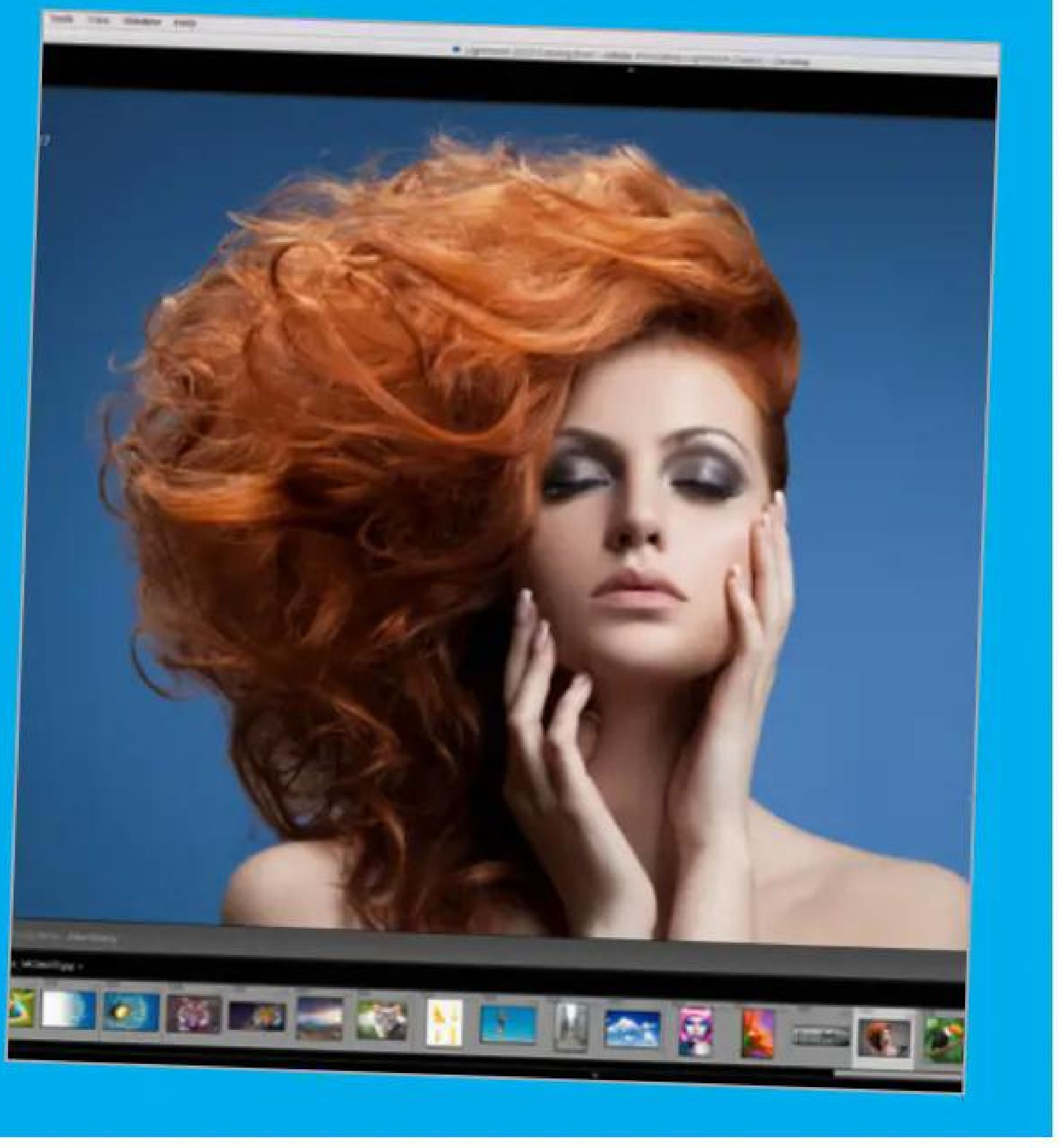

Mask 1
Subject 1
Add

If you open an image with no previous edits and click the Masking button, a panel will appear beneath it listing the Add New Mask options. At the top of the list is Select Subject. Click its button and Lightroom will automatically scan your image and apply a mask to what it considers the main part of the image. Obviously, how well it selects its subject is going to based on the content of the image. A very complex photo with an abundance (or lack) of detail is going to confuse the AI when making its choices. This example is of a portrait of a woman against a plain background. Relatively easy for the AI to mask. When the mask has been created, a layer panel appears which lists the masks currently active in your photo and what kind of mask it is. A colour overlay is applied by default to indicate it is ready for adjustments to be made, you can change what kind of overlay you want if required. If at this point, these features look familiar, then you are correct. Lightroom's Masking feature is derived from the Photoshop AI that does the same tasks. If you click the Subject 1 menu button (the three small dots), you have some options that allow you to affect the mask in certain ways. In this case, we simply clicked Invert. Now the background of the image has been selected. With any active mask, you can use its adjustments panel to alter its temperature, exposure, contrast etc.

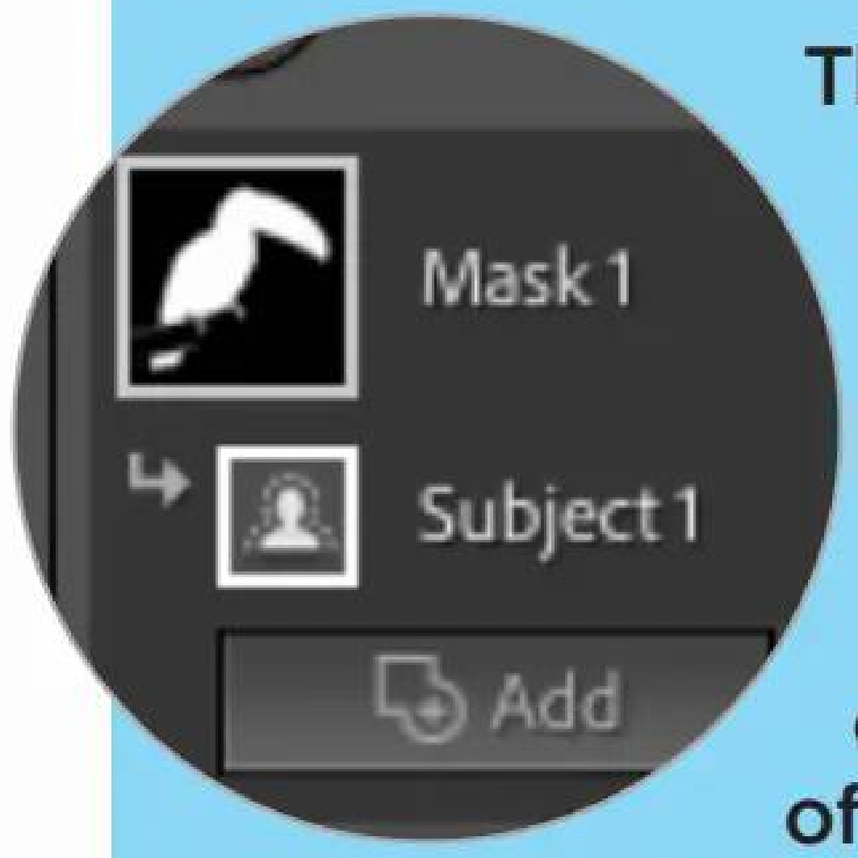



ary | Develop | Map | Book |
Masks
Create New Mask
Mask 1
Subject 1
Add
Subtract
Show Overlay
Ori

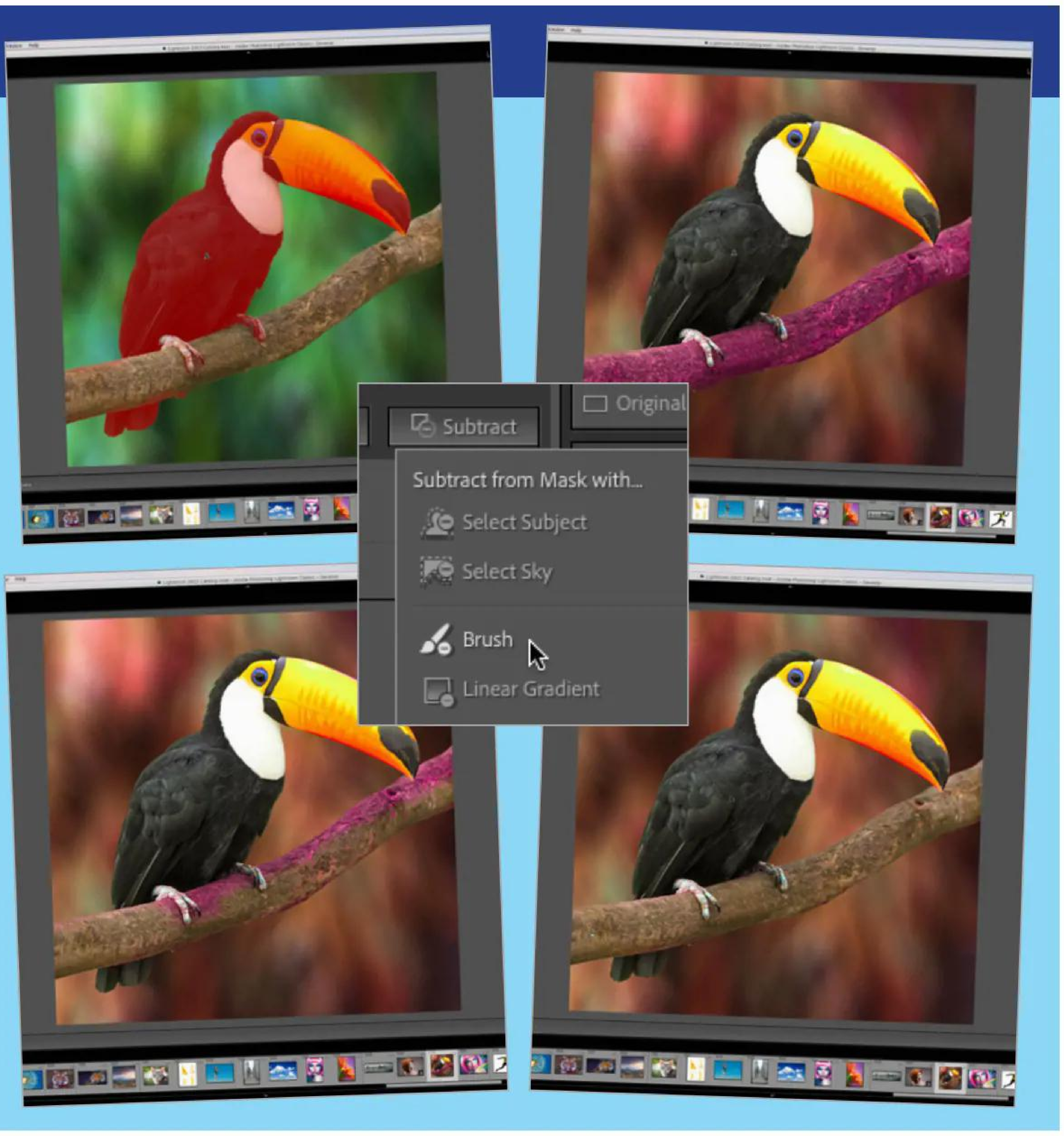

ary | Develop | Map | Book | Slideshow | Pri
Masks
Create New Mask
Mask 1
Subject 1
Add
Subtr
Show Overlay
Rename...
Convert to Subtract
Invert
Intersect Mask with
Duplicate "Subject 1"
Hide
Delete "Subject 1"
Copy ⌘C
Paste ⌘V
Exposure
Contrast
Highlights



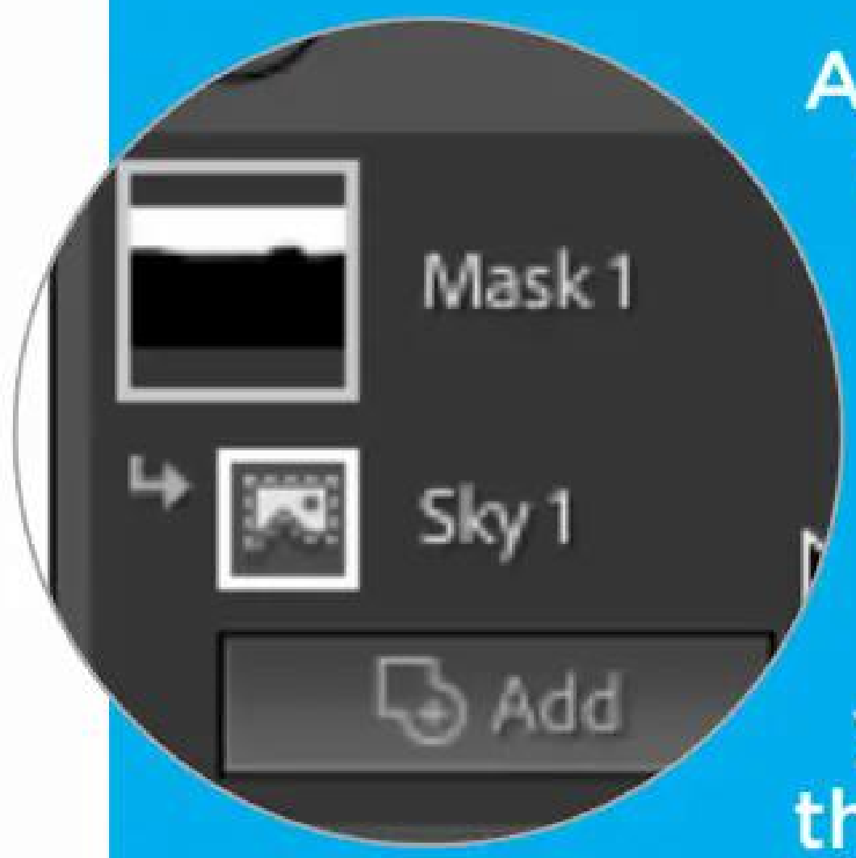
7 Select Subject (complex)


Mask 1
Subject 1
Add

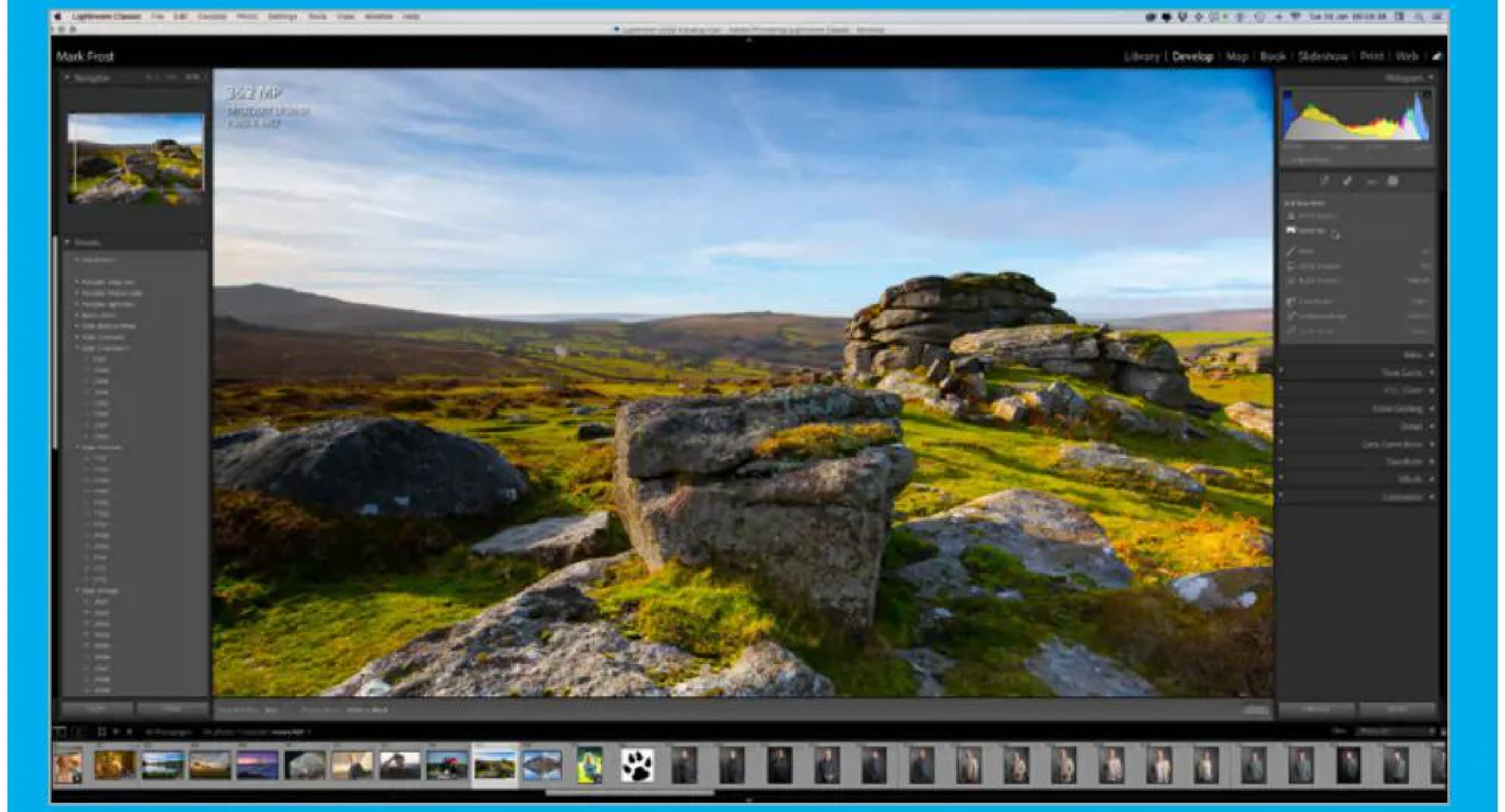
The previous example was quite simple in terms of masking. This next one is a little more complex. We have a toucan on a brach with a leafy background that we want to adjust. We clicked Select Subject and a mask was created. It made quite a good job of it. Various adjustments were made to the bird's exposure to reveal a bit more detail. What happens if you want to alter the background? Since our bird already has a good mask, we can actually click on its Mask 1 icon in the layer panel and choose the Duplicate option. The duplicate is renamed Background and is inverted. Any adjustments made to this mask means that only the background is affected. The green background is adjusted to a new colour, but as you see, the branch is also colour-shifted too. Below the mask layers are two buttons. One is Add and the other is Subtract. These two buttons let you add or subtract masking information to the chosen layer using any of the masking options such as the Linear Gradient, Radial Gradient and Brush etc. In this case, we are going to use the Brush tool to subtract some of the mask from the Background layer. A New Brush layer is added to the layer stack under Background. Now you can use a brush to paint over the branch and erase any mask data to reveal the original branch colour. All the masking options can be used in conjunction with one another for complex masking shapes.

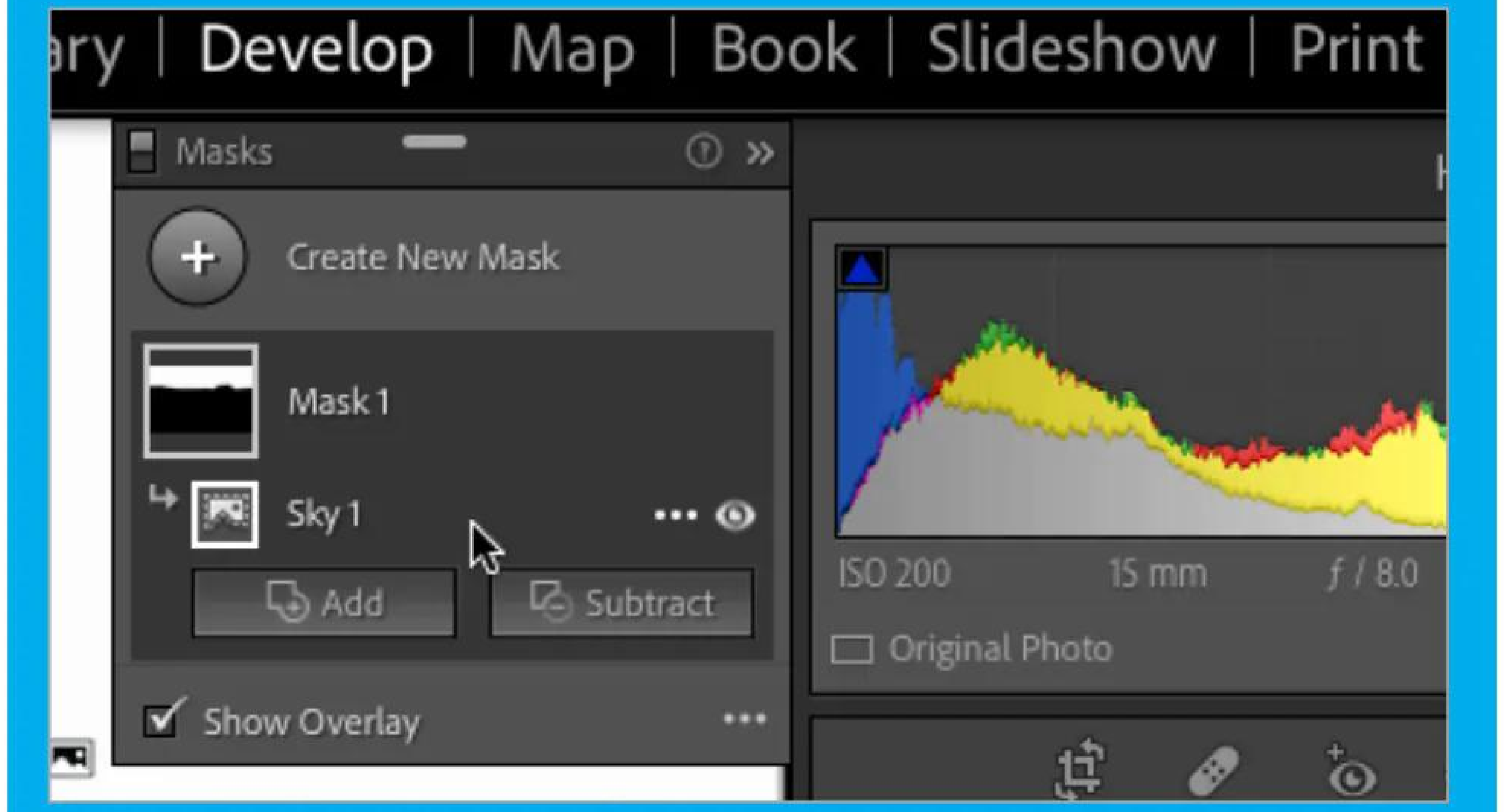

Subtract
Original
Subtract from Mask with...
Select Subject
Select Sky
Brush
Linear Gradient

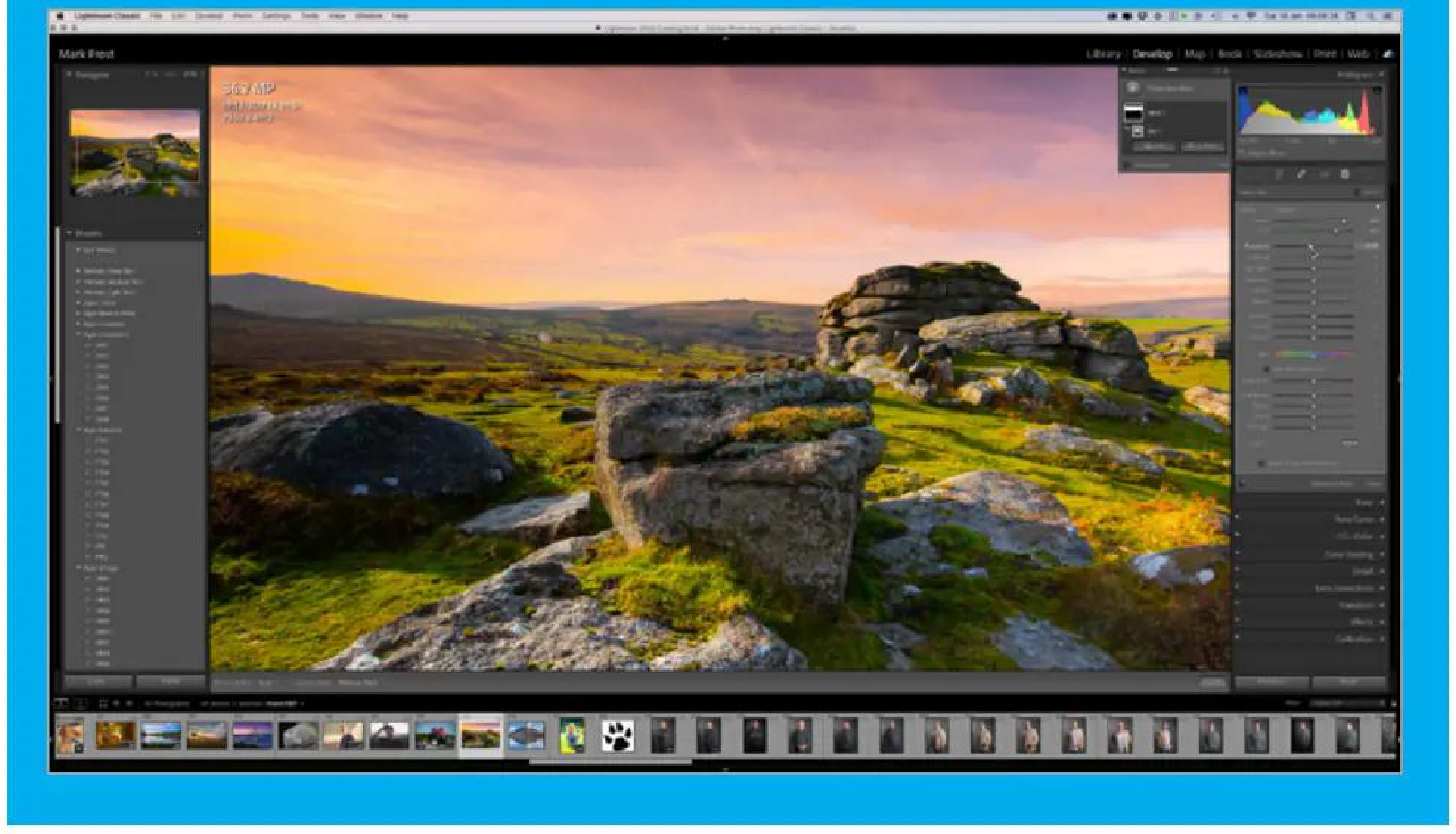
8 Select Sky



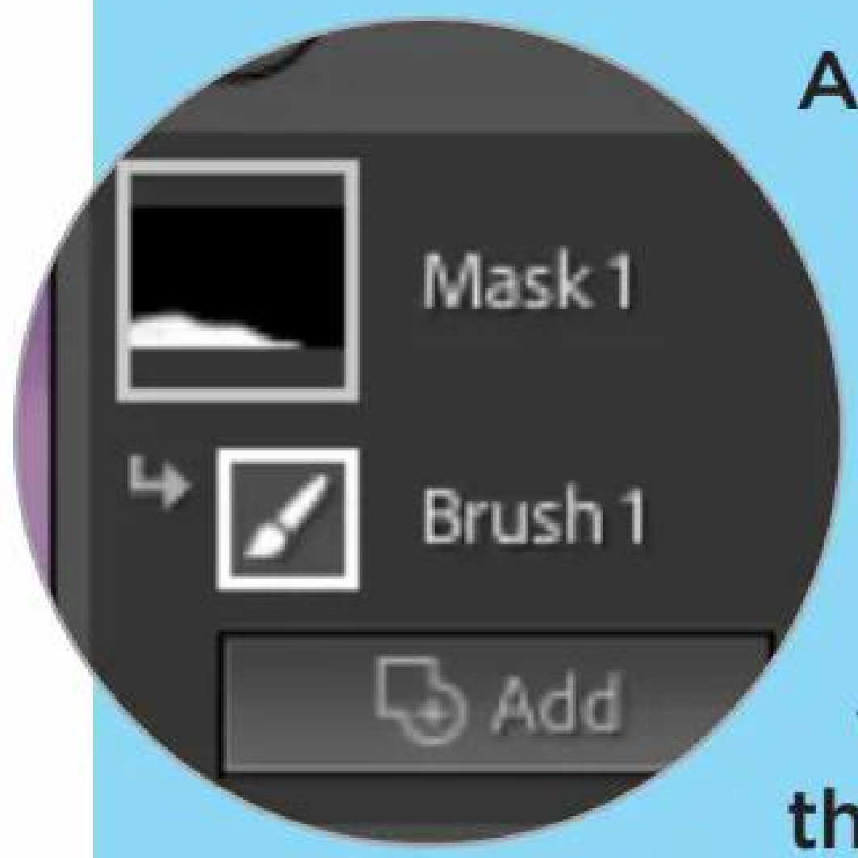
As with Select Subject, Select Sky does what it says on the tin. When you choose this option, the AI will scan your image for an obvious horizon line and attempt to mask out the sky. As before, the complexity and detail present in the image will determine how good a mask you get. If there is plenty of blue sky in the shot, you should get a decent mask. If you have a busy horizon line with not much contrast, the AI will struggle, so be aware. In our example, after clicking the Select Sky button, it takes a moment and then masks the image. The far horizon, which is misty, gave it some work to do, but it feathered the mask and decreased opacity there in order for it to blend a little better into the ground. Some colour adjustments to alter the sky to a warmer colour were added and the overall effect is quite pleasing. As with any masks created by the Masking feature, you can go in and edit the masks to your heart's content.



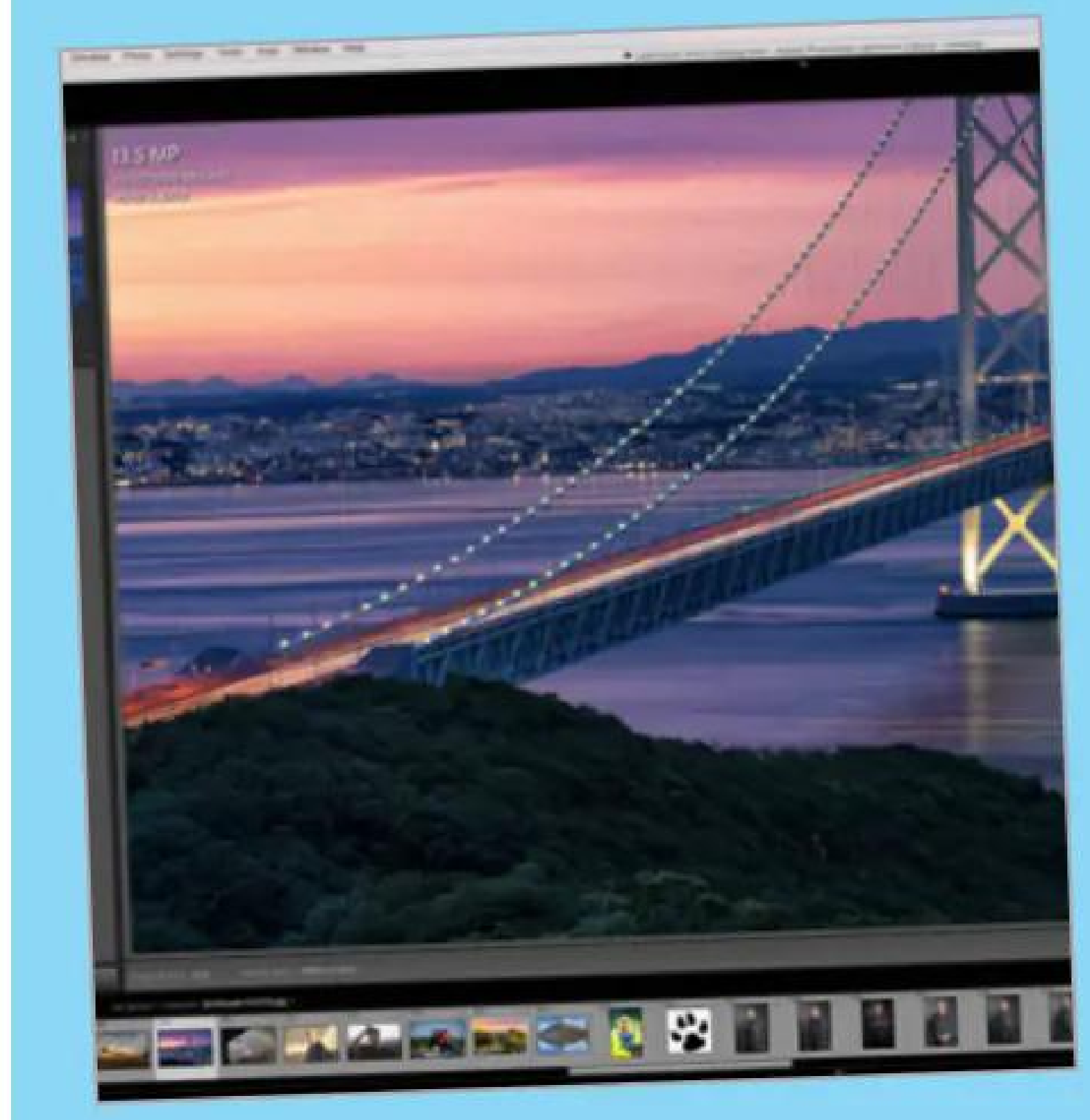


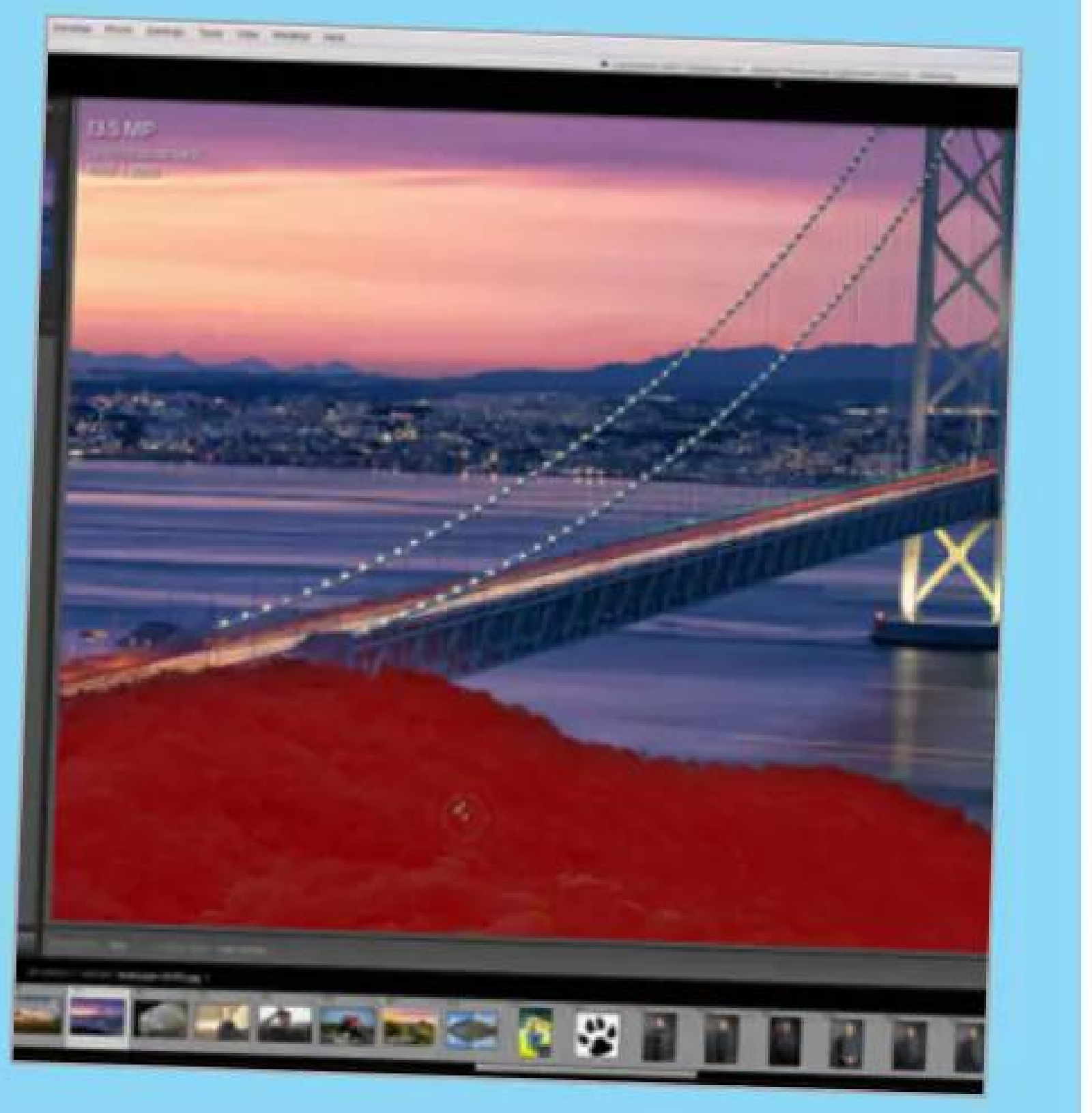


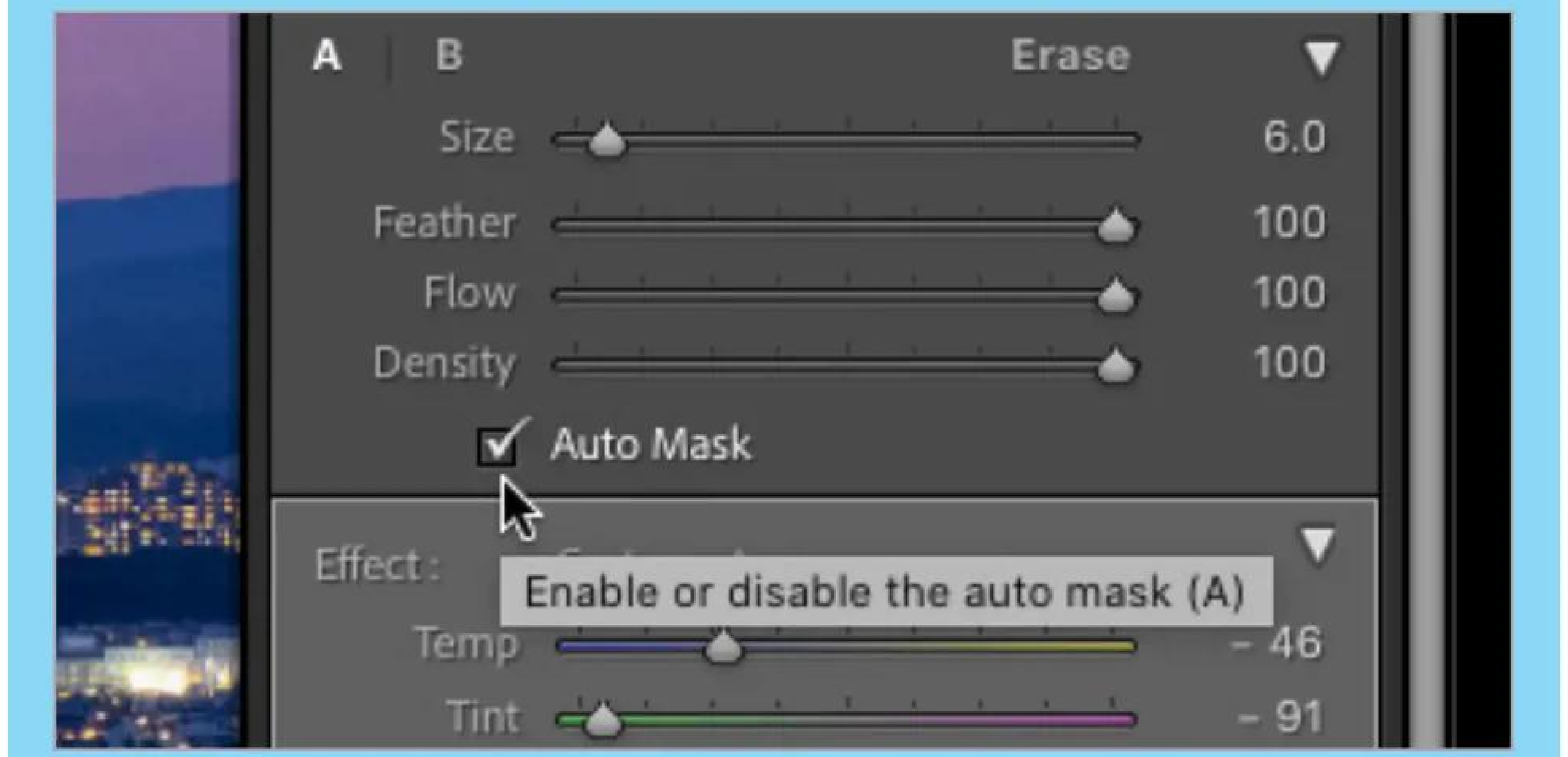
9 Brush



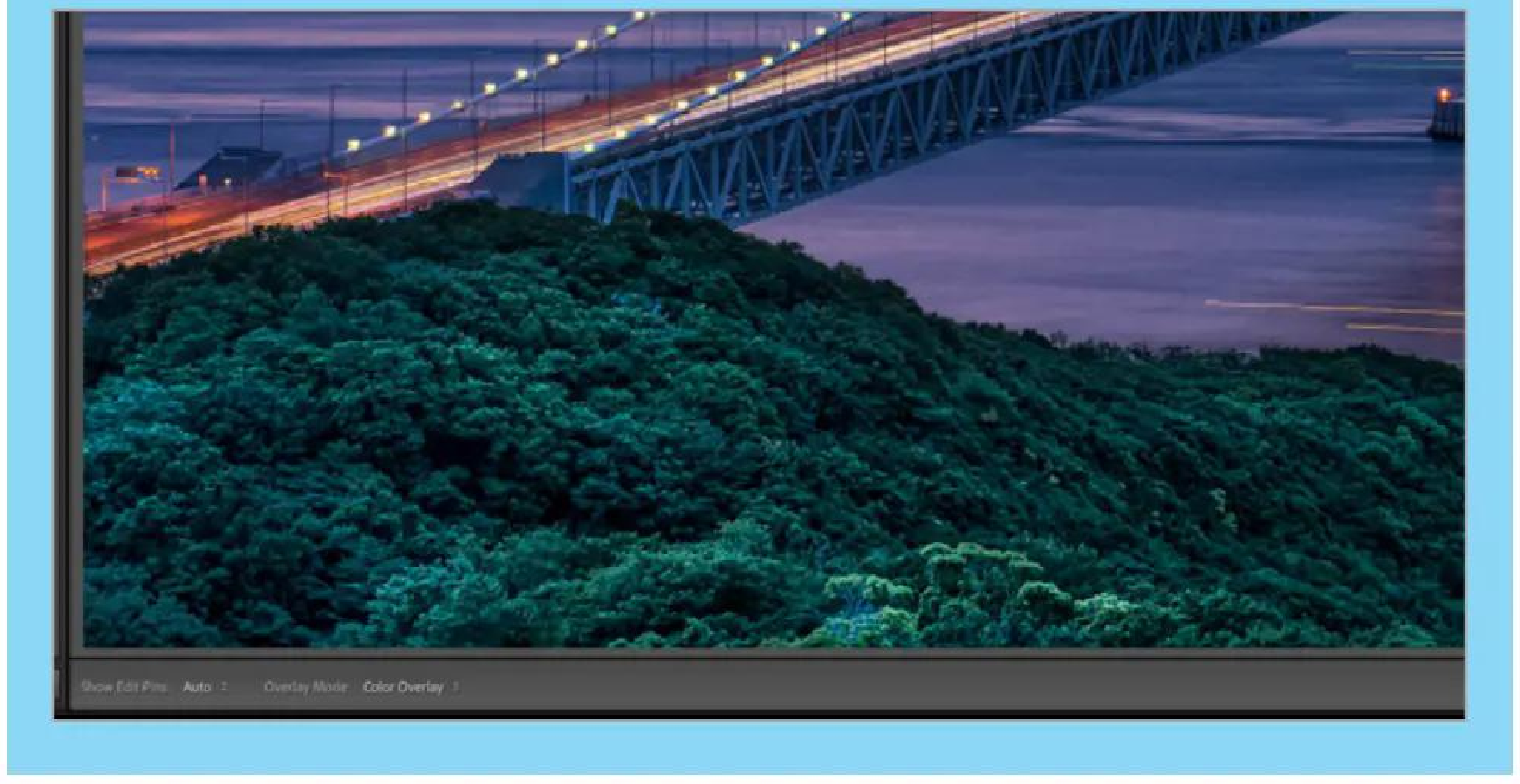
As mentioned before, adjustments made using the brush feature pre-2022 and now in the current version, remain the same basic procedure. You just need to open the Masking tool in order to find the Adjustment Brush option. By default, when you apply an adjustment with the brush, there is no effect other than activating the colour overlay so you know where you're painting. You can begin to dial in your adjustments after. Note that as soon as you add any adjustment, the colour overlay is turned off so you can see the effect you're having on your image. When the Brush tool is active, note that you have Brush settings available that govern the size, softness and density of the mask you're applying. These can be easily adjusted using the sliders. You also have the option to use the Auto Mask feature. When turned on, as you brush over the image, it will look for obvious changes in contrast that might indicate an edge and attempt to mask up to the edge. Turn this off if you don't need it to refine the brush strokes you're making. Add adjustments to the brush mask as necessary. Remember that this mask, like all the others can be edited, added to, removed from, and intersected with, the other masking options available.



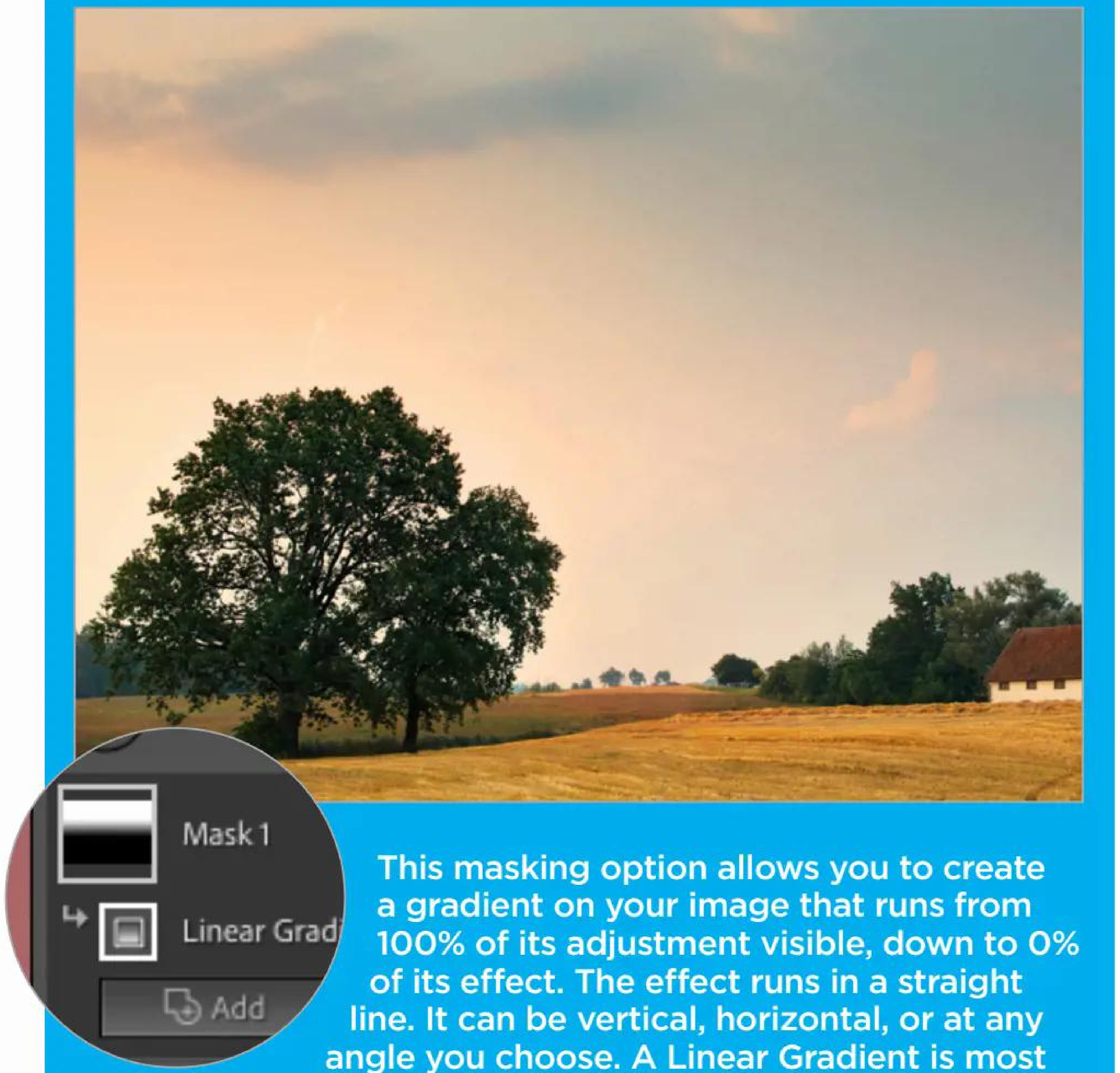




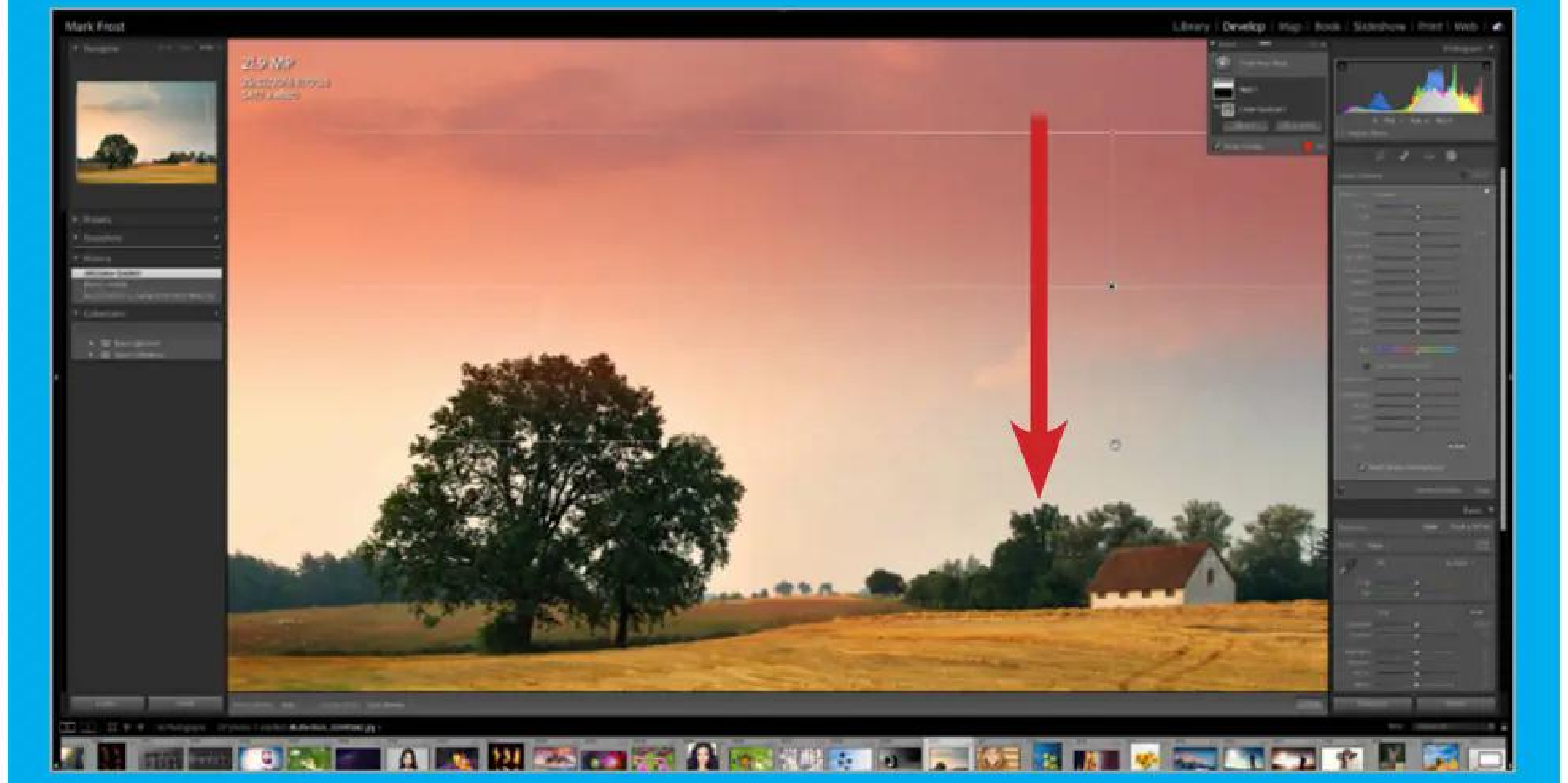
Size 6.0
Feather 100
Flow 100
Density 100
☑ Auto Mask
Enable or disable the auto mask (A)
Temp - 46
Tint - 91

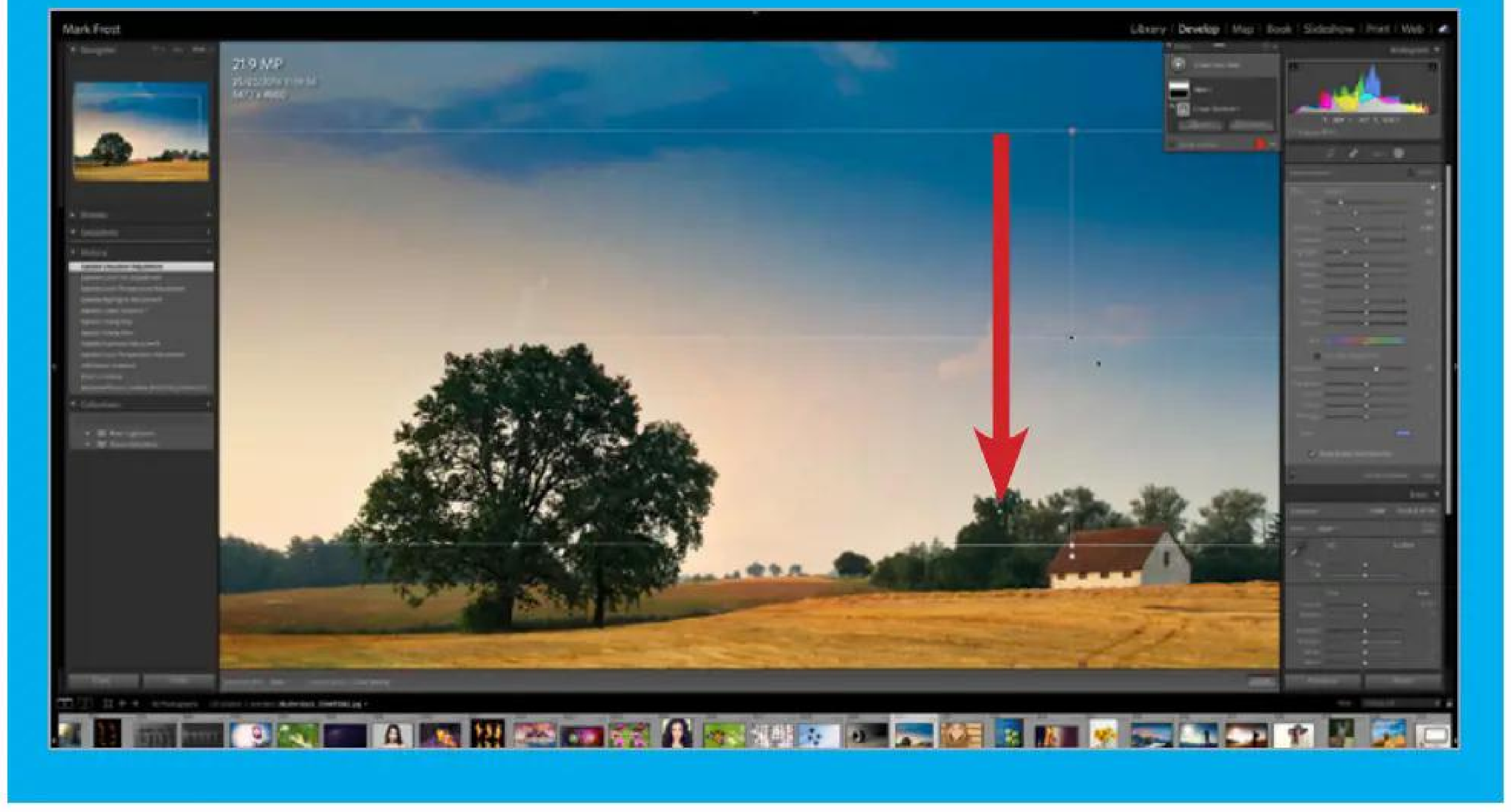


10 Linear Gradient



This masking option allows you to create a gradient on your image that runs from 100% of its adjustment visible, down to 0% of its effect. The effect runs in a straight line. It can be vertical, horizontal, or at any angle you choose. A Linear Gradient is most often used to simulate a graduated filter used on a digital camera to help darken an overly bright sky in comparison to the ground. Our example does such a thing with the gradient being dragged down from the top of the image. The colour overlay shows you the extent of the grad you've created. It can be tweaked any time. Then, you can make your adjustments as you see fit. Altering colour and exposure are common adjustments to skies in photos. Again, any of the other masking types can be used in conjunction with this mask to finesse the gradient's effect.

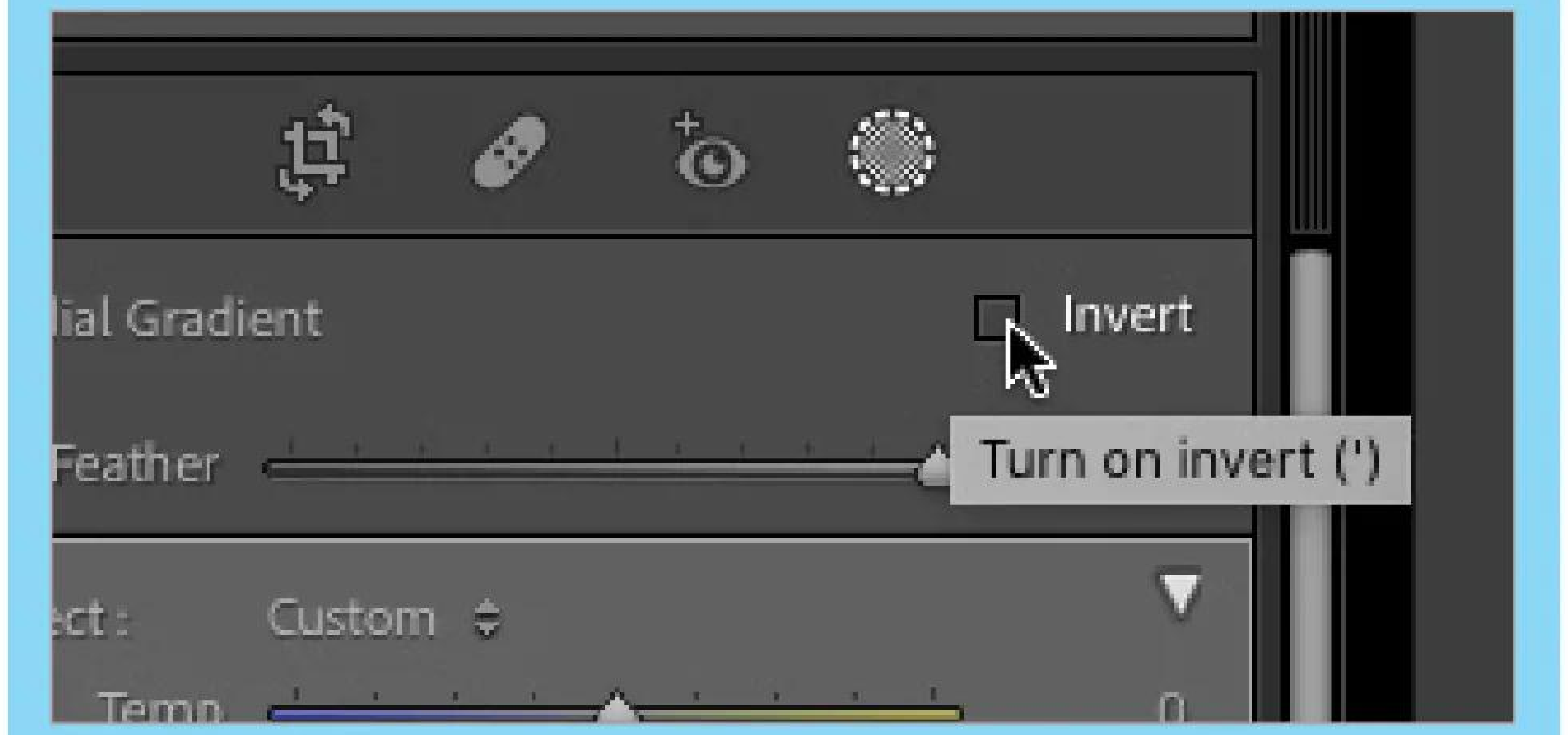


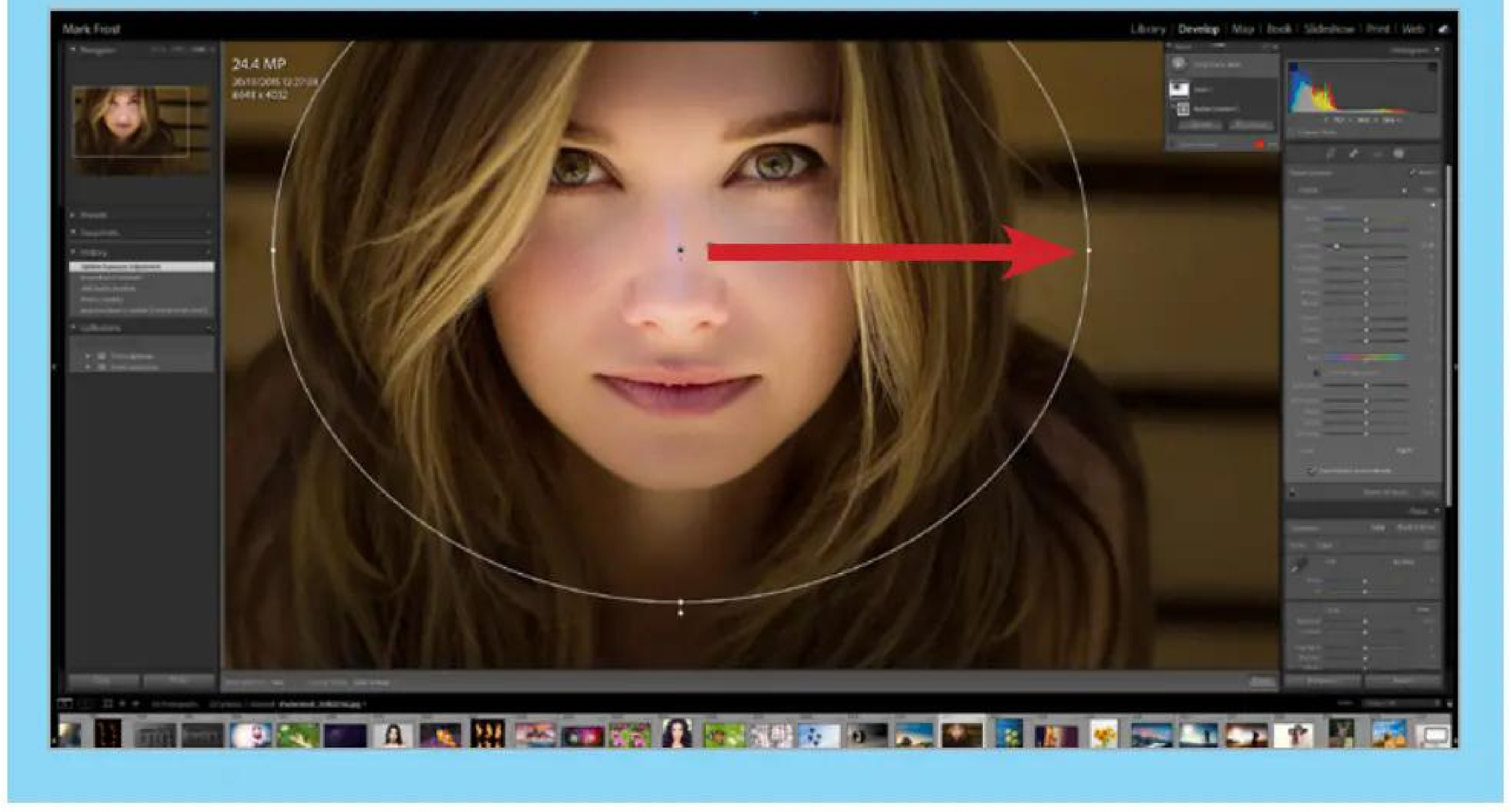


11 Radial Gradient

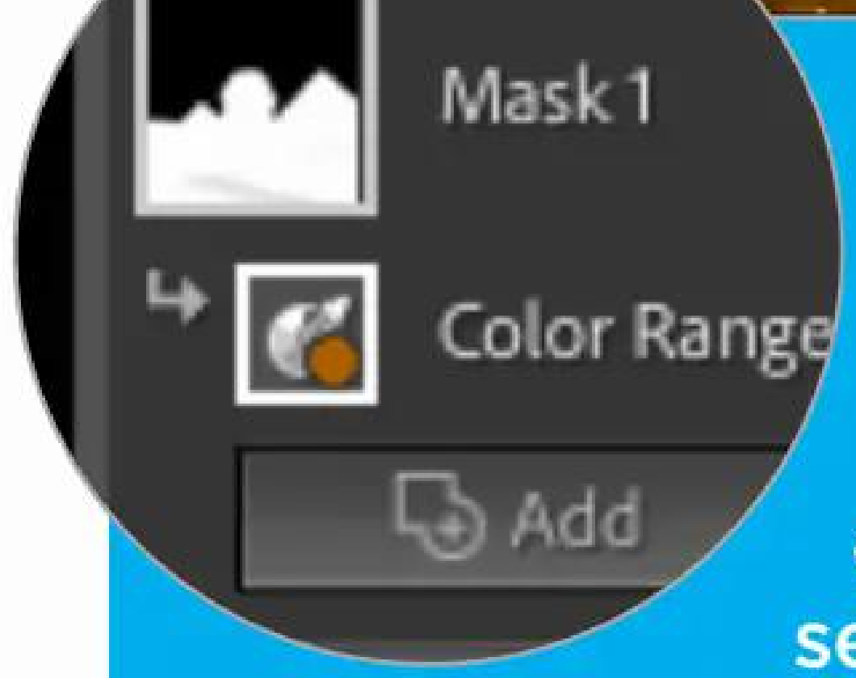
Mask 1
Radial Gradi
Add

Instead of a gradient that runs in a straight line, the Radial Gradient emanates outward from a central point in a circular or oval shape. The adjustments visible can be strongest at its centre and fade to zero at its outside edge, or be inverted so all of the effect outside the outer edge of the radius is seen at 100% and fades to zero at its centre. In the case of our example, we dragged a Radial Gradient from the centre of the girl's face outwards past her hair. at its centre, the effect was zero, but at the outer edge, the drop in Exposure of -3.33 was at 100% visibility. All the other masking types can be brought to bear on the mask in the form of additions, subtractions and intersections. Also bear in mind that since the mask has control points, you are able to go back in at any time and move the mask, scale it and alter the effect you've created with ease.

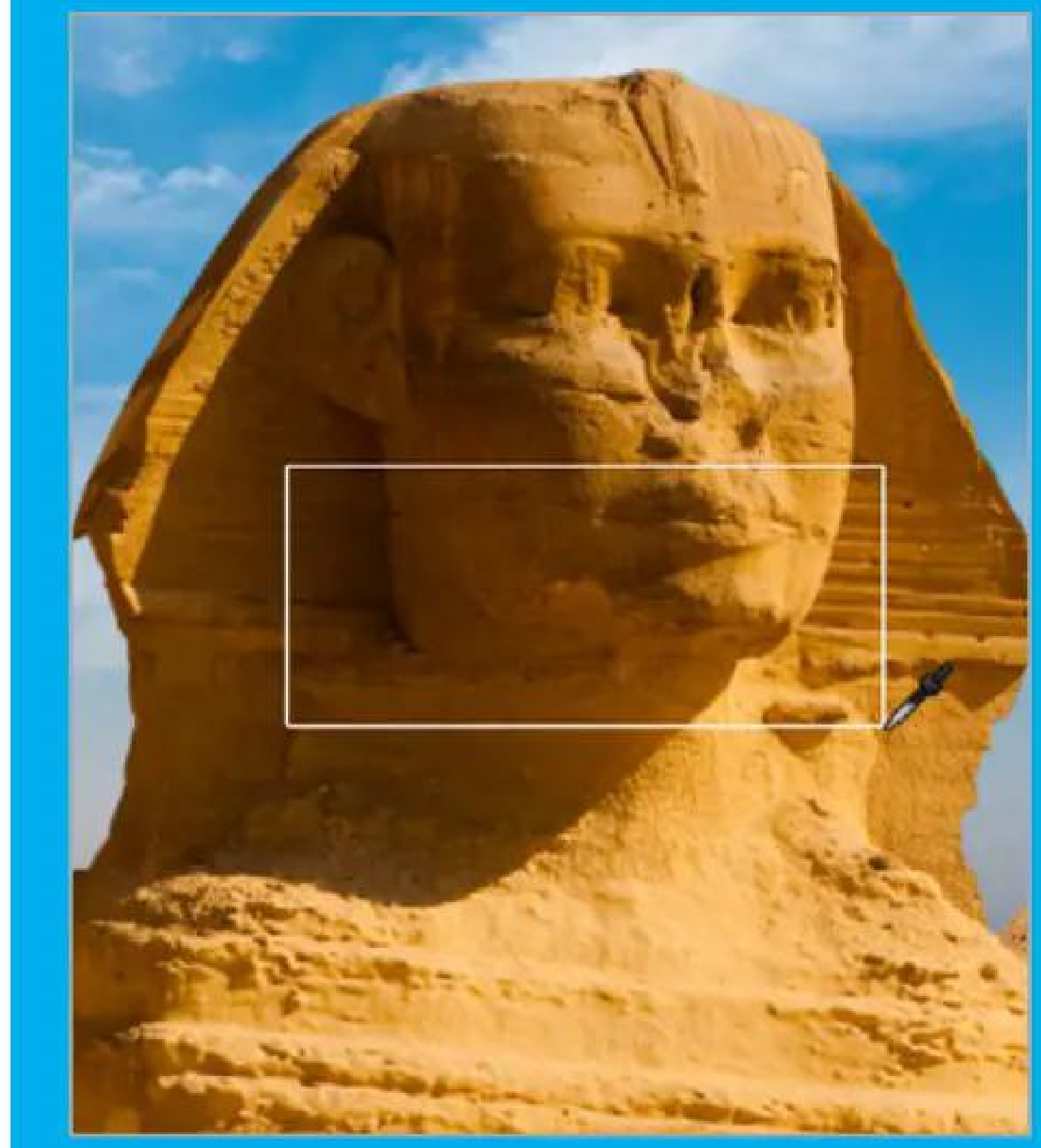


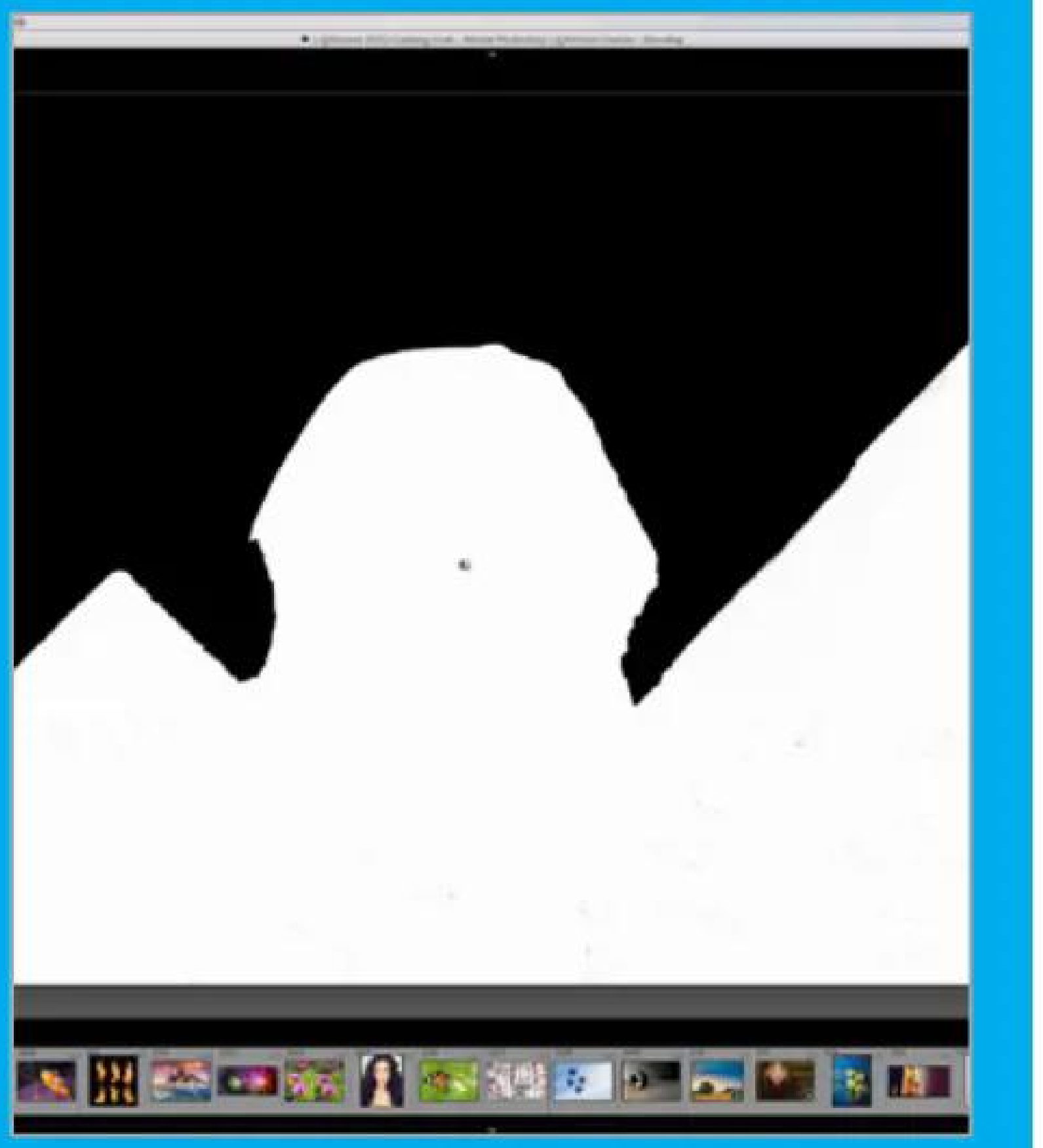


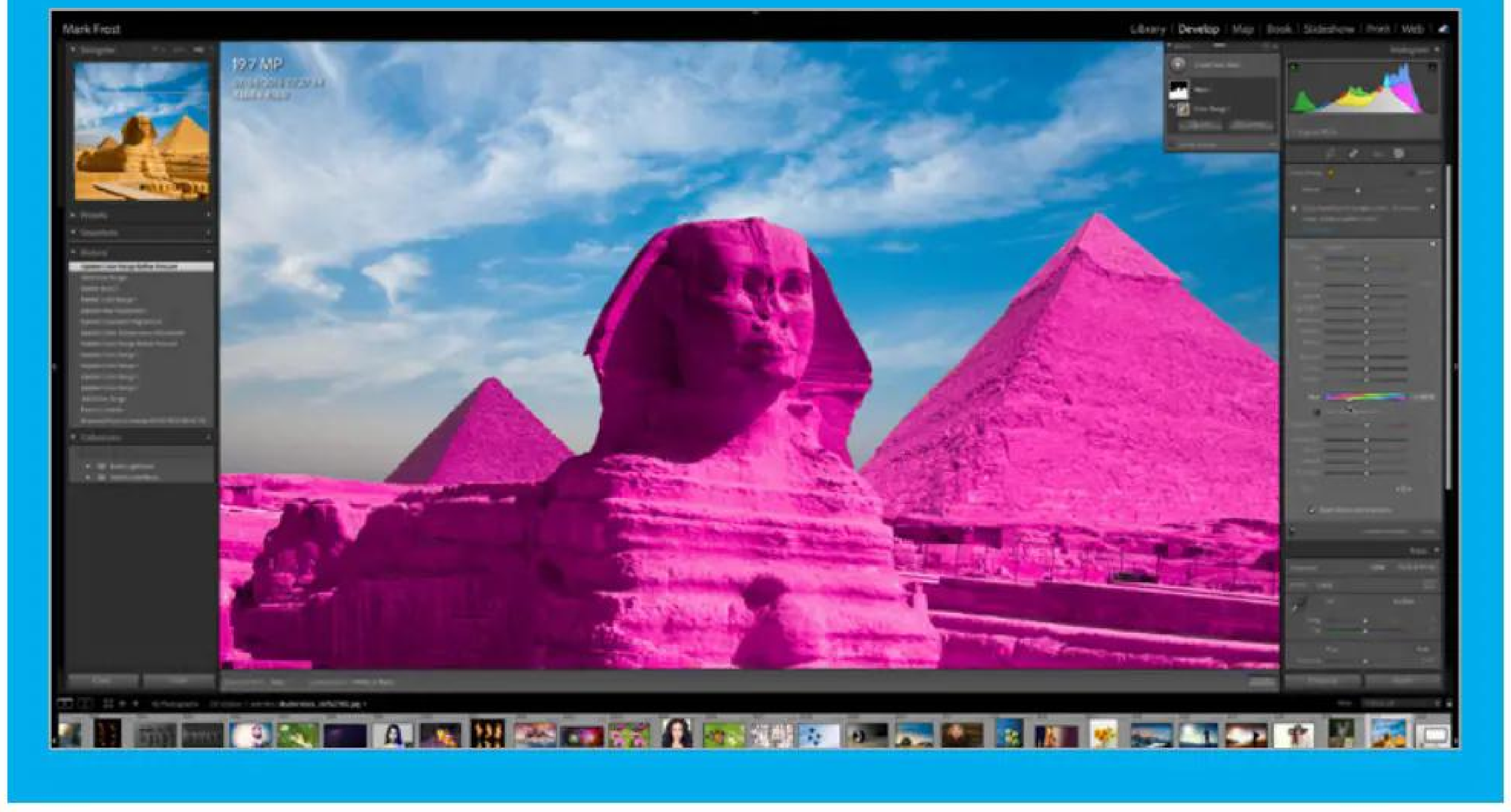
12 Color Range



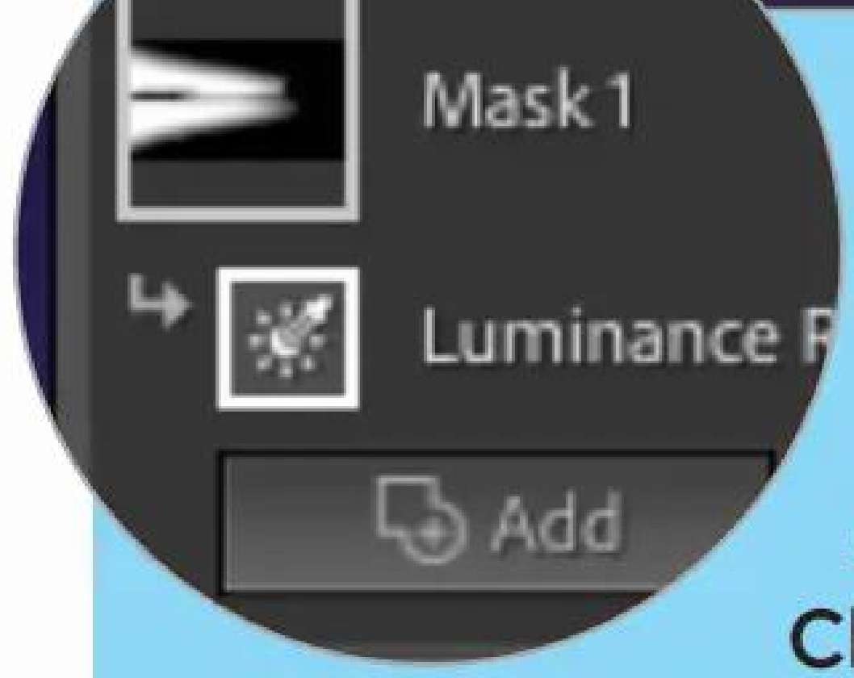
This new feature is another interesting method by which you can select and mask areas of your photo. As the name would suggest, it makes its selection based on colour values that are chosen by you. As seen in our example, if you wanted to mask the foreground sphinx and pyramid, you could decide to use Select Sky, invert the mask and alter it that way. If you choose Color Range, you are given the option to select a range of colours using the color picker tool. You can pick a single colour, drag out a sample area box, or click and press Shift to add additional data points to your selection. Because the orange tones all fall broadly within the same range, selecting the sand colours only, is fairly easy to do. Then you are free to make your adjustments as required.



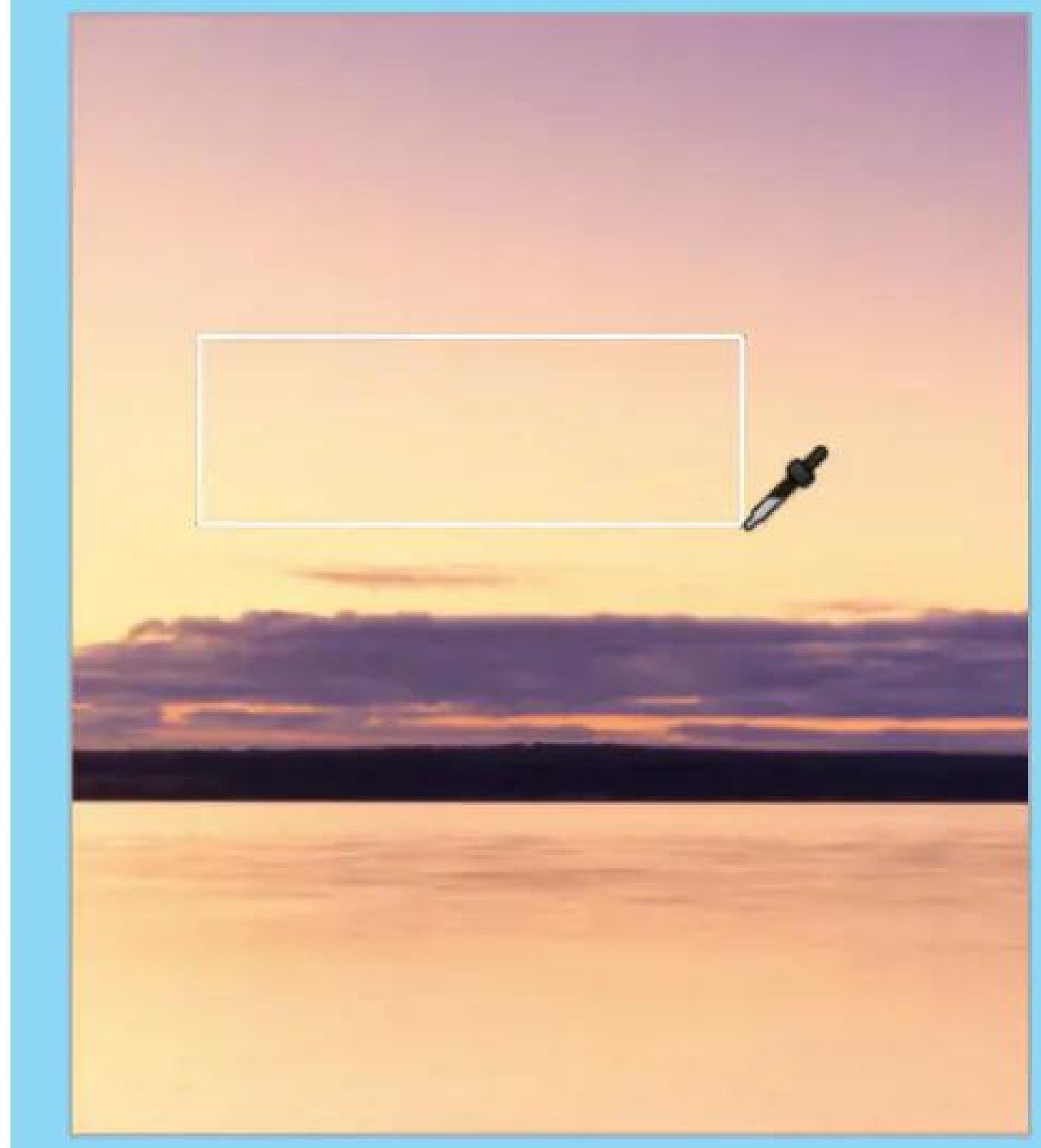


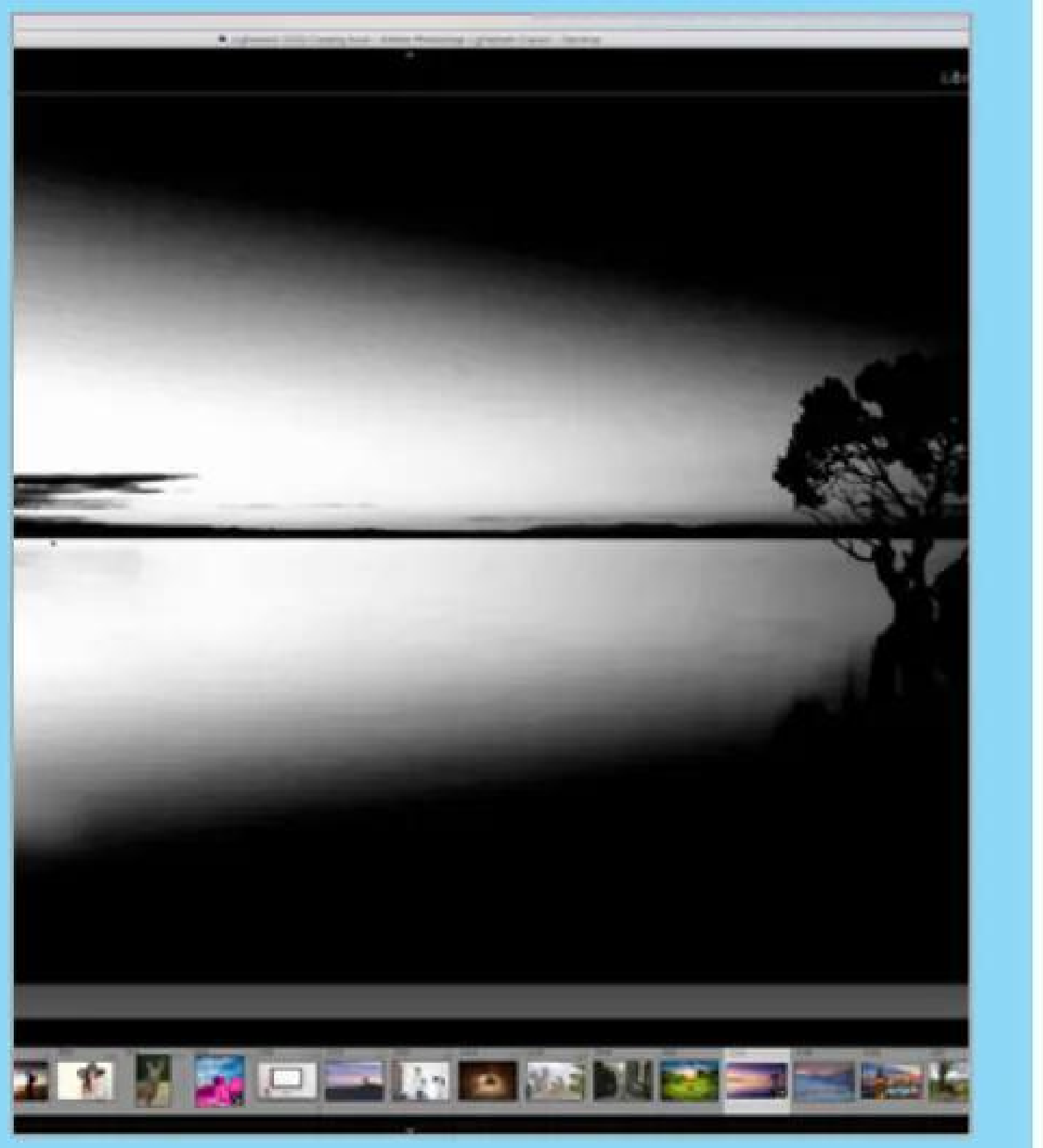


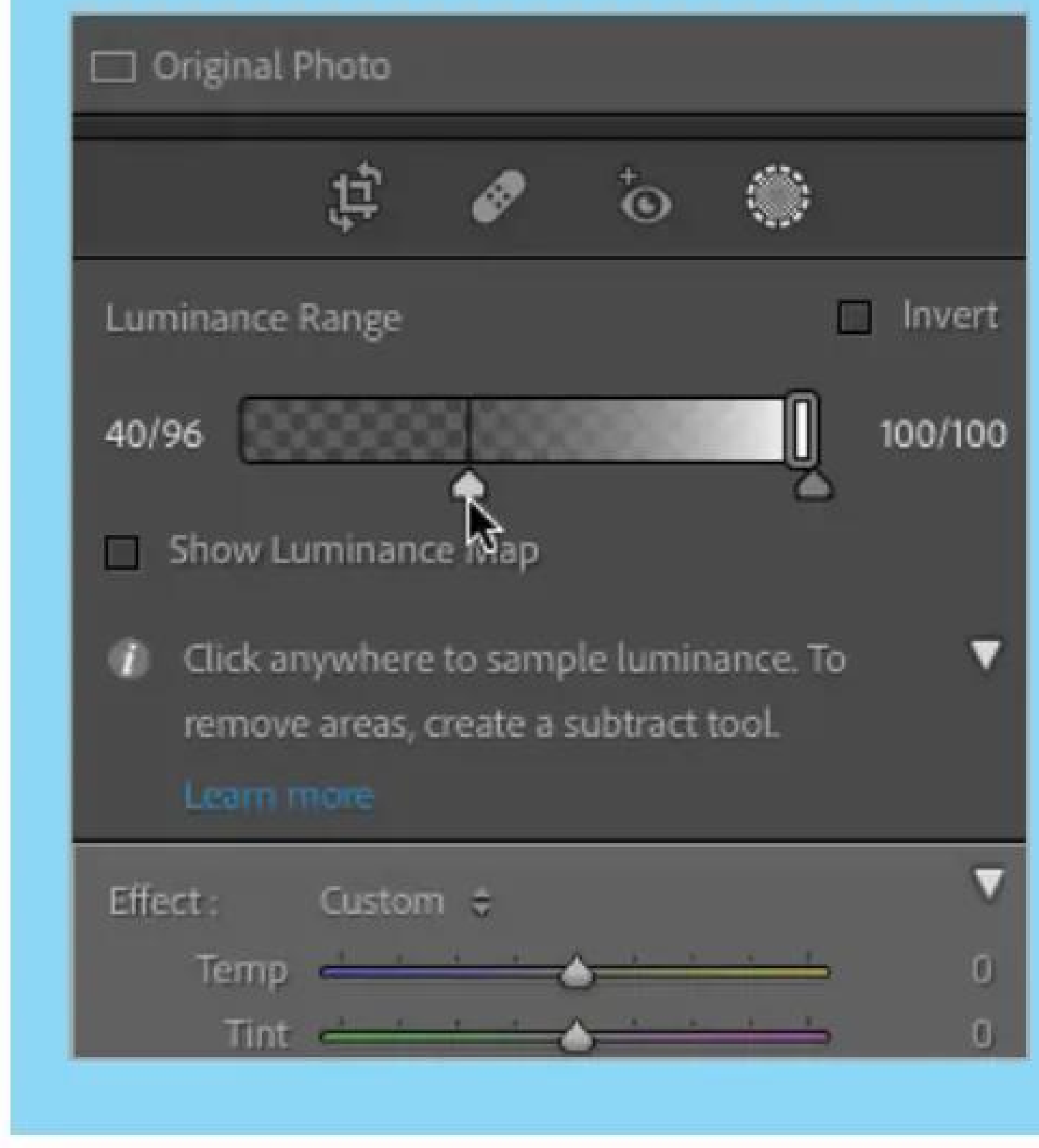
13 Luminance Range



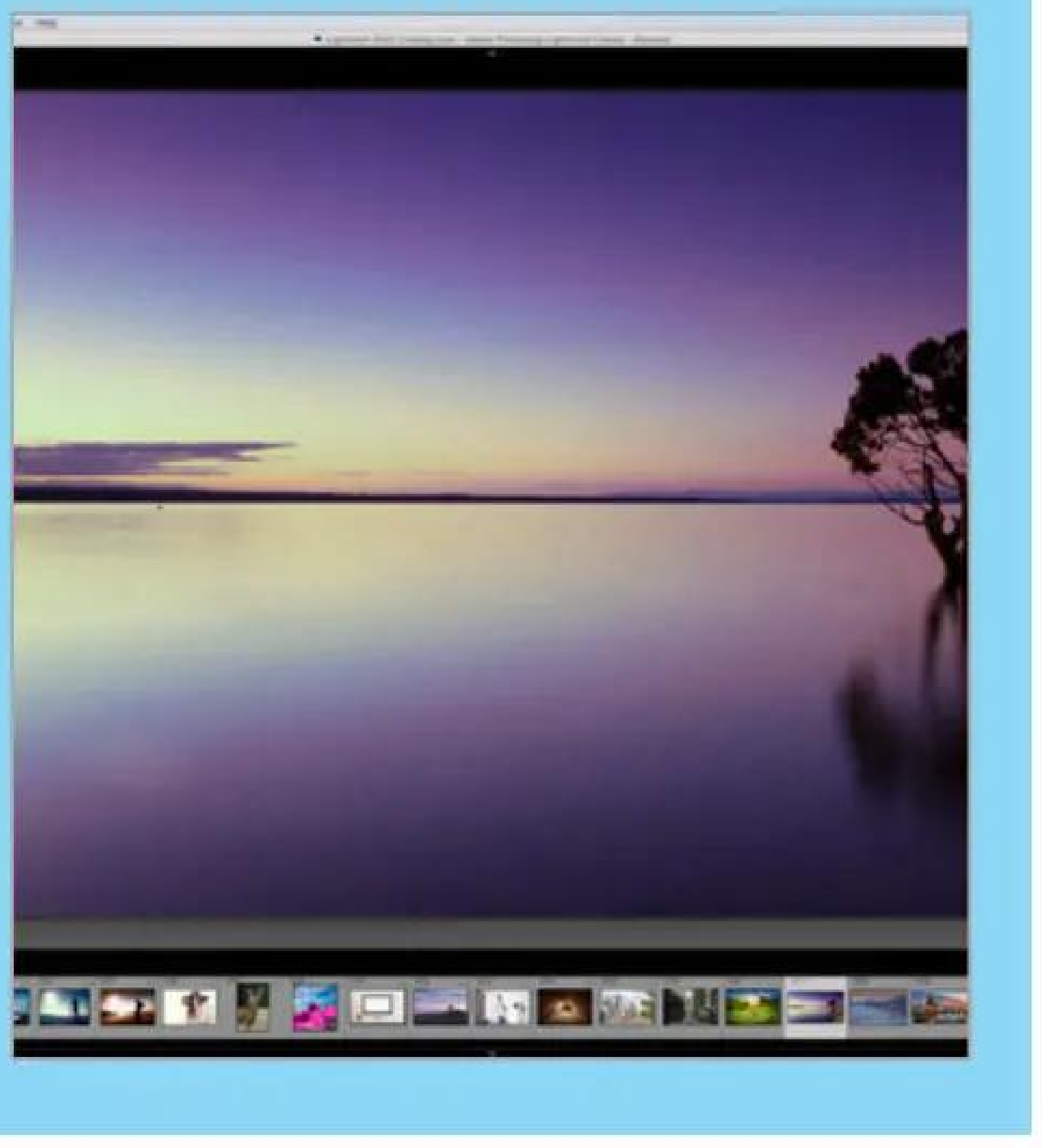
Broadly similar to methods used in the Color Range option, Luminance Range makes its decisions on what areas to mask based on the brightness of the tones selected in the image rather than its colour. Choosing an area of bright sky in a landscape photo creates a mask that falls within the tonal values selected. All other tones are protected by the mask. However, you can use the Luminance Range panel to alter how many brighter or darker tones are included in the mask. Think of this a bit like the Levels adjustment in Photoshop. You're simply telling the mask to include the darker tones and lighter tones most directly similar to the ones already selected. When you are happy with the tonal range selected, you can make your adjustments to the image.



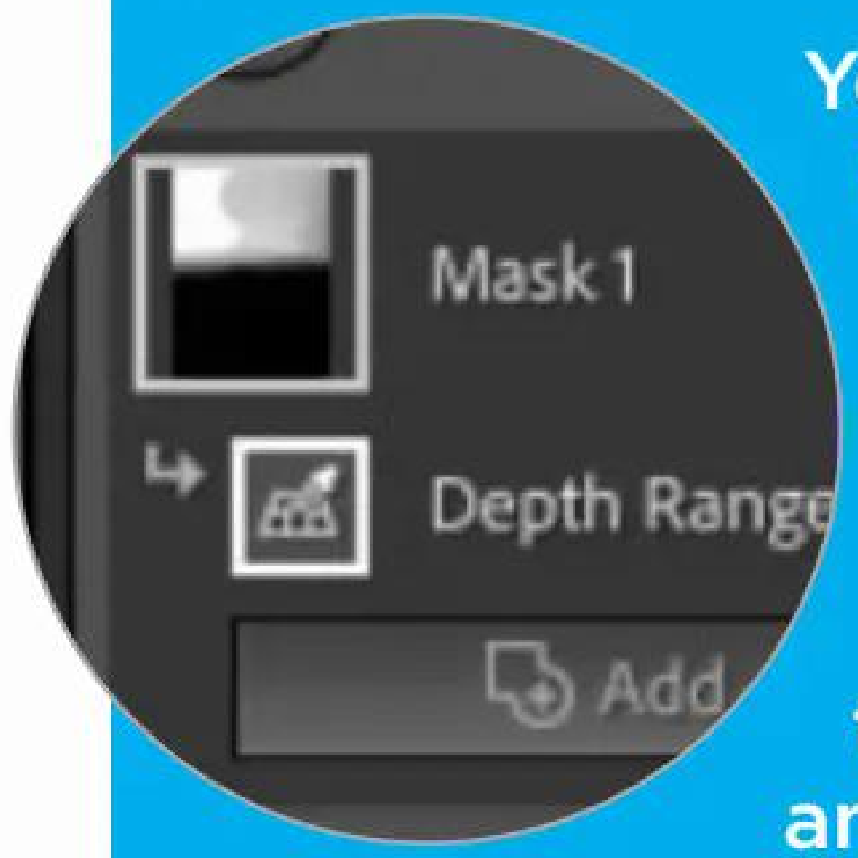




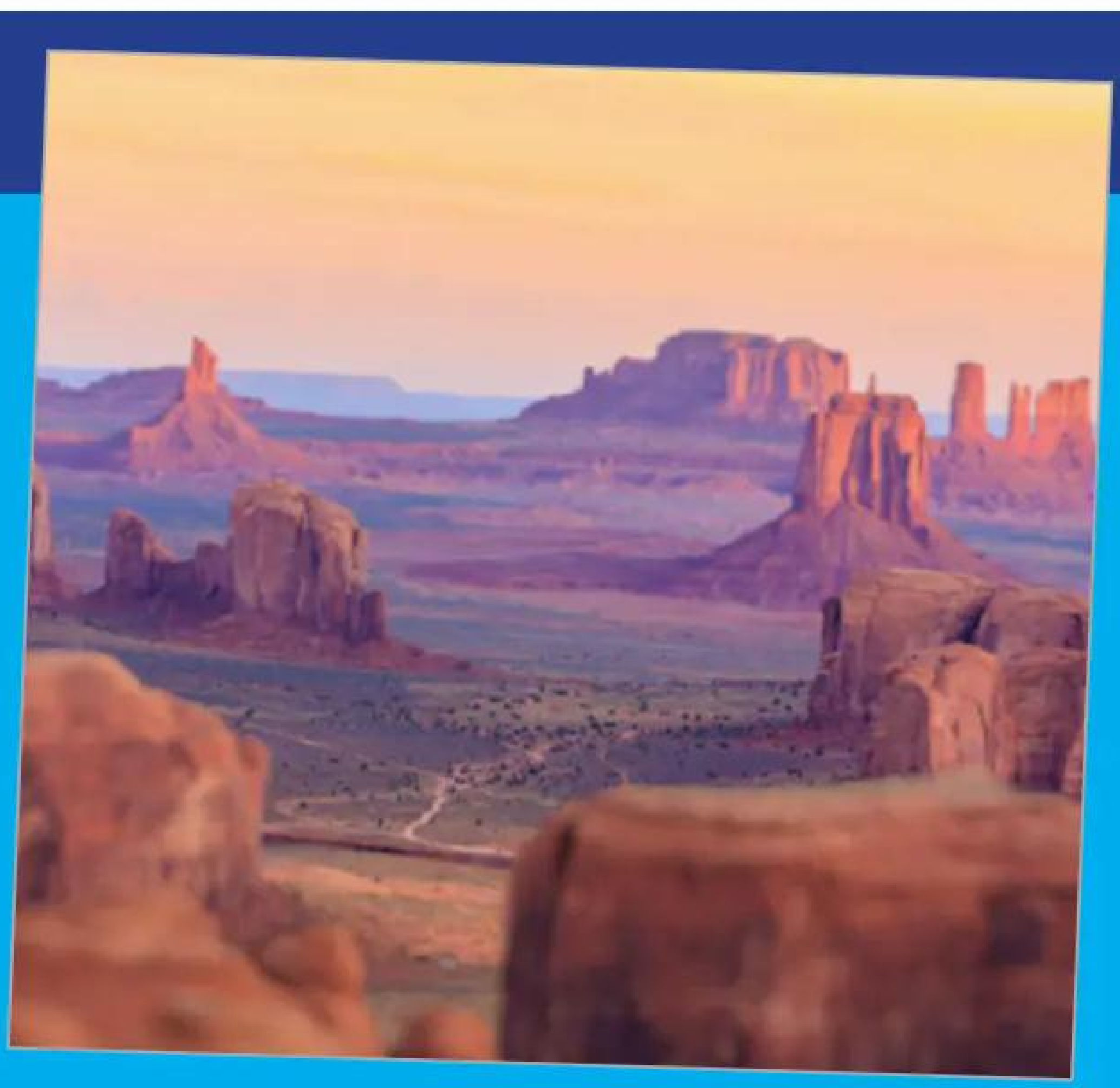
Click anywhere to sample luminance. To remove areas, create a subtract tool.

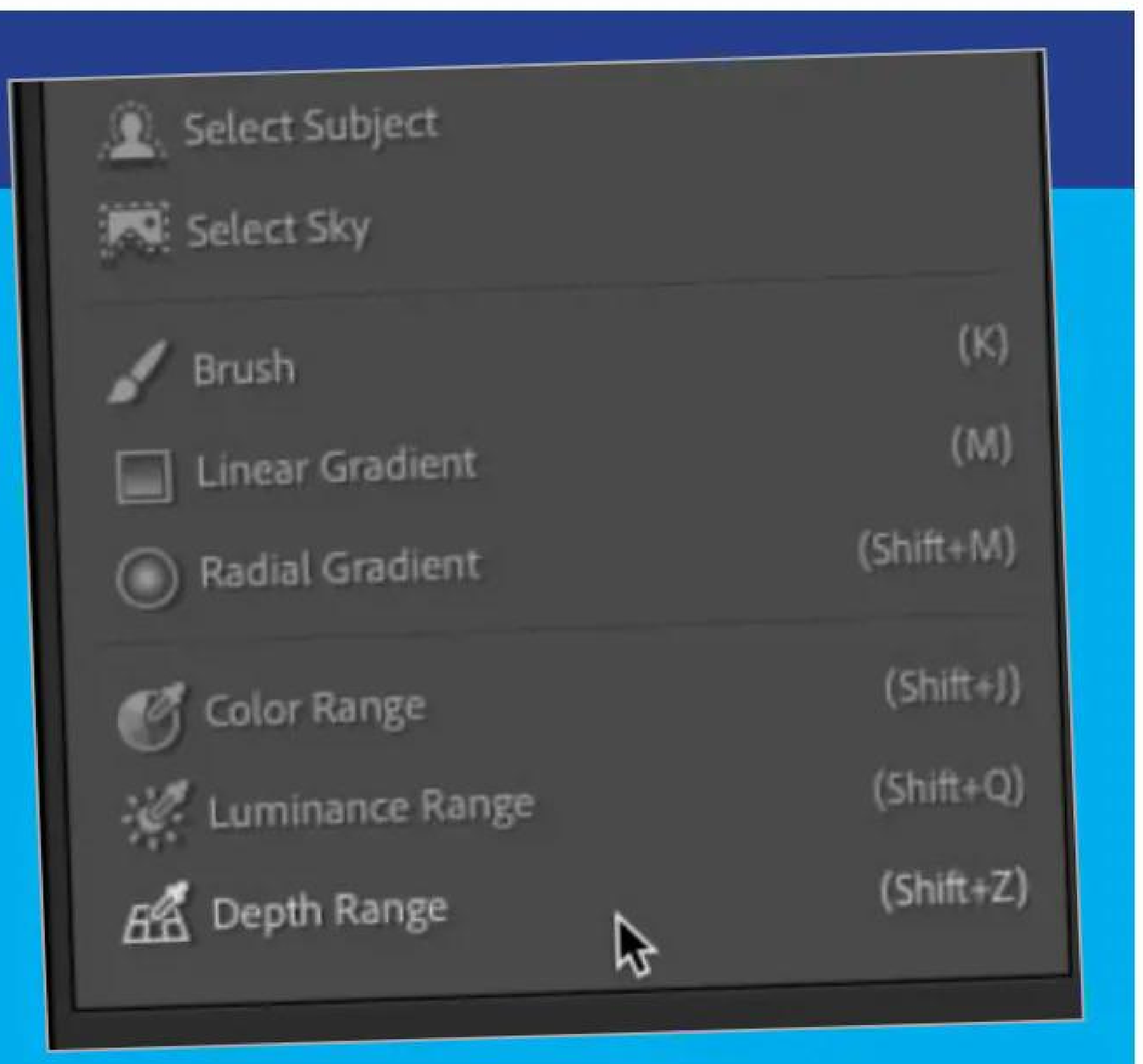


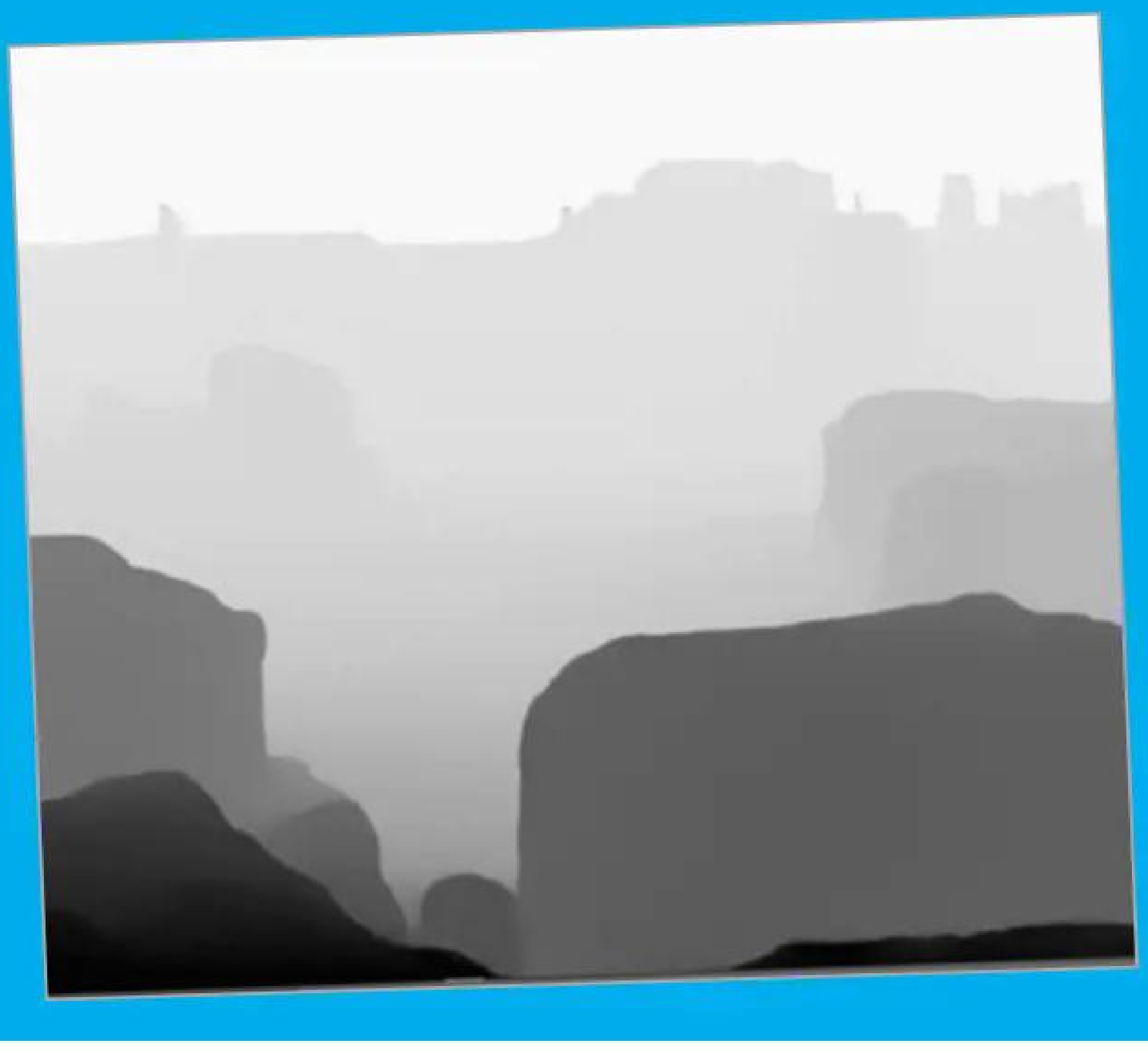
14 Depth Range

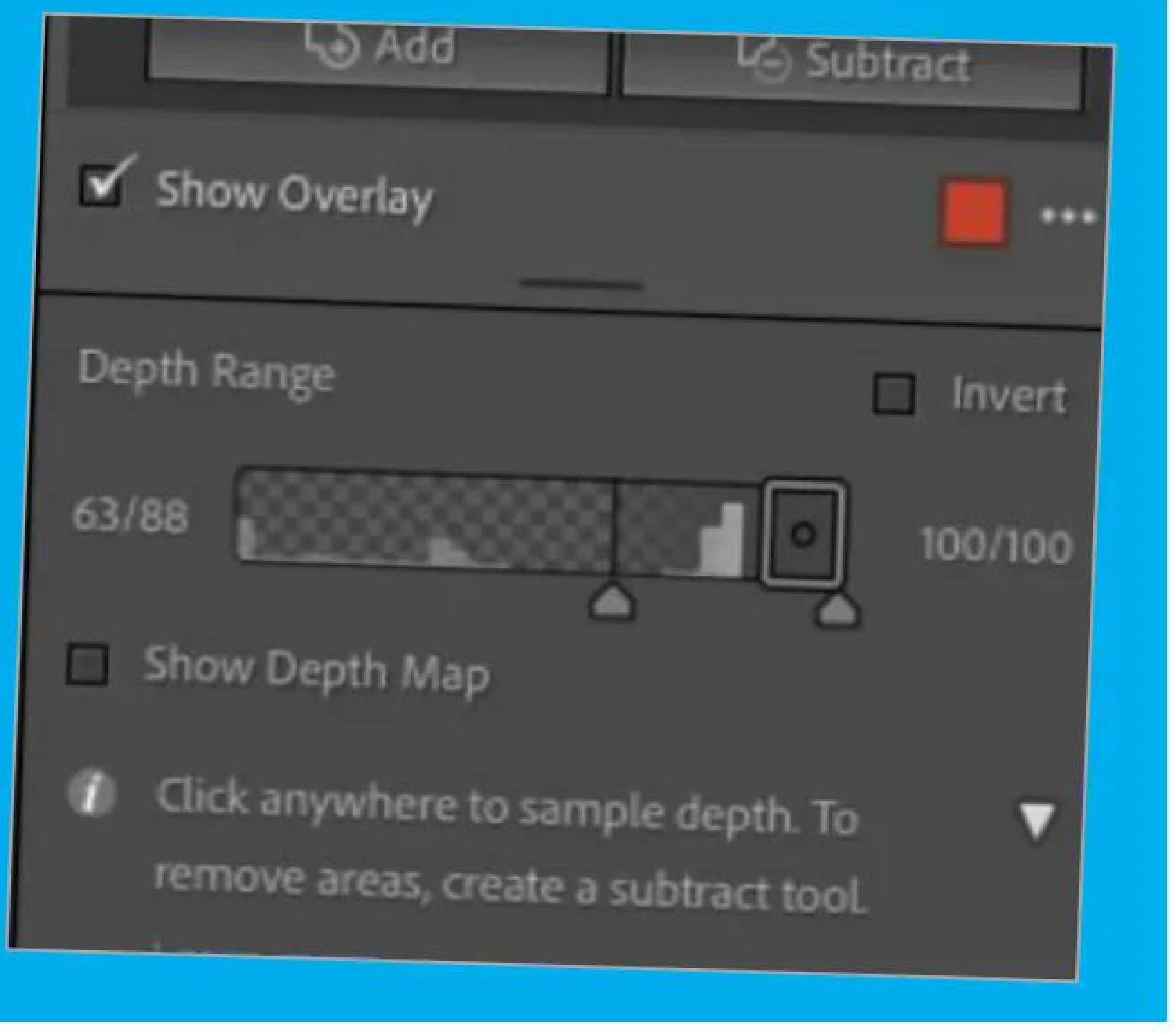

Mask 1
Depth Range
Add

You may notice that the final option of Depth Range is probably greyed out. It only becomes active when using photos taken by the most recent iPhones that have taken photos and used the Portrait mode with depth information contained within it and saved in the HEIC/HEIF format. This is the High Efficiency Image File Format. If you are able to access a photo in this format, you can activate the Depth Range feature. It enables you to use a picker on your photo and wherever you click, it will use the depth information contained in the photo and set the point you click as the sharpest area. Areas in front of and behind that chosen point will fade to an out of focus state and the mask created will reflect that. The depth Range sliders will let you refine just how much is in, or out, of focus. You can add adjustments just as you do in the other masked options. The areas that are darkest on the mask will remain untouched. The lightest areas will have the greatest effect visible on them.



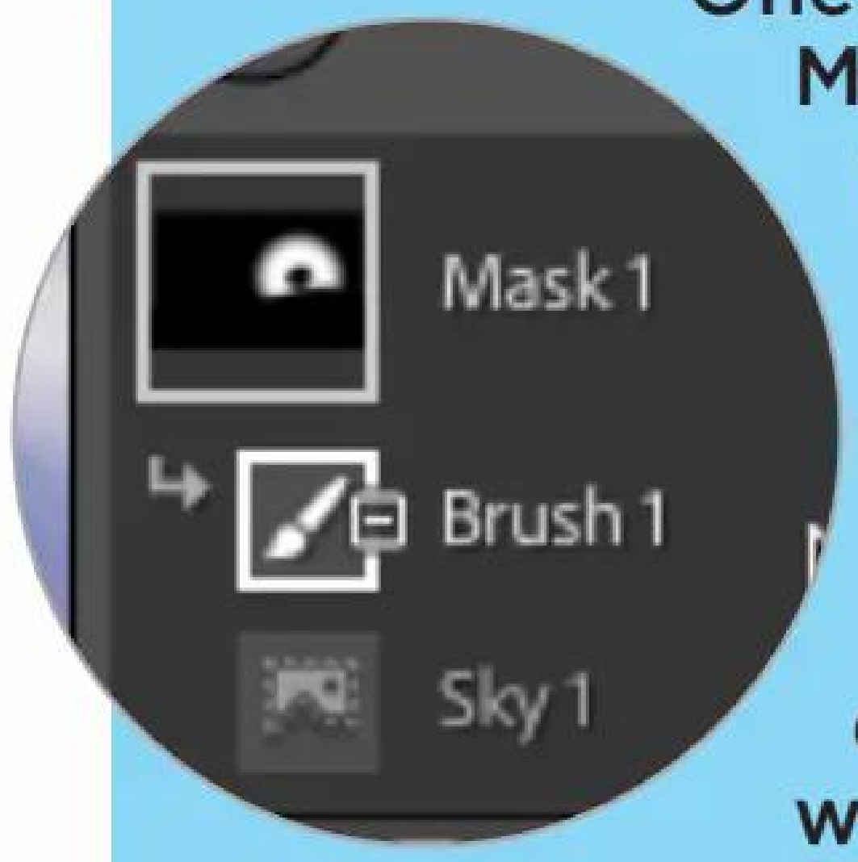

Select Subject
Select Sky
Brush (K)
Linear Gradient (M)
Radial Gradient (Shift+M)
Color Range (Shift+J)
Luminance Range (Shift+Q)
Depth Range (Shift+Z)



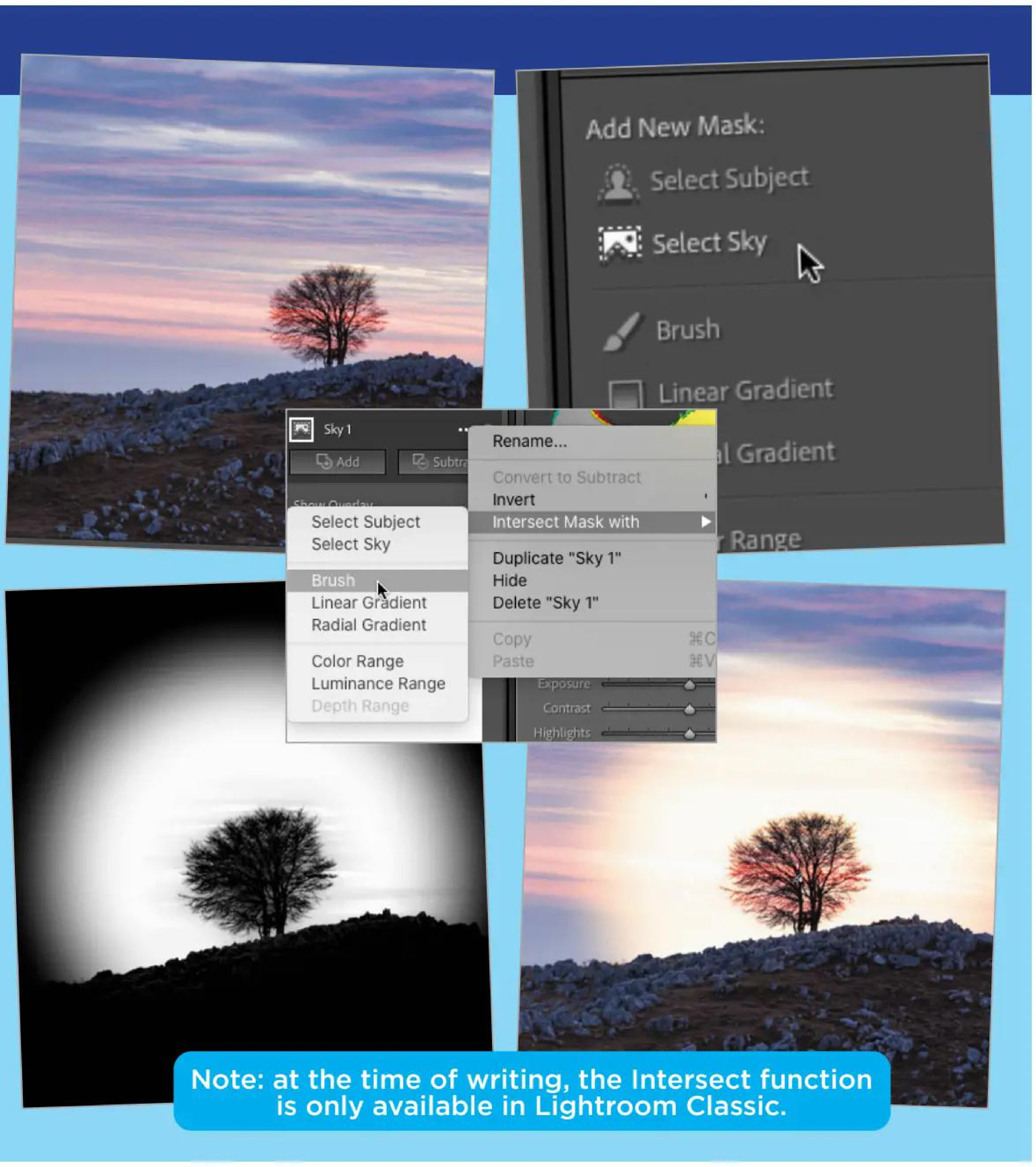

Add
Subtract
☑ Show Overlay
Depth Range
☐ Invert
63/88
100/100
☐ Show Depth Map

Click anywhere to sample depth. To remove areas, create a subtract tool.

15 Intersect

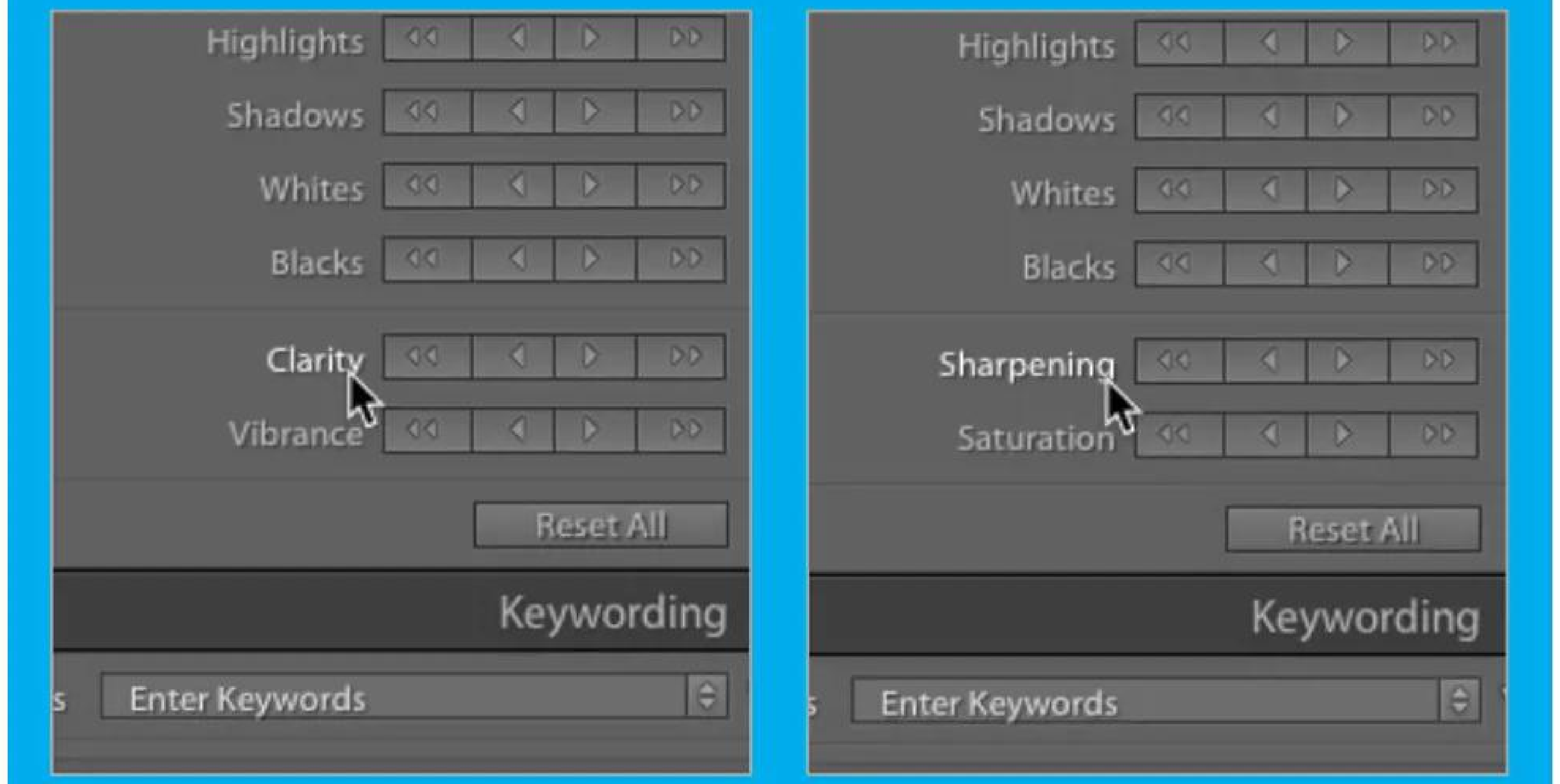

Mask 1
Brush 1
Sky 1

One feature in amongst all the new Masking tools is the Intersect function. It lets you combine masks in interesting ways that give you a lot of scope when it comes to more precise application of masks during your workflow. We have a simple example to show you where we wish to create a bright halo behind the lone tree atop a hill. Our first step would be go to the Masking tool and choose the Select Sky option. Lightroom will assess the image and mask the sky out (Sky 1 under the Mask 1 layer). Since the tree and the horizon both provide strong outlines to work with, the selection is quite refined. Now we want to remove most of the mask apart from a halo around the tree itself. You can click the Sky 1 menu tab and then click Intersect Mask With to open a second menu where you can choose which option you'll intersect the current mask with. We opted for the Brush tool. We set its size and positioned it over the tree and clicked to apply it. What happens next is that all of the Select Sky mask will be removed apart from whatever area sits within the Brush stroke you just used. You now have that area of sky with the tree and ground still masked out. You will see a Brush 1 layer added to your Mask 1 layer set to indicate what you've done. Adjusting the Exposure, Temperature and Color gives you the desired effect of the halo within that very specific area.


Add New Mask:
Select Subject
Select Sky
Brush
Linear Gradient
al Gradient
r Range
Sky 1
Add
Subtra
Select Subject
Select Sky
Brush
Linear Gradient
Radial Gradient
Color Range
Luminance Range
Depth Range
Rename...
Convert to Subtract
Invert
Intersect Mask with
Duplicate "Sky 1"
Hide
Delete "Sky 1"
Copy ⌘C
Paste ⌘V
Exposure
Contrast
Highlights

Note: at the time of writing, the Intersect function is only available in Lightroom Classic.

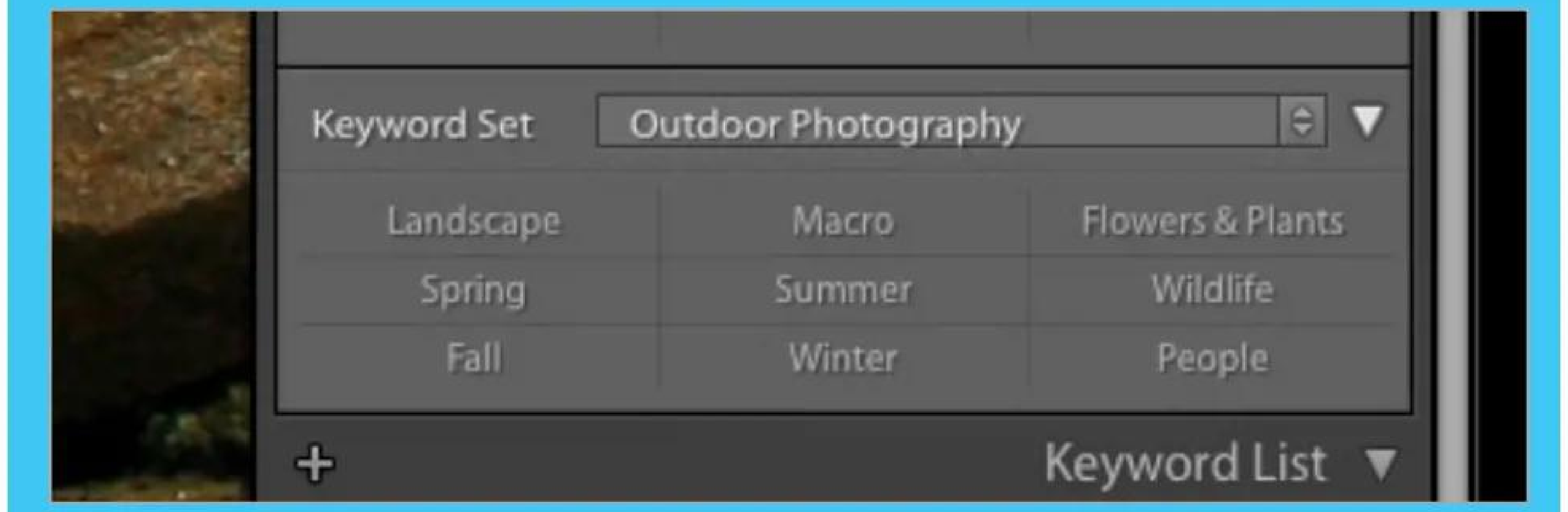
16 Quick Develop Additions

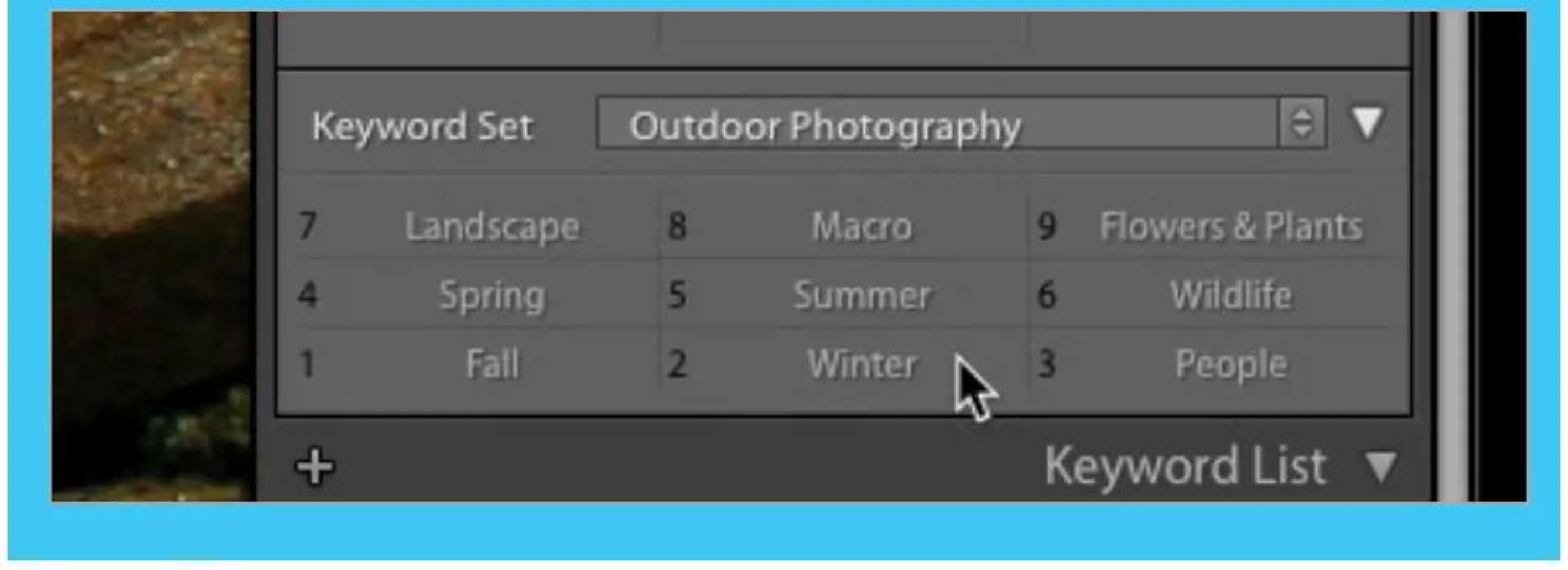

Highlights
Shadows
Whites
Blacks
Clarity
Vibrance
Reset All
Keywording
Enter Keywords
Highlights
Shadows
Whites
Blacks
Sharpening
Saturation
Reset All
Keywording
Enter Keywords

The Quick Develop panel is found in the Library module. Your Library module allows you to view the Metadata of your images, add comments, and set up the keywords for your selected photos. Over and above that, is the Quick Develop panel. This lets you do some fairly simple, but powerful, batch editing to your photo library. You have control over White Balance and the various aspects of Tone Control. At the bottom of the list, you will see the Clarity and Vibrance controls. Now, if you hold the Alt key on your keyboard, those options will change to Sharpening and Saturation. This extra little addition, means you are less likely to have to head over to the Develop module to make any additional edits.

18 Quick Keywords

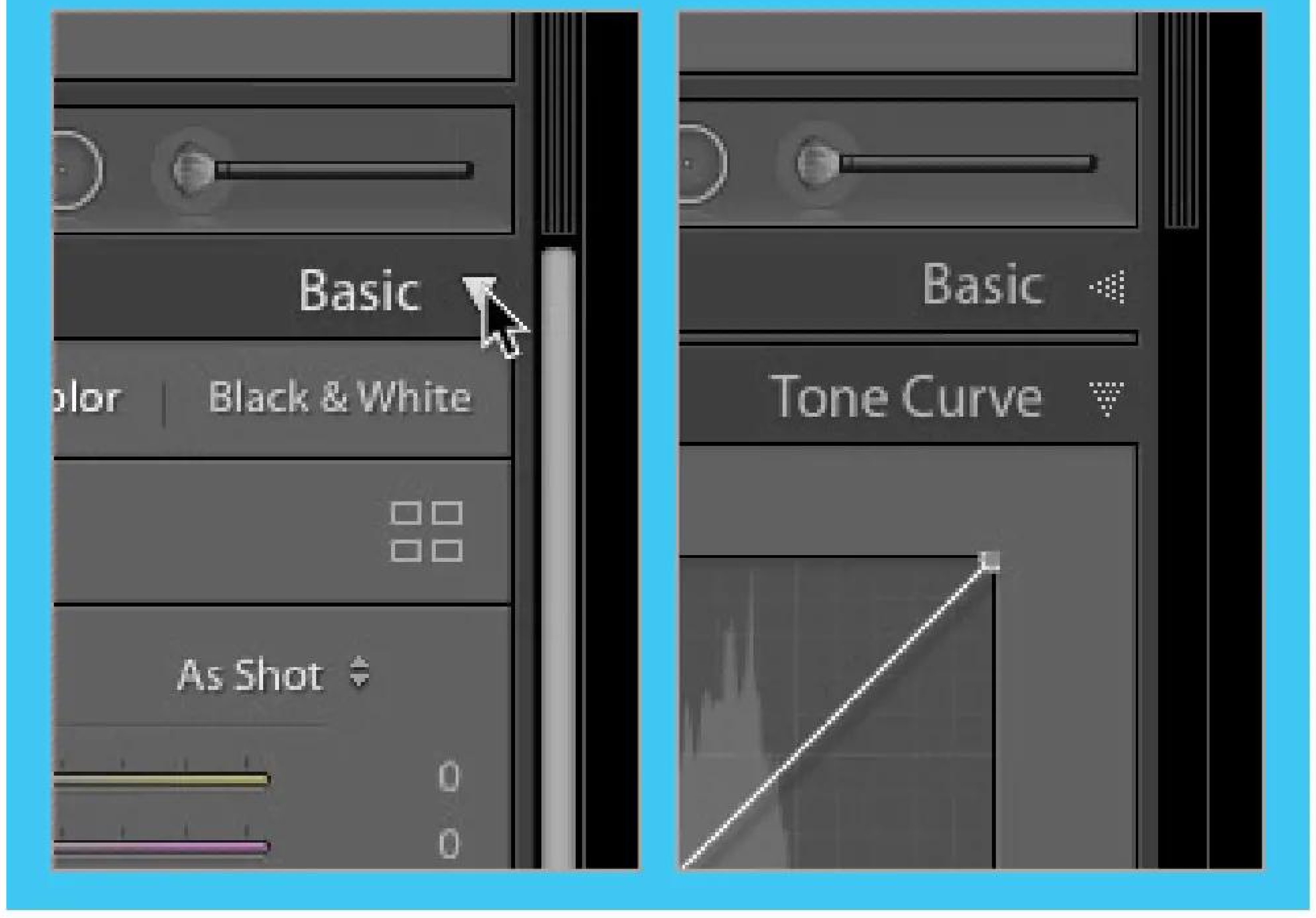
Another little trick that will aid your workflow in the Library module is the ability to assign quick keywords. Rather than typing in the Keyword Tags field, there is a panel below called Keyword Set. You can choose from a number of options such as Outdoor Photography, Recent Keywords, and Portrait Photography. You can also edit your own set for a more specific approach to keyword usage. Each one will present you with a number of generic options in the panel below. For instance, Outdoor Photography will present options such as Landscape, Macro, or Flowers & Plants, which you can use to add tags to a batch selection of relevant images. However, if you press the Alt key, a series of numbers will appear next to the keywords on offer. Now you can simply press a number to apply that keyword to your group of images.


Keyword Set
Outdoor Photography
Landscape
Macro
Flowers & Plants
Spring
Summer
Wildlife
Fall
Winter
People
Keyword List


Keyword Set
Outdoor Photography
7 Landscape
8 Macro
9 Flowers & Plants
4 Spring
5 Summer
6 Wildlife
1 Fall
2 Winter
3 People
Keyword List

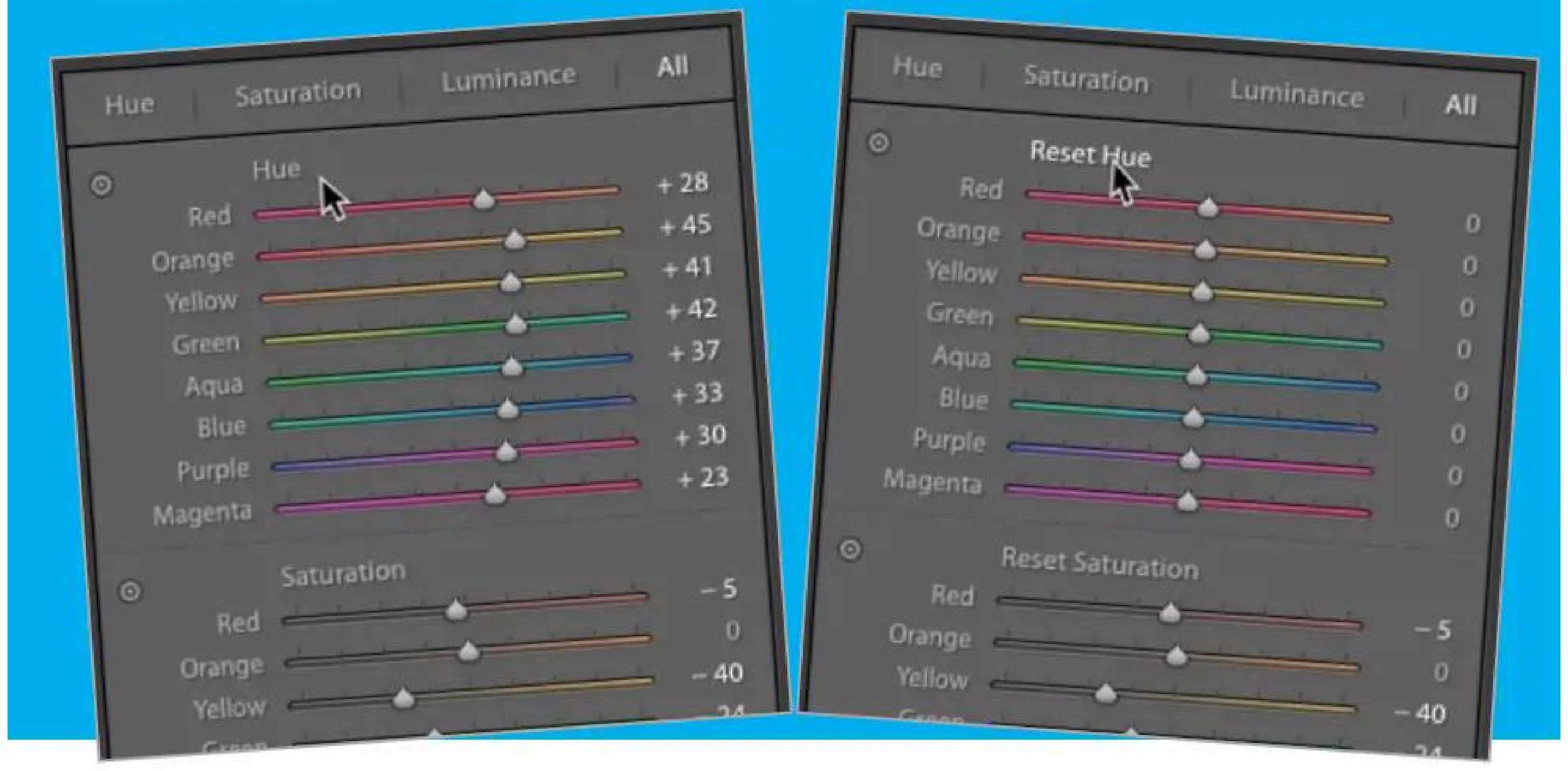
17 Solo Mode

This is a very simple, but effective trick when working in the Develop module. It won't have escaped your attention that there are an awful lot of sidebar options and tools available. Sometimes, you may find yourself having to scroll up and down the open tool panels, because, when a few of them are open at any one time, they do take up a lot of vertical real estate on your screen and cycling between them not only takes time but also gets a bit frustrating. This trick applies to both the tools in the right sidebar of the Develop module as well as the ones on the left. Hold the Alt key on your keyboard and click on one of the small triangles to the right of each tool header bar. You should notice that the triangle is now greyed out rather than solid. Now, Lightroom will only expand the tool you choose. All others will remain closed until you click on a new one to open, which also closes the currently active one.


Basic
olor
Black & White
As Shot
0
0
Basic
Tone Curve

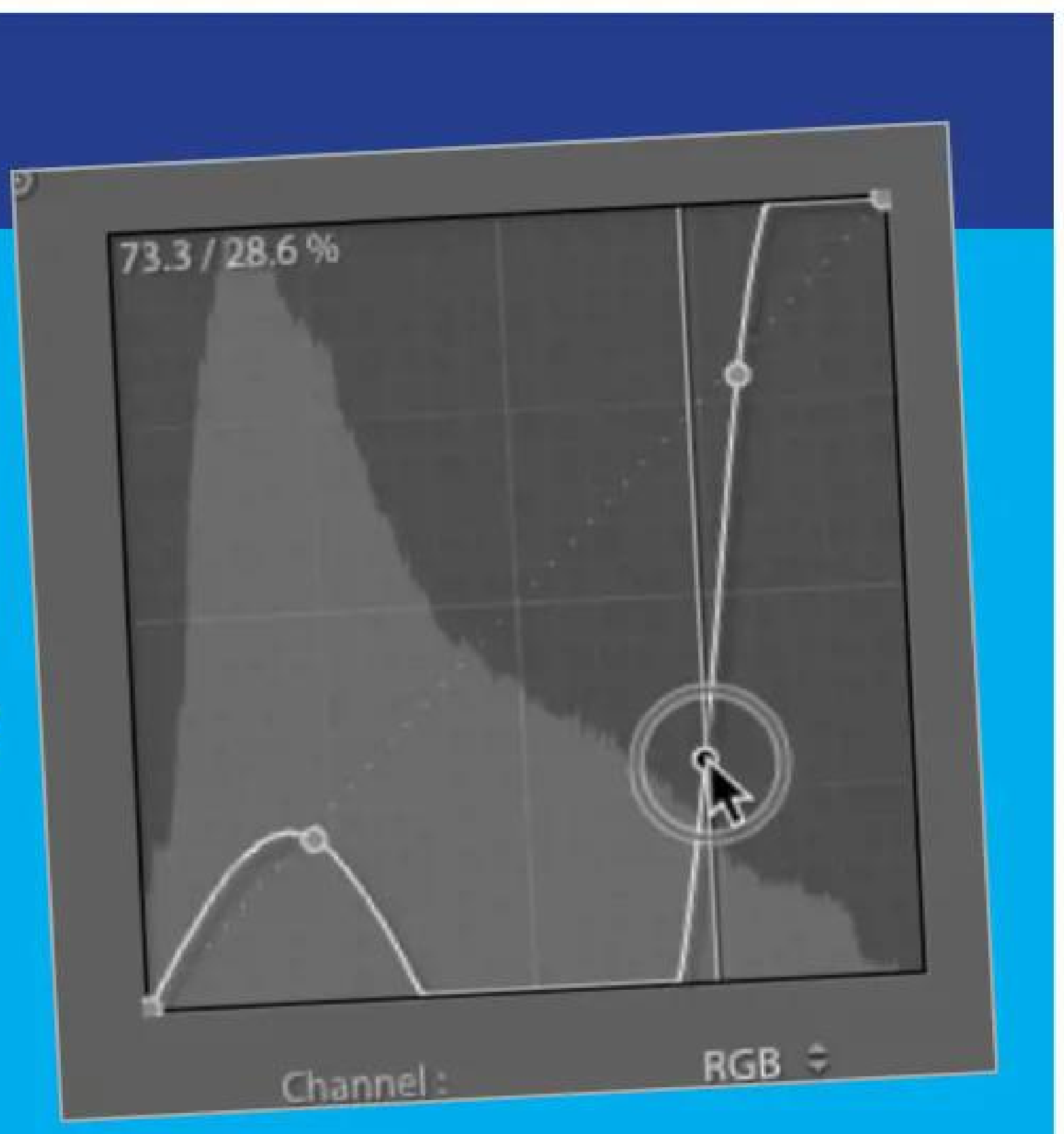
19 Panel Reset

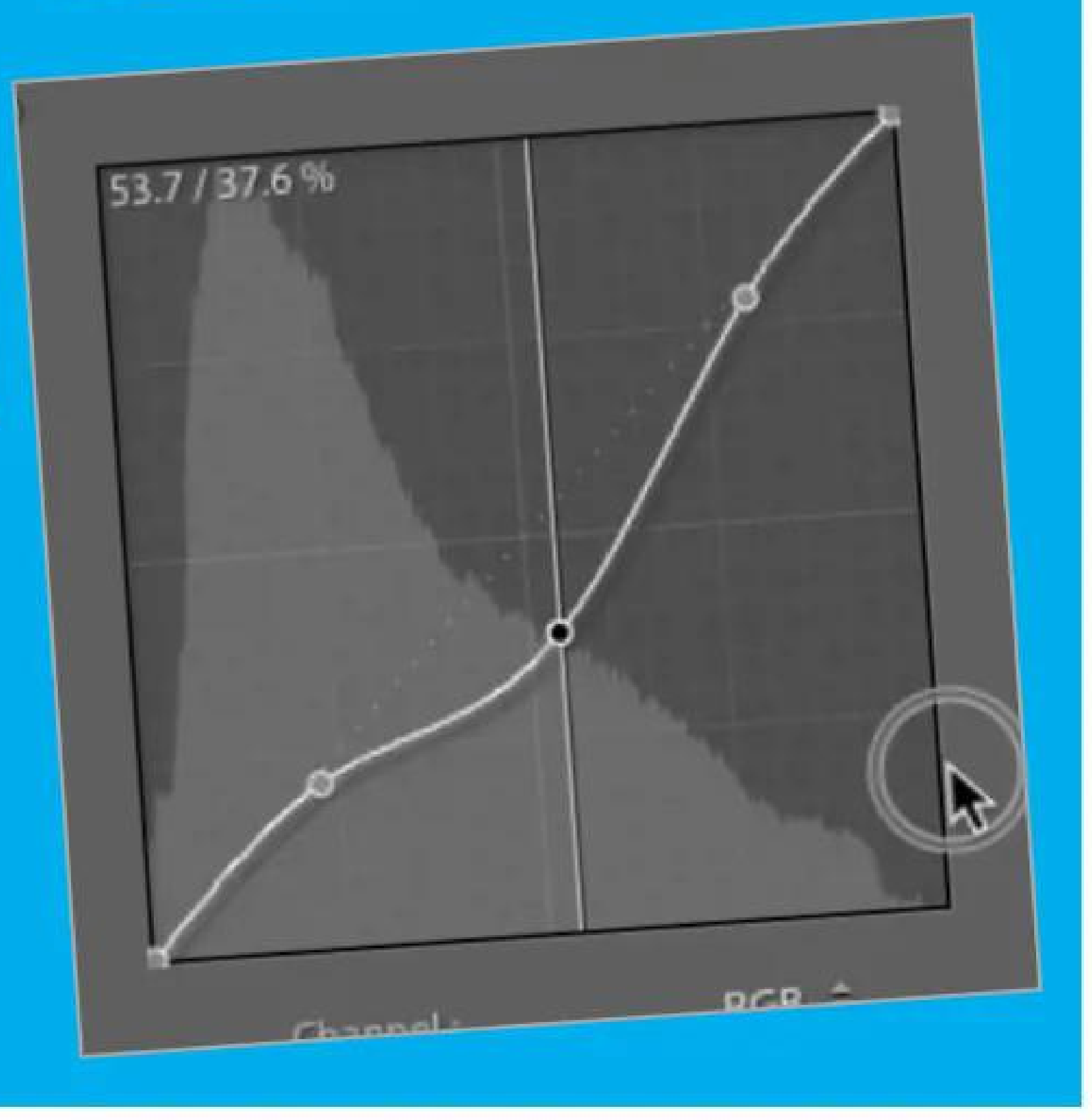
This is another example of a superbly simple trick to aid you when editing in the Develop module. We're sure there any many artists and photographers who have been working on an image and decide that they need to reset a panel to its default zeroed-out state. Each slider can be reset manually by double-clicking it, but what happens if you have made substantial edits, using the HSL panel, in each of the Hue, Saturation, Luminance, and Colour sections? That's a lot of sliders to double-click to reset to default. Then there are all the other panels as well, so you would be forgiven for planting you face in your palm at the prospect. Luckily, there is a super-simple solution. Simply hold down the Alt key again and you will see a Reset option appear for each setting. Click once to reset each setting.


Hue
Saturation
Luminance
All
Hue
Red
Orange
Yellow
Green
Aqua
Blue
Purple
Magenta
+ 28
+ 45
+ 41
+ 42
+ 37
+ 33
+ 30
+ 23
Saturation
Red
Orange
Yellow
− 5
0
− 40
Reset Hue
0
Reset Saturation
− 5
0
− 40

20 Tone Curve Finesse

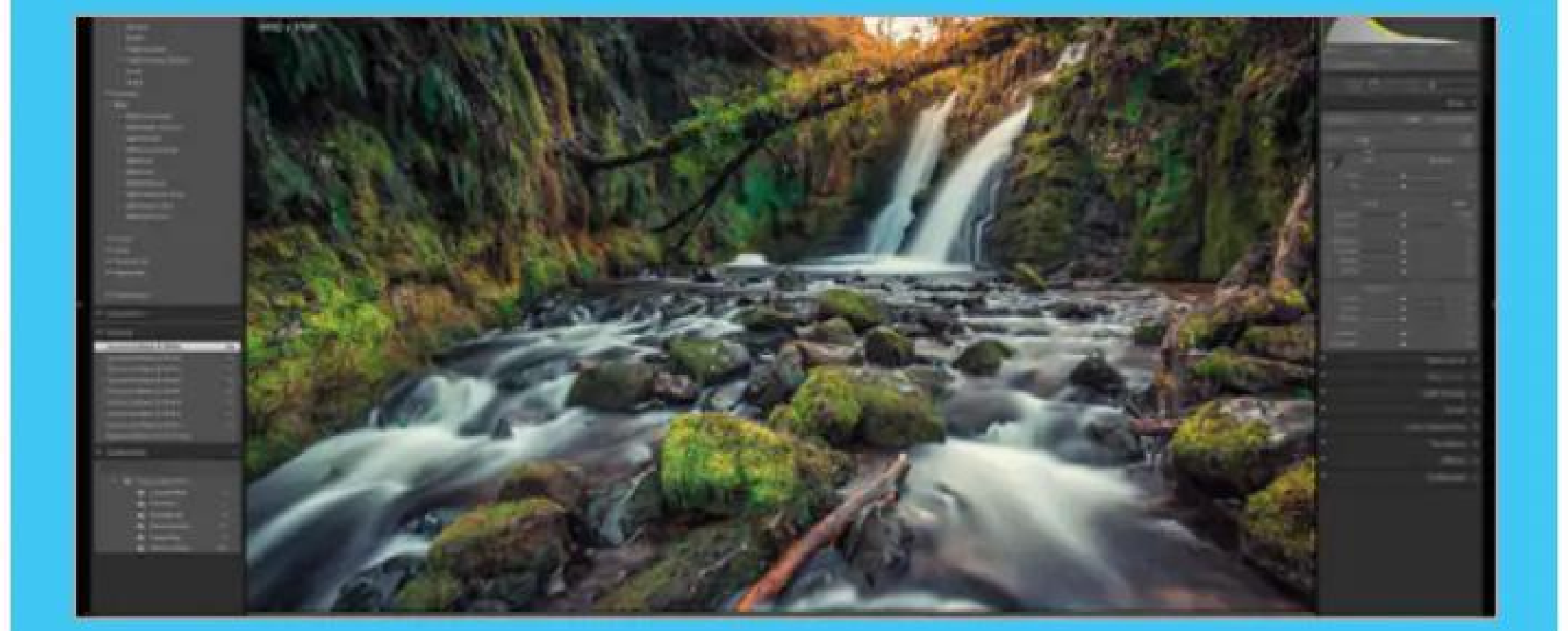
The Tone Curve in Lightroom is a powerful method for adjusting the tones in your image. You have control over the brightness of the entire tonal range, from the darkest shadows to the brightest highlights and everything in between. You can add control points to the curve and modify it to suit your requirements. It is a relatively small box to work within, especially on a smaller screen, or with a mouse set to higher tracking speeds and movement. Now and again, you may find that precise positioning of the control points may elude you. Not to worry, Lightroom and the trusty Alt key has you covered once more. By pressing the Alt key, you alter the sensitivity of the cursor. The upshot being that if you move your cursor now, the control points will move a much shorter distance. This gives you much greater fine-tuning of the position of each point.

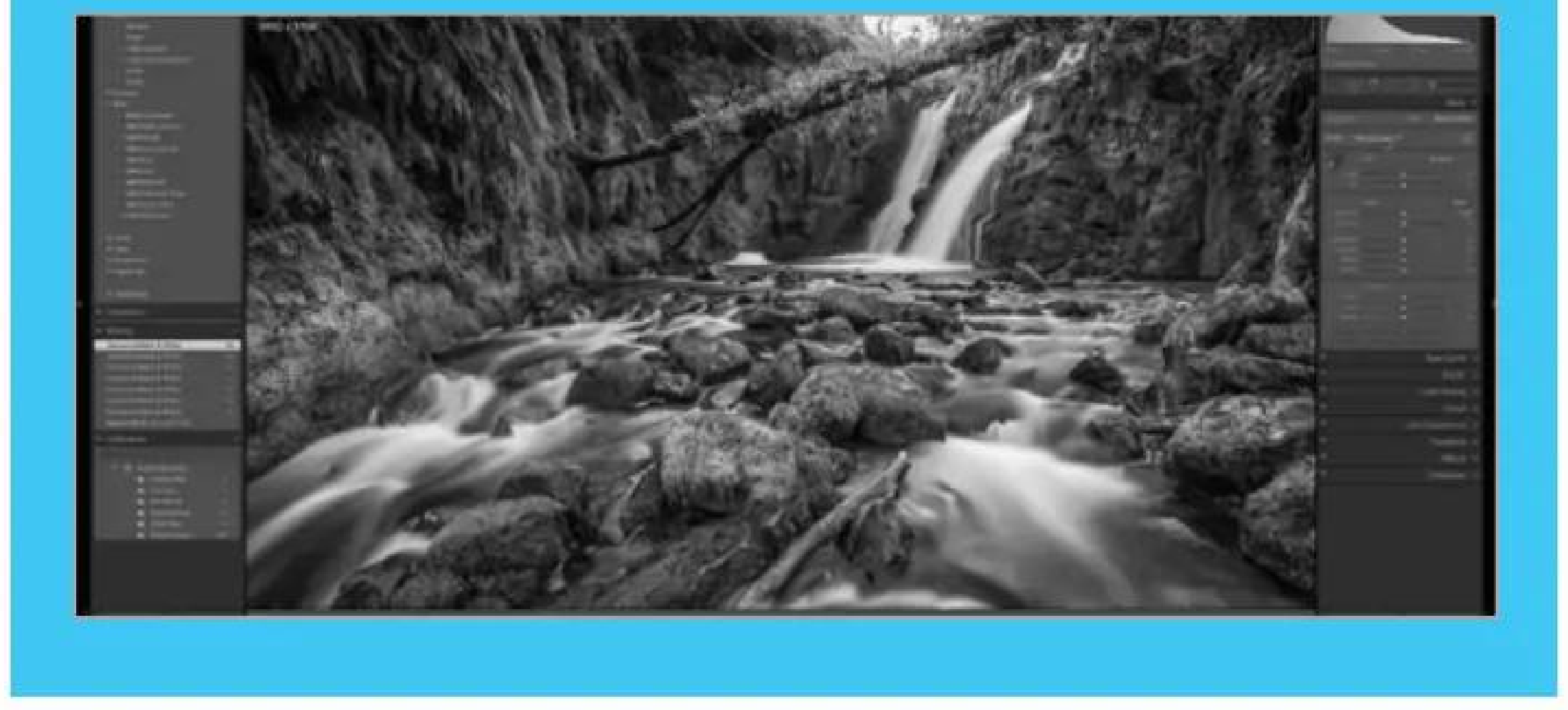




21 Black and White Preview

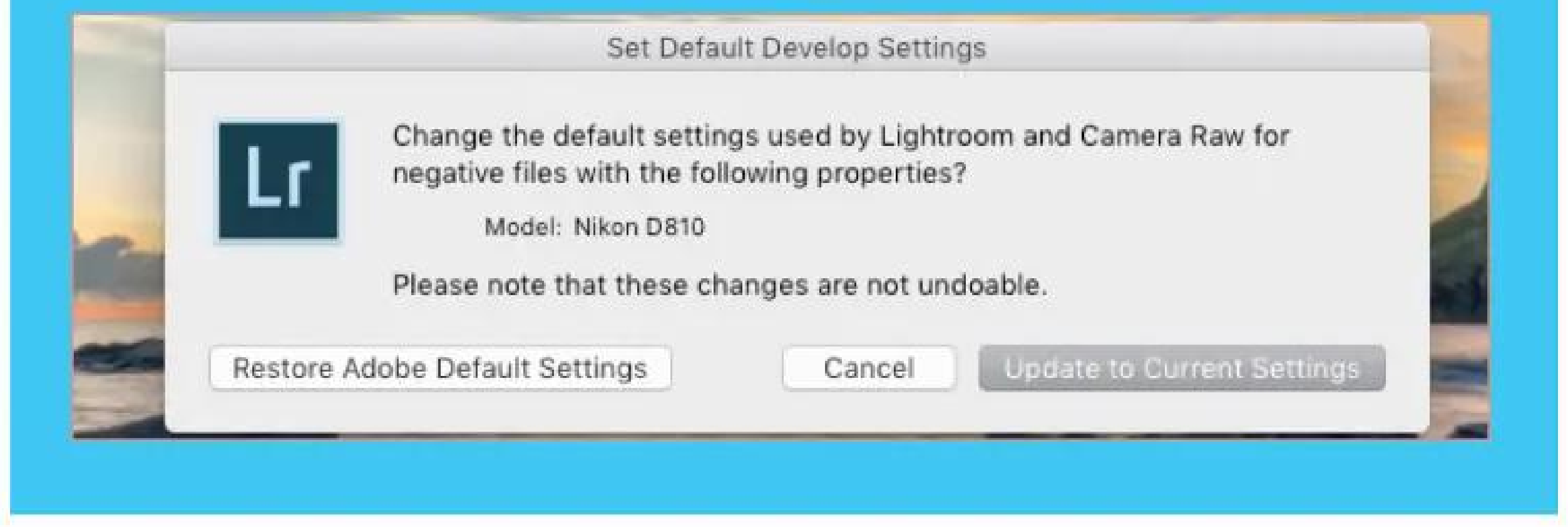
This is probably one of the simplest tricks out there. While you are working on an image in the Develop mode, if you want to see what it would look like in black and white, just press the V key on your keyboard to view in mono. Then tap V again to go back to your colour original. Simple.





22 Set Default

This is quite a useful function if you shoot with more than one camera from different manufacturers. Although Canon and Nikon cameras, for instance, can shoot amazing images, they do both employ different in-camera colour technology that may require slightly different editing strategies and certain tweaks to the baseline settings in Lightroom in order to get them to match at the point of final output. With one sample image open, if you press the Alt key and click on the Set Default button in the lower right of the screen, you can save your baseline edits and automatically apply them only to any subsequently imported Raw files that were taken with that particular camera. You can set up Default edits for each camera that you use, knowing that you have been saved a number of editing clicks already. Now you have your photos from different cameras all starting exactly where you want them.



Set Default Develop Settings

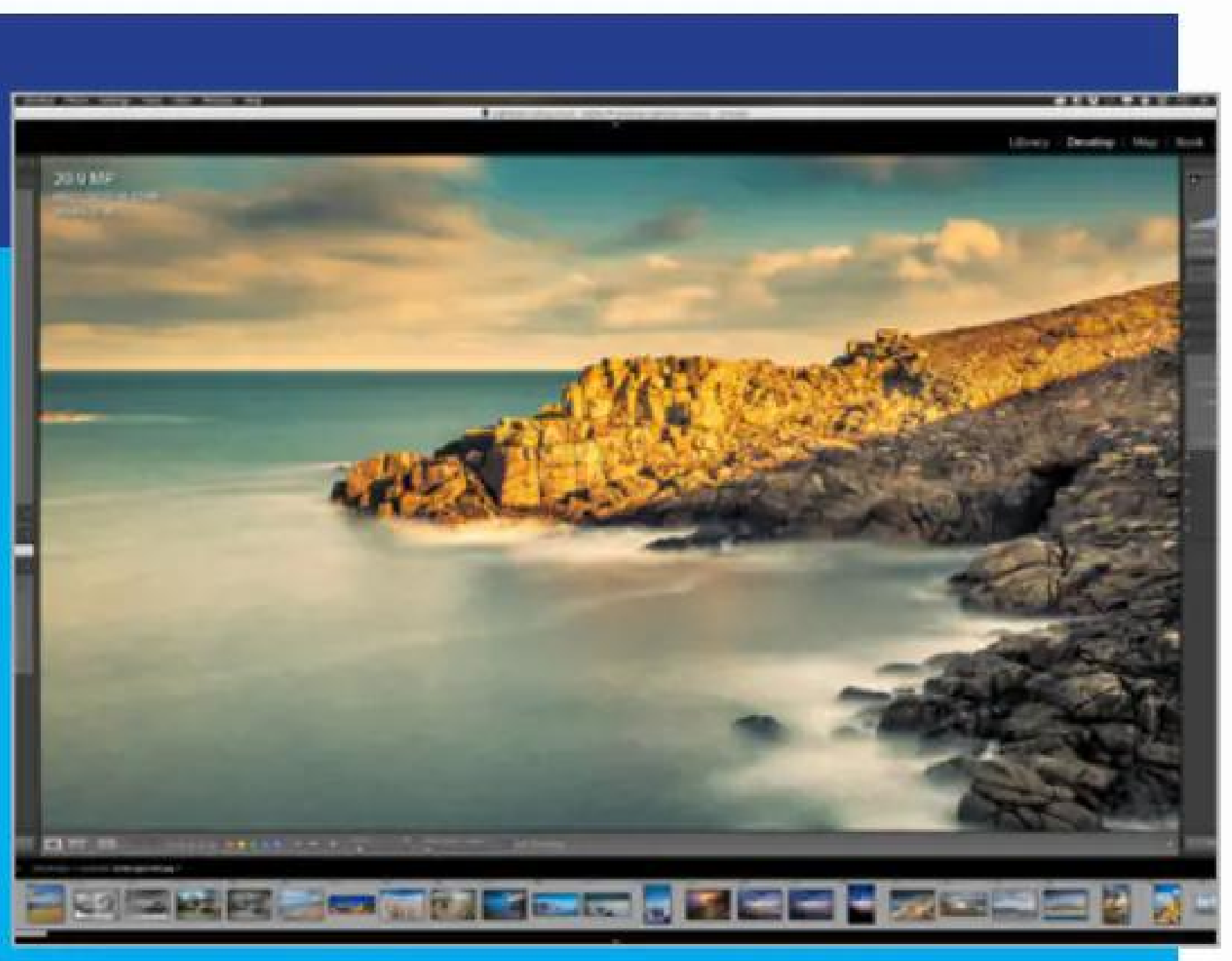
Change the default settings used by Lightroom and Camera Raw for negative files with the following properties?

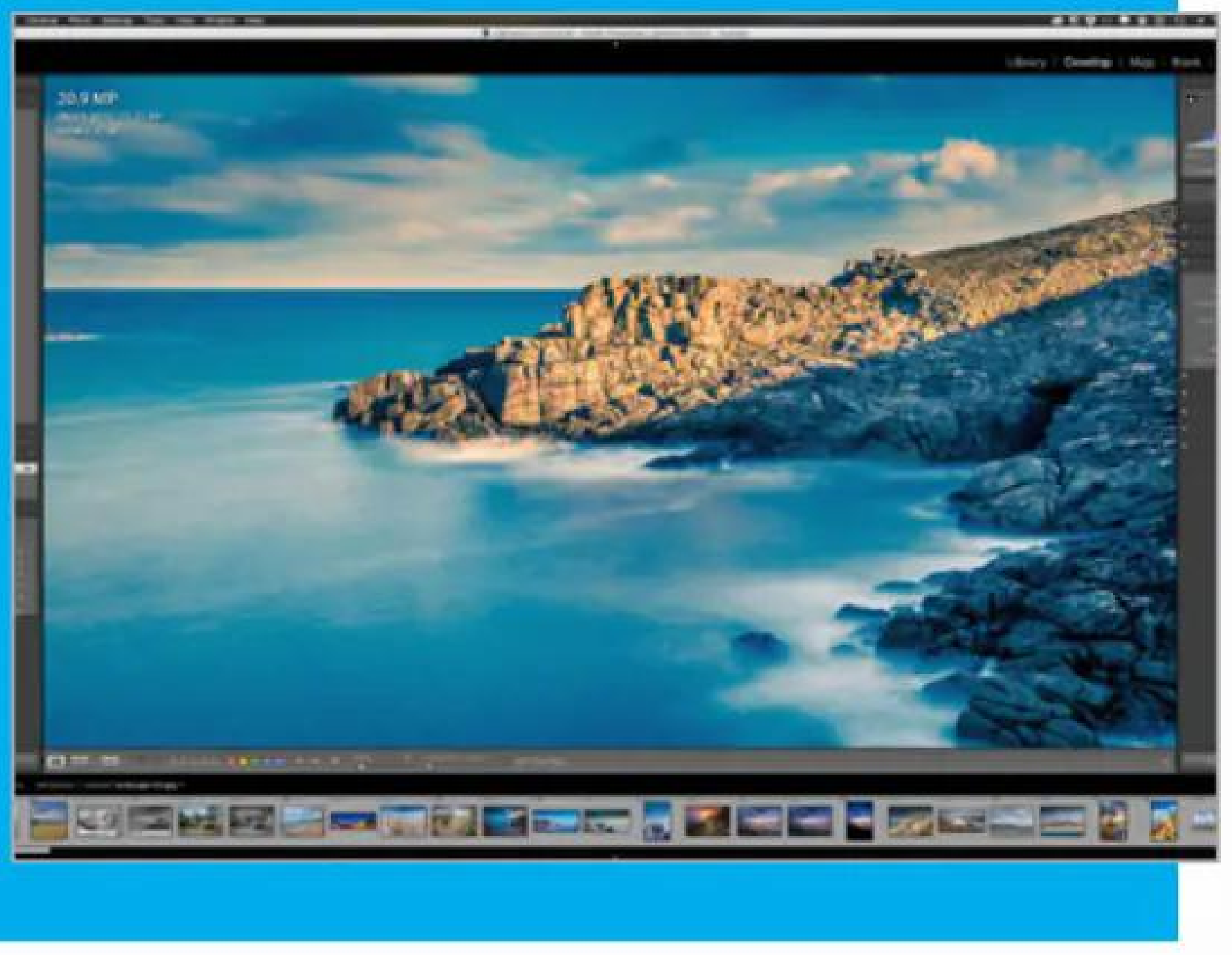
Model: Nikon D810

Please note that these changes are not undoable.

23 Split Toning Display

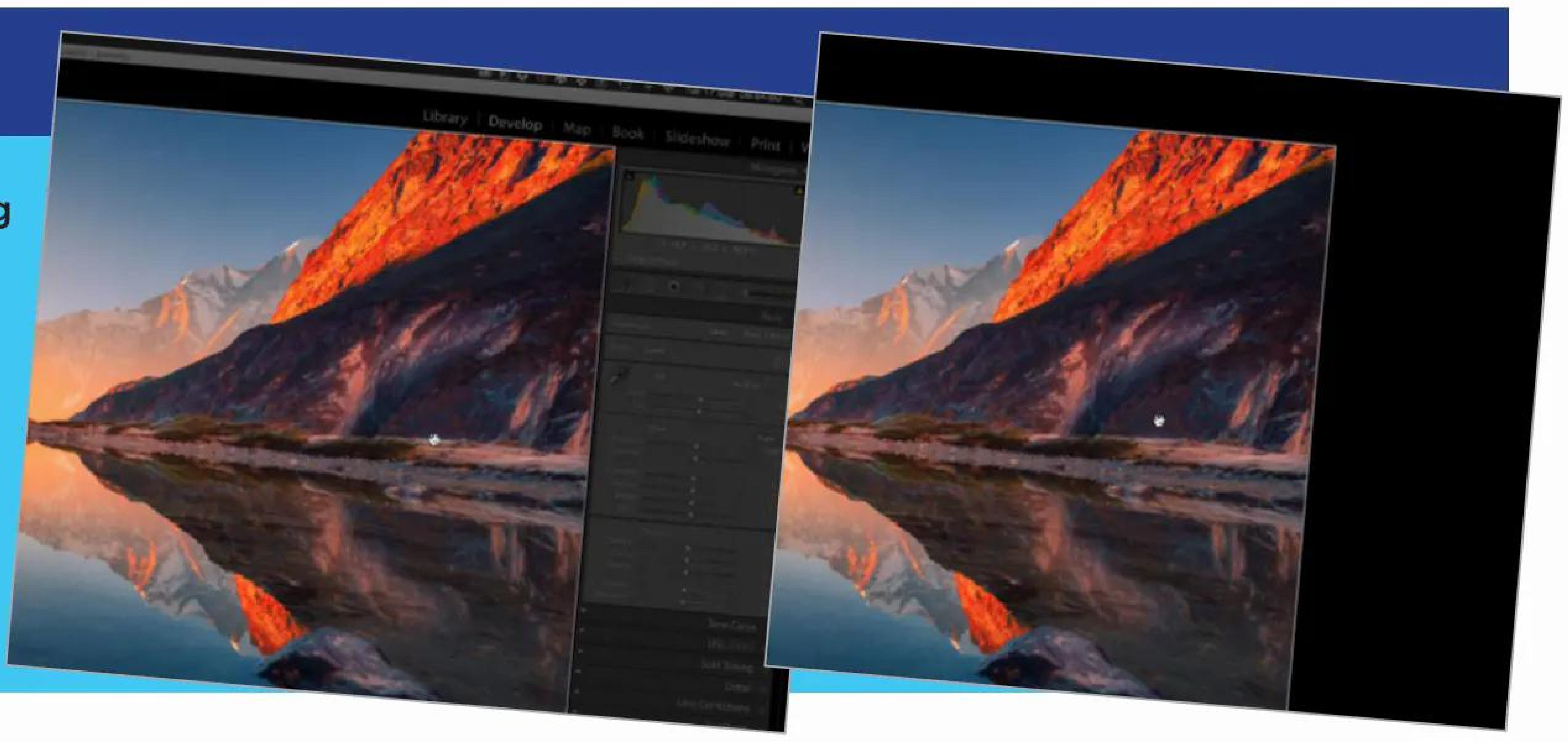
Split Toning has recently been updated to Color Grading but if you are using Lightroom pre 2022, Split Toning is a cool creative tool that lets you add a certain colour feel to your images by altering the Hue and Saturation of the Highlights and Shadows in your photos. Whether you are trying to subtly alter a colour cast, or radically adjust the colours present in your photo, it is a great little tool used by many photographers. Altering the colours of your Highlights and Shadows is a bit tedious as you have to jockey the Hue and Saturation sliders to see the effect you're having. If you hold the Alt key, you can select the Hue for Highlights and the Saturation is automatically set at 100%, so you can see that colour at full strength. Then you can dial in the amount of Saturation you want to use for the Highlights. You can do exactly the same for the Shadows too.



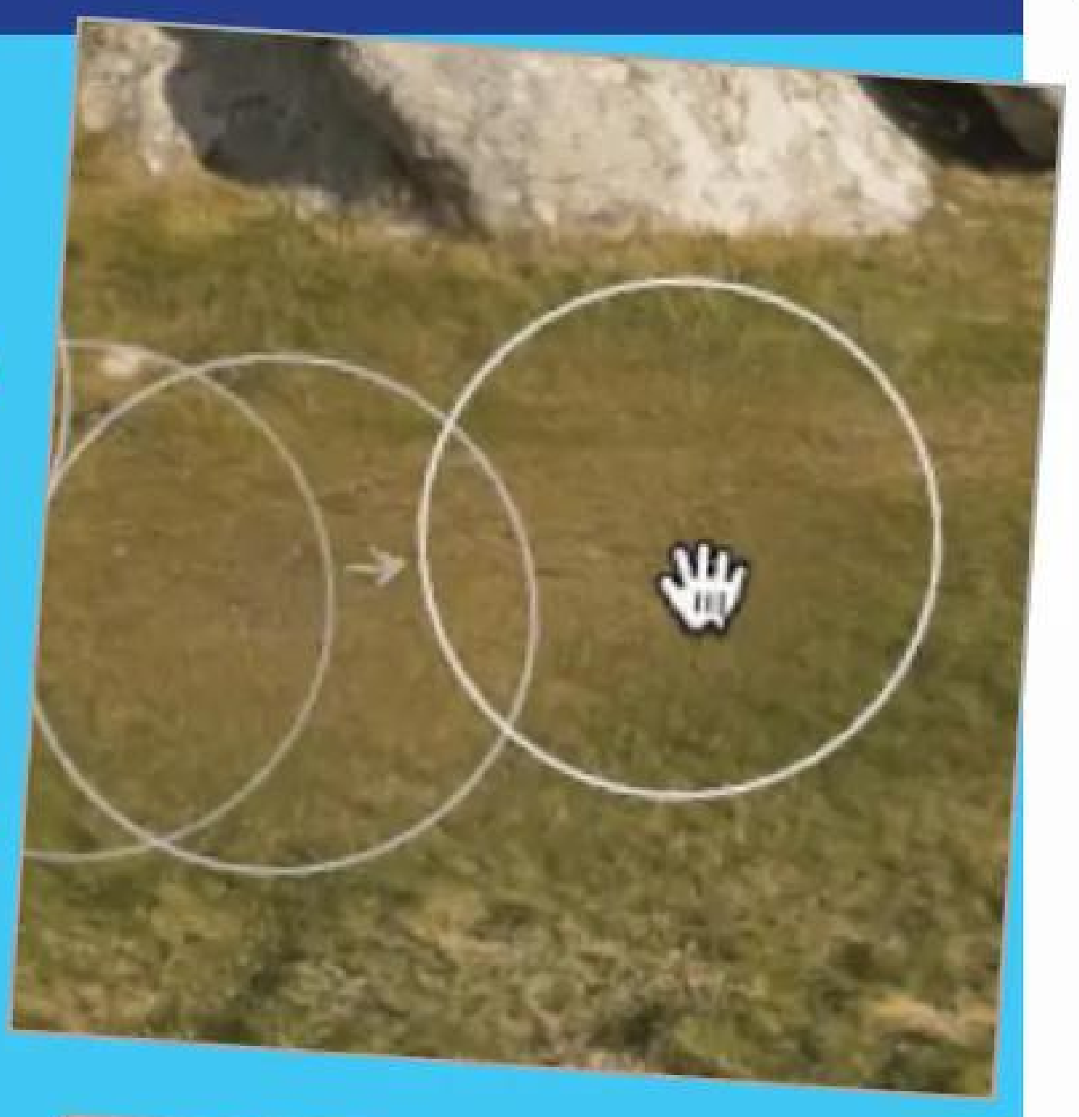


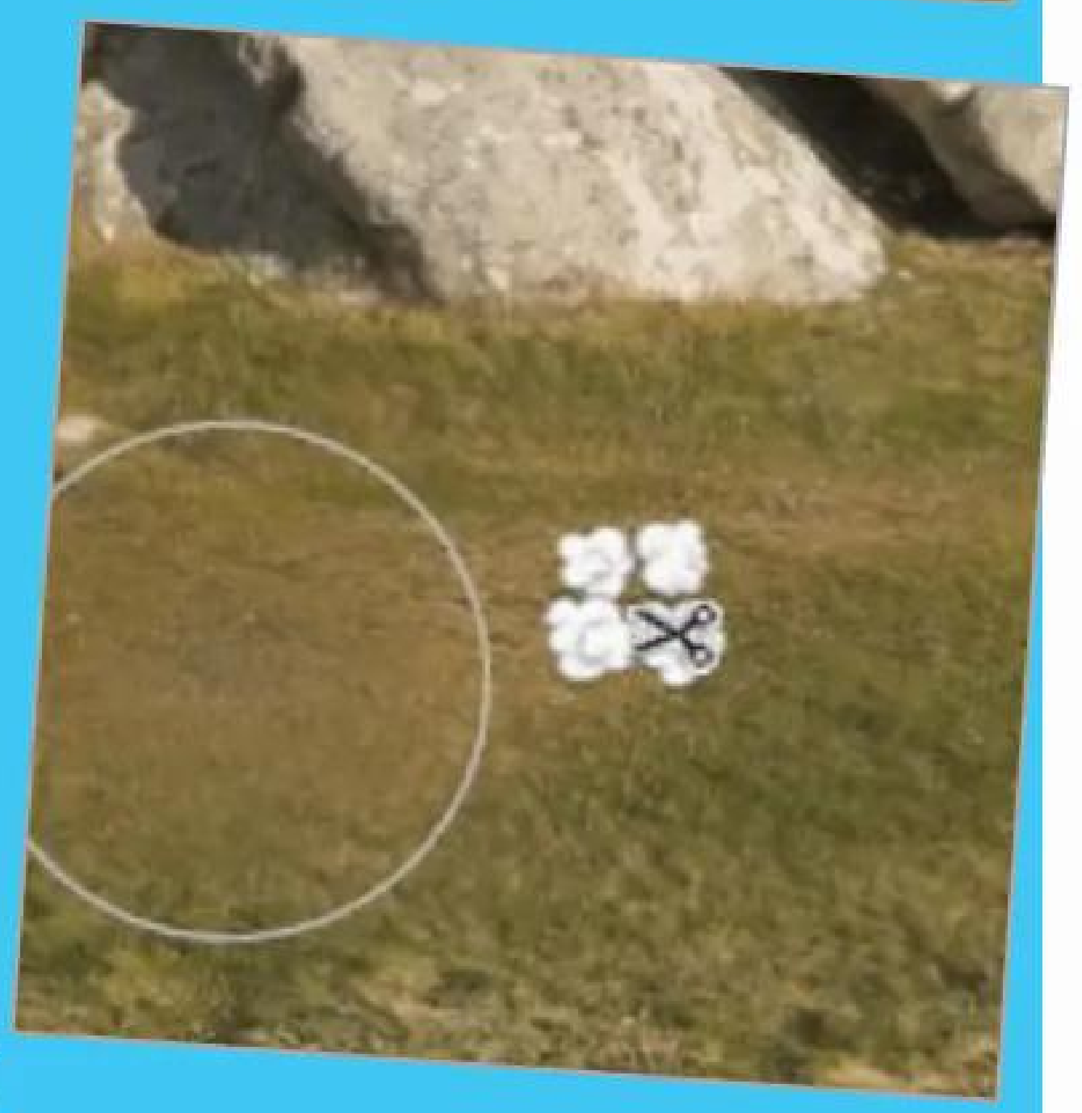
24 Lights Out

This one could not be simpler, yet it is still something that you may find to be of great use when editing your photos. Lights Out mode lets you focus more on your image, rather than on the interface that surrounds it. While you are working on an image, if you press the L key once, it will dim the interface around your image while leaving the photo at full brightness. Press L once more and the interface will disappear completely leaving a black background behind your photos. Pressing L one more time will reset the interface to full brightness again.



25 Spot Removal Delete

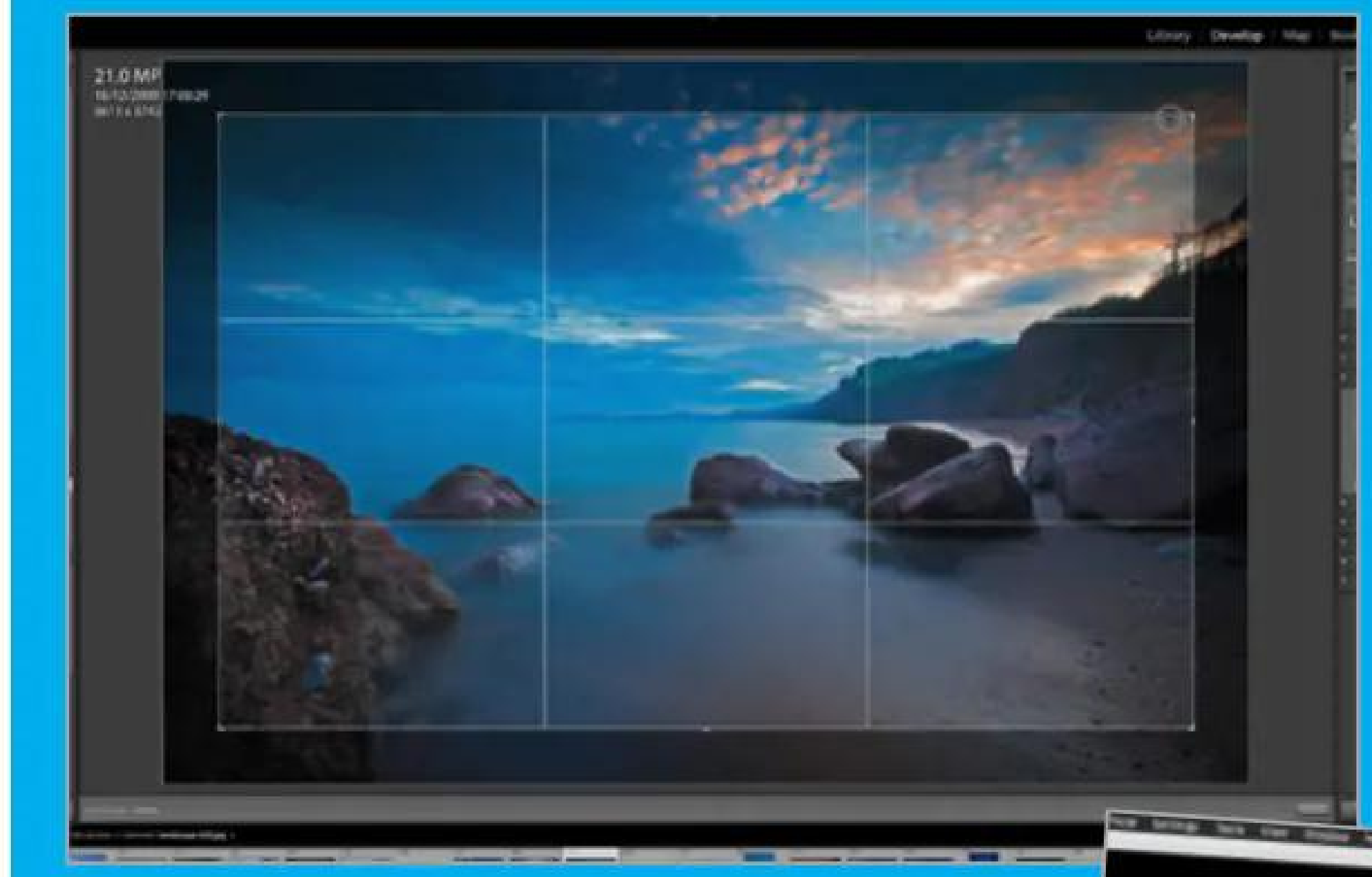


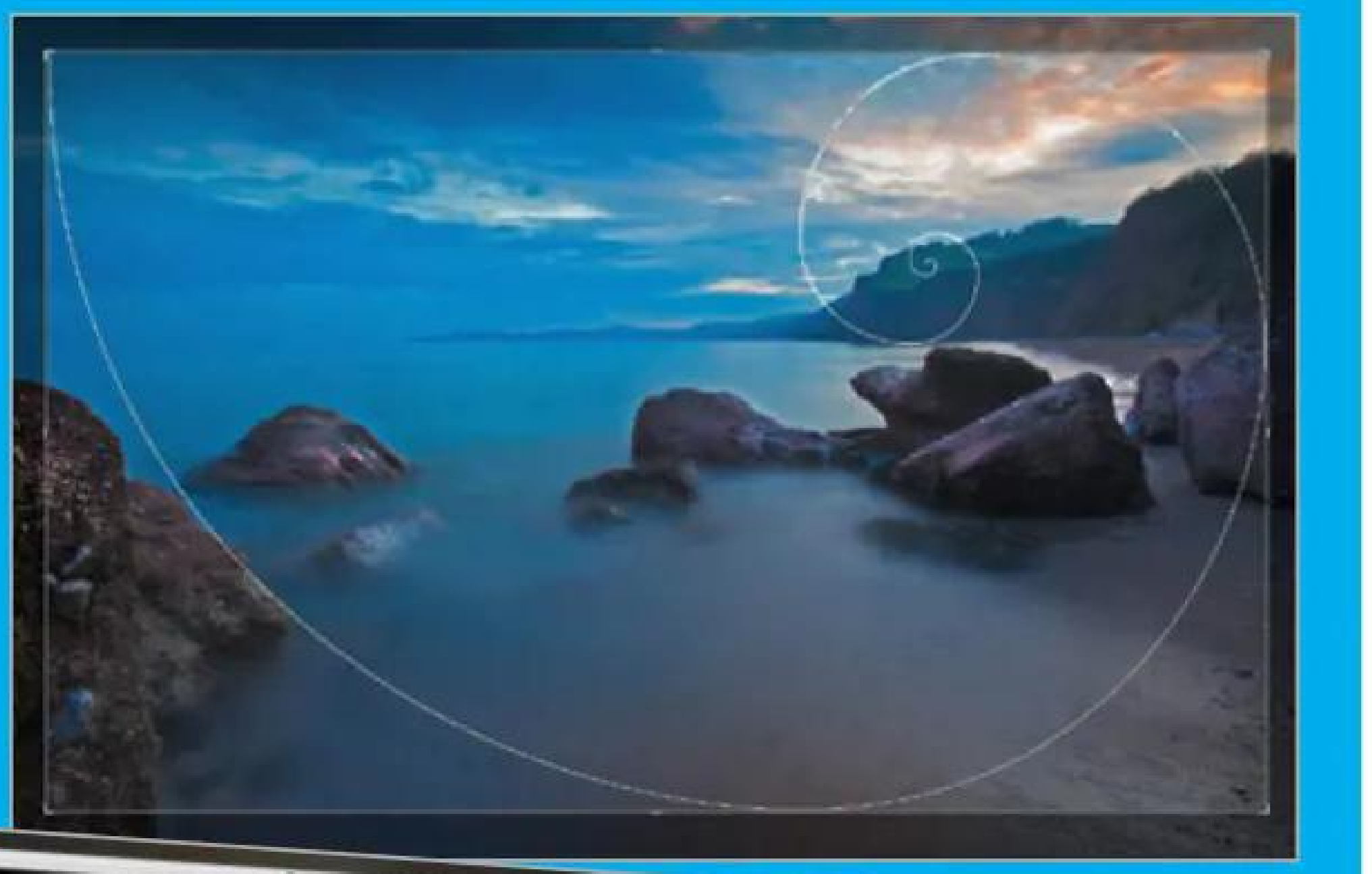


This is a very simple trick that can make the deletion of many Spot Removal edits a slightly simpler task than right-clicking each one and selecting Delete from the dropdown menu that appears. You can hit Reset, of course, but that removes all the Spot Removal edits and you may not want that. To target specific ones, you can easily press the Alt key. This results in a small Scissors icon appearing in place of your cursor. Now you can simply click once on each of the Spot Removal edits you want to remove and they are gone.

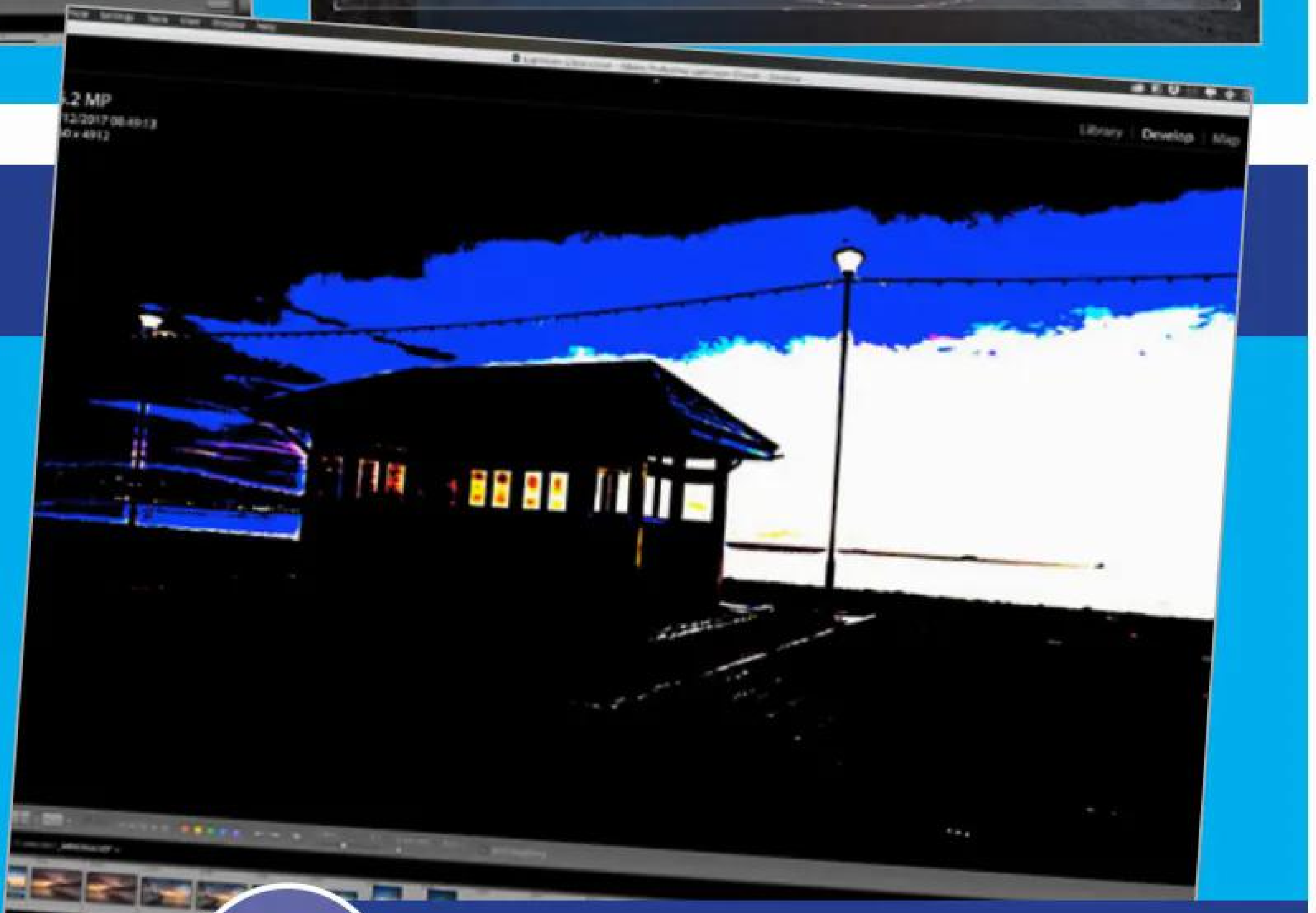
26 Cropping

Cropping an image is an essential part of any photographer's creative arsenal. A simple crop can often turn a mediocre image into a sensational one. Cropping in Lightroom is normally a case of dragging control points to get the rough shape of the crop you want, then you have to drag your cursor around with the crop to move your image so it can be placed in the correct position. Then, if its not perfectly scaled to your requirements, you have to tweak the size of the crop box. Sometimes, you just literally want to crop the edge of the frame by the same amount. If you hit the Crop tool and hold the Alt key, you can crop from the centre of your image. If you have a horizontal crop and you want to flip it so it is a vertical crop, simply press the X key to change the orientation. Handily, it will keep the same aspect ratio for consistent cropping. The default crop overlay is the classic Rule of Thirds, but there are a number of options. Press the O key to toggle through them.





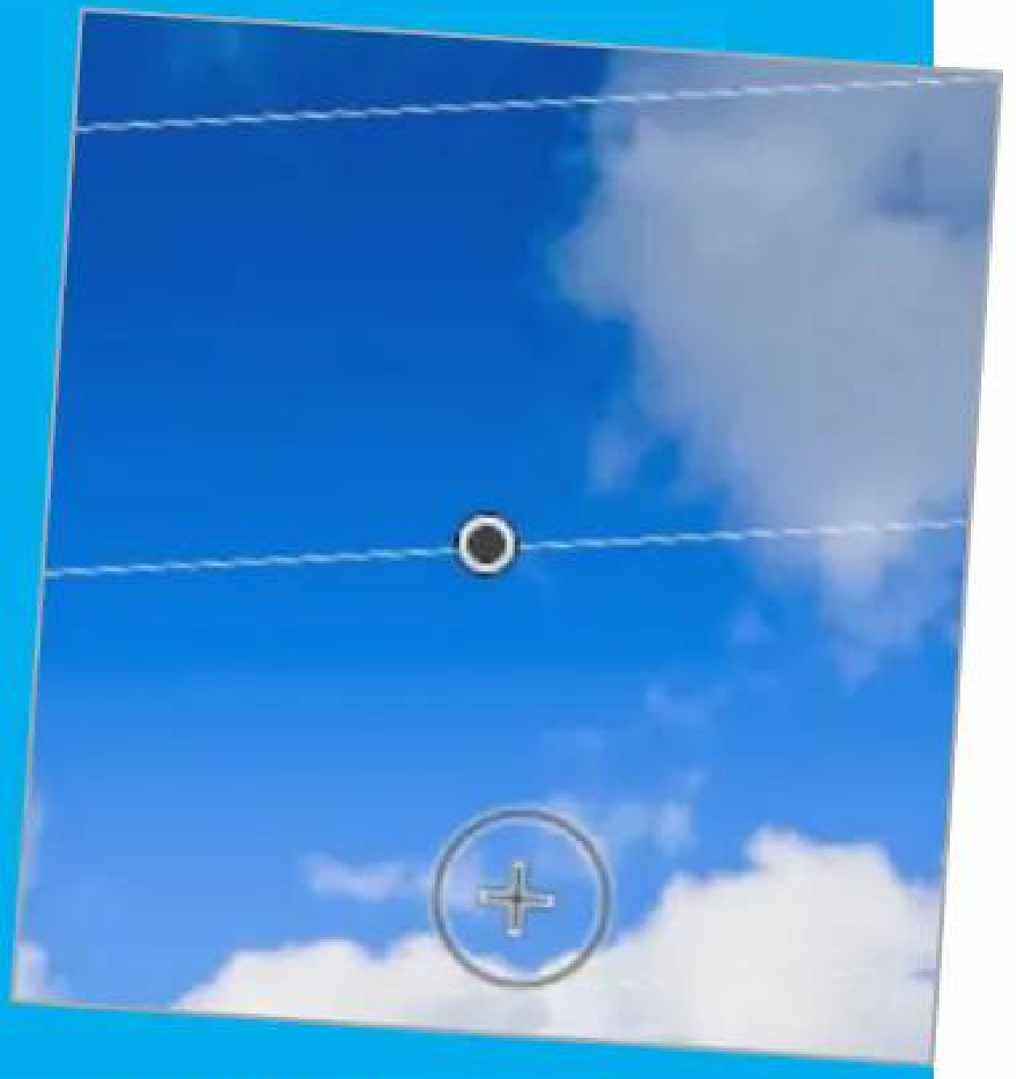
27 Visualise Highlights and Shadows



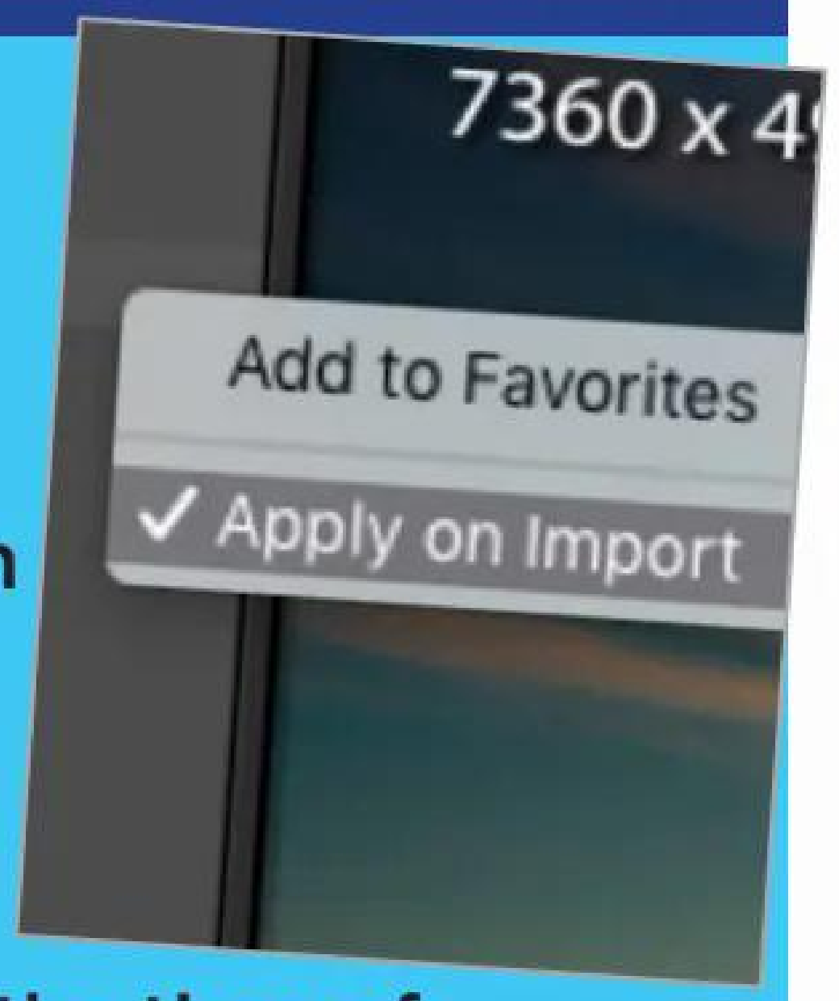
Your Histogram in the top right corner of your workspace can show you the spread of tones in your image from darkest shadow to brightest highlight. It also has the Highlights and Shadows Clipping options to show you if detail areas are being lost to solid black or solid white. You also have another option to help you see the spread of shadows and highlights, along with those nearing the clipping threshold. By holding the Alt key as you move the Exposure, Highlights, Shadows, Whites, Blacks and Dehaze sliders, you can see a realtime representation of which tones are nearing their clipping threshold, or have already been clipped. For highlights, the screen will be mostly black with highlights shown as white and coloured areas. For shadows, the screen will be mostly white with shadows shown as black and coloured areas.

28 Grad Filter Control

Both the Graduated and Radial filter options have a couple of extra options available if you employ the use of the Alt key as you work. One very simple one is to click on your image with the Graduated Filter active and begin to drag the grad down the image. If you hold the Alt key, the point where you initially clicked becomes the centre of the grad. With the Radial grad, the point you click initially is the centre point of your ellipse, but if you hold the Alt key, it becomes the top corner control point.



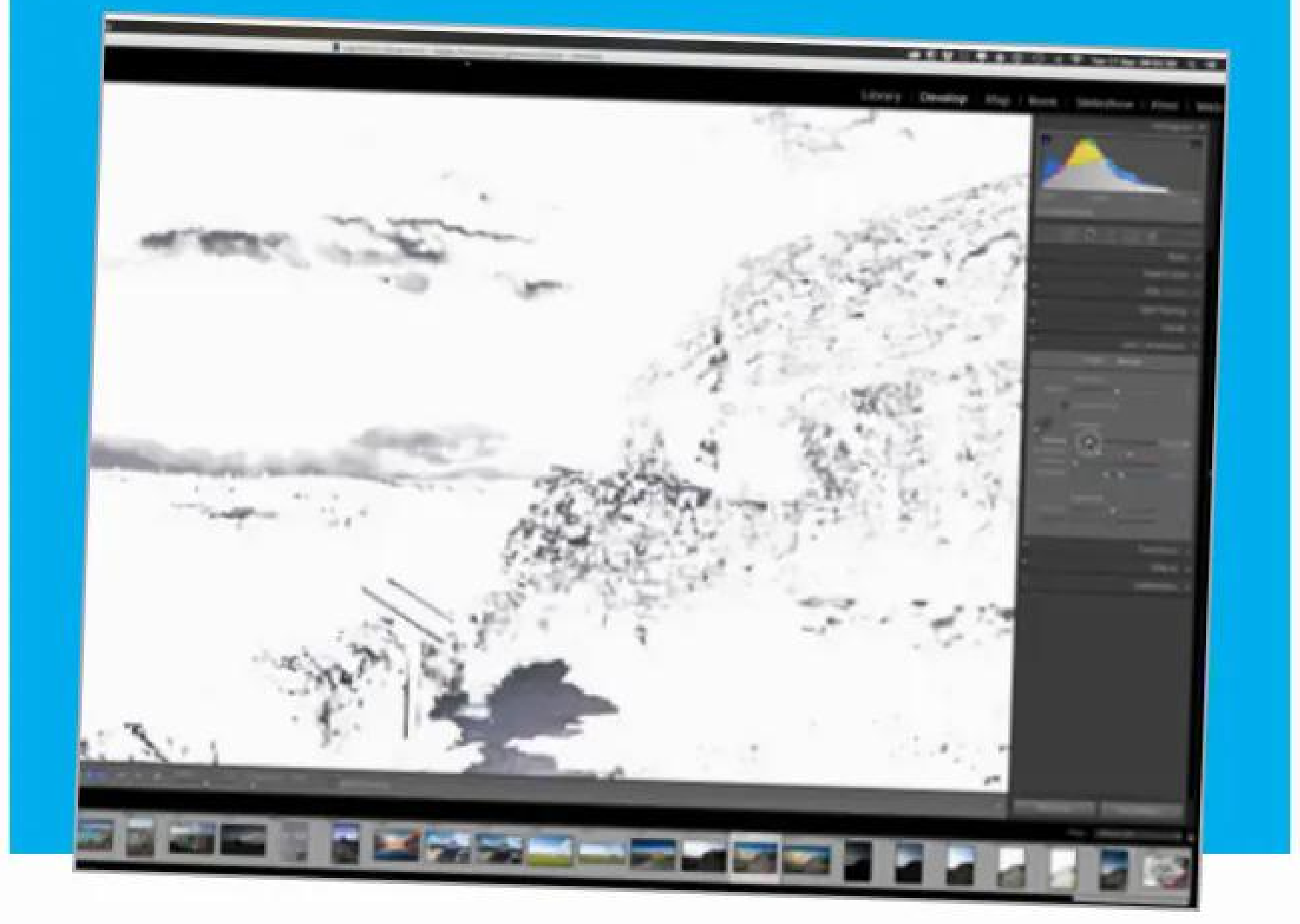
29 Apply on Import



This is very handy one for those photographers who may be dealing with many dozens, or even hundreds, of photos from a shoot and want to apply a set of baseline edits to them all in one go at the time of import. With your preferred preset ready to go in the Presets pane, right-click it and choose Apply On Import. A small + (plus) symbol will appear next to that preset. Now, any pictures imported from then on will have that preset applied to them automatically with no input required by you. You can deselect your preset at any time so as not to apply it to any further imports.

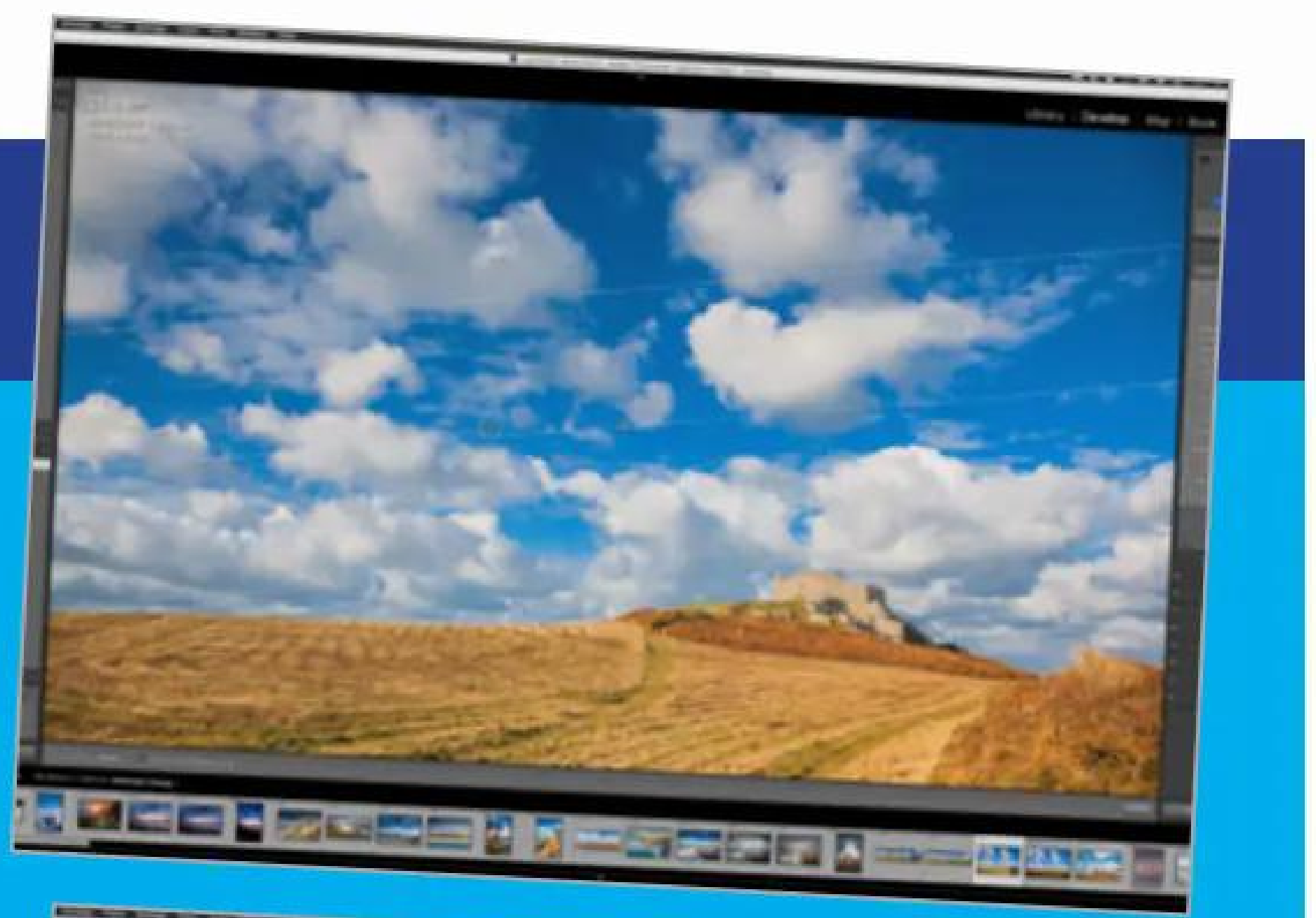
30 Visualise Fringing

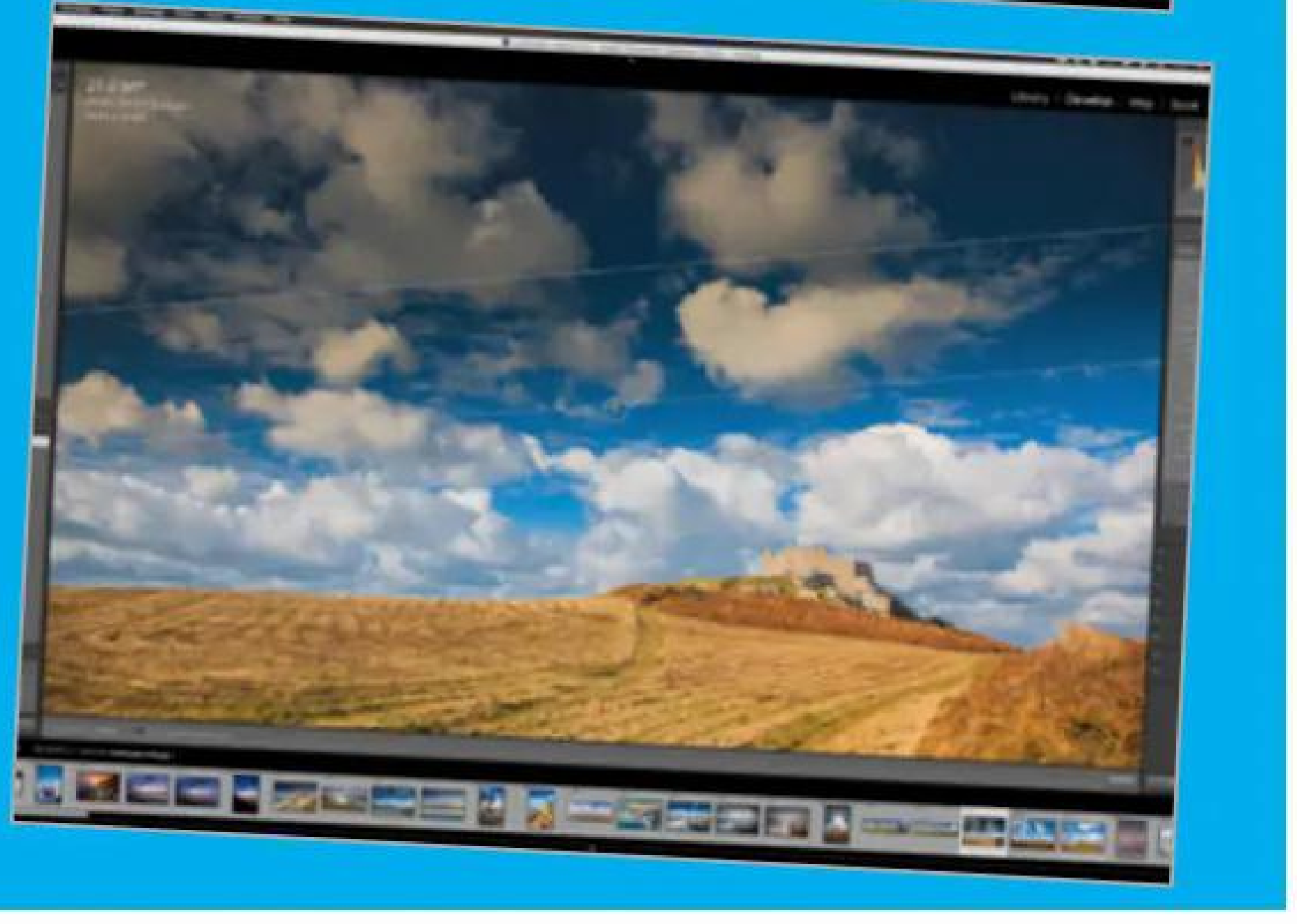
Another quick method to help you see what effect your adjustments are having on the image; under Lens Corrections, in the Manual tab, you can use the Defringe tools to remove the purple and green tones present as a result of chromatic aberrations caused by the lens used to take the shot. Hold the Alt key as you try each Defringe option and you will see that white areas are not affected at all whilst any coloured areas are affected by fringing.



31 Graduated Filter Intensity

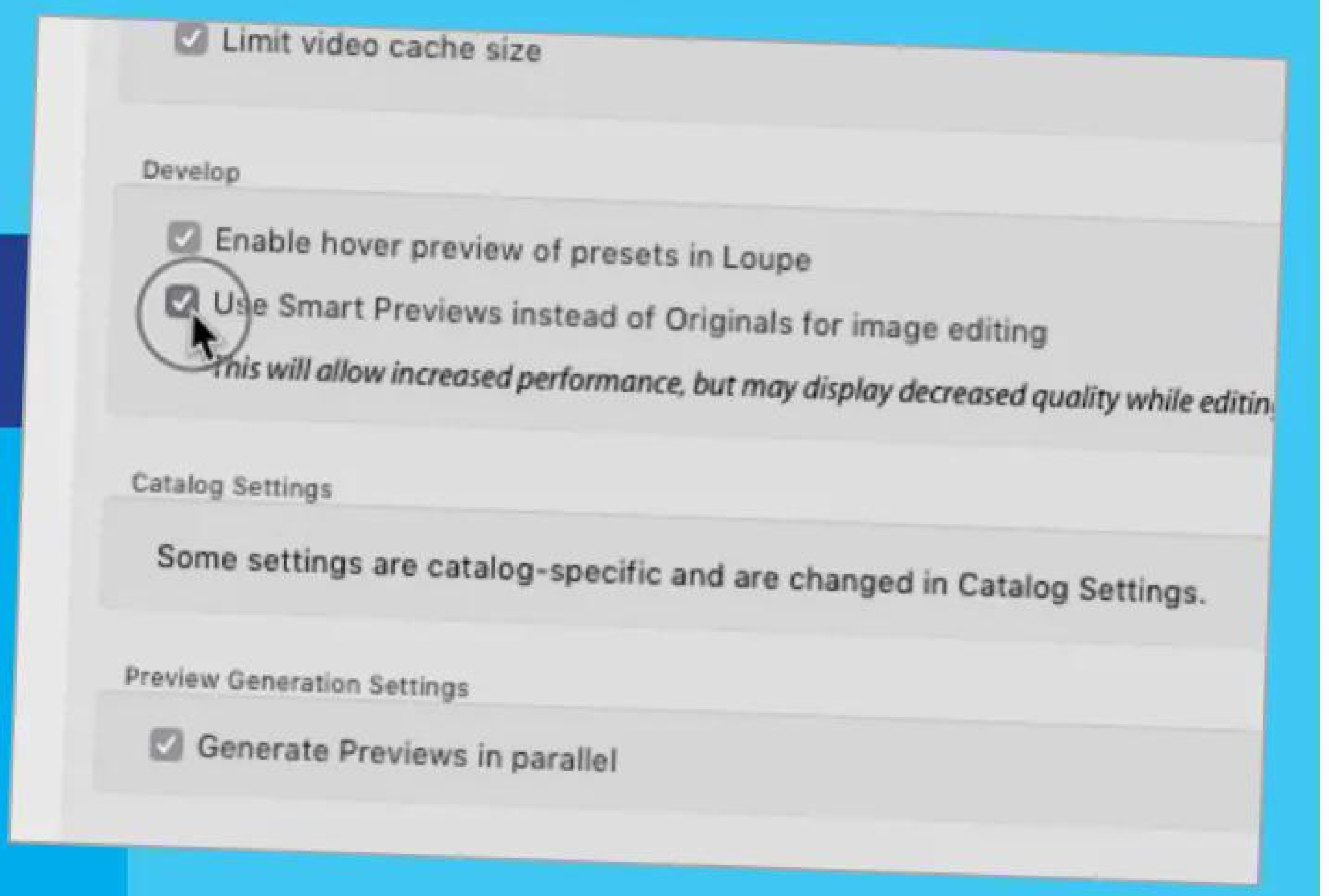
This is another simple one that you will either get into and find useful, or just keep using the sliders in the right hand sidebar. If you drag out either a Graduated Filter or a Radial Filter, you will see a small control point at its centre. If you click and hold on it, you can drag the grad around. However, if you hold Alt and hover your cursor over the same centre point, you can now drag your mouse back and forth and, as you do, you can intensify all the settings currently active on that grad. If you had adjusted the Exposure, Contrast, Texture, Clarity, and Saturation for example, they will all be adjusted together as you slide your mouse back and forth.





32 Smart Preview edits

A Smart Preview is a great little trick for increasing your image editing performance. Raw files are very large and if the computer you are using for editing is struggling with handling the large amounts of data involved, you can choose to use this option for a performance boost. If you go to Lightroom preferences, under the Performance tab, you will find the Use Smart Previews option. When ticked, it will let you use a smaller version of your original on to which you can apply all your edits. Although, at this stage there may be a visual decrease in the image quality, at final output, it will be the size and quality of the original.



☑ Limit video cache size

Develop

☑ Enable hover preview of presets in Loupe

☑ Use Smart Previews instead of Originals for image editing

This will allow increased performance, but may display decreased quality while editin

Catalog Settings

Some settings are catalog-specific and are changed in Catalog Settings.

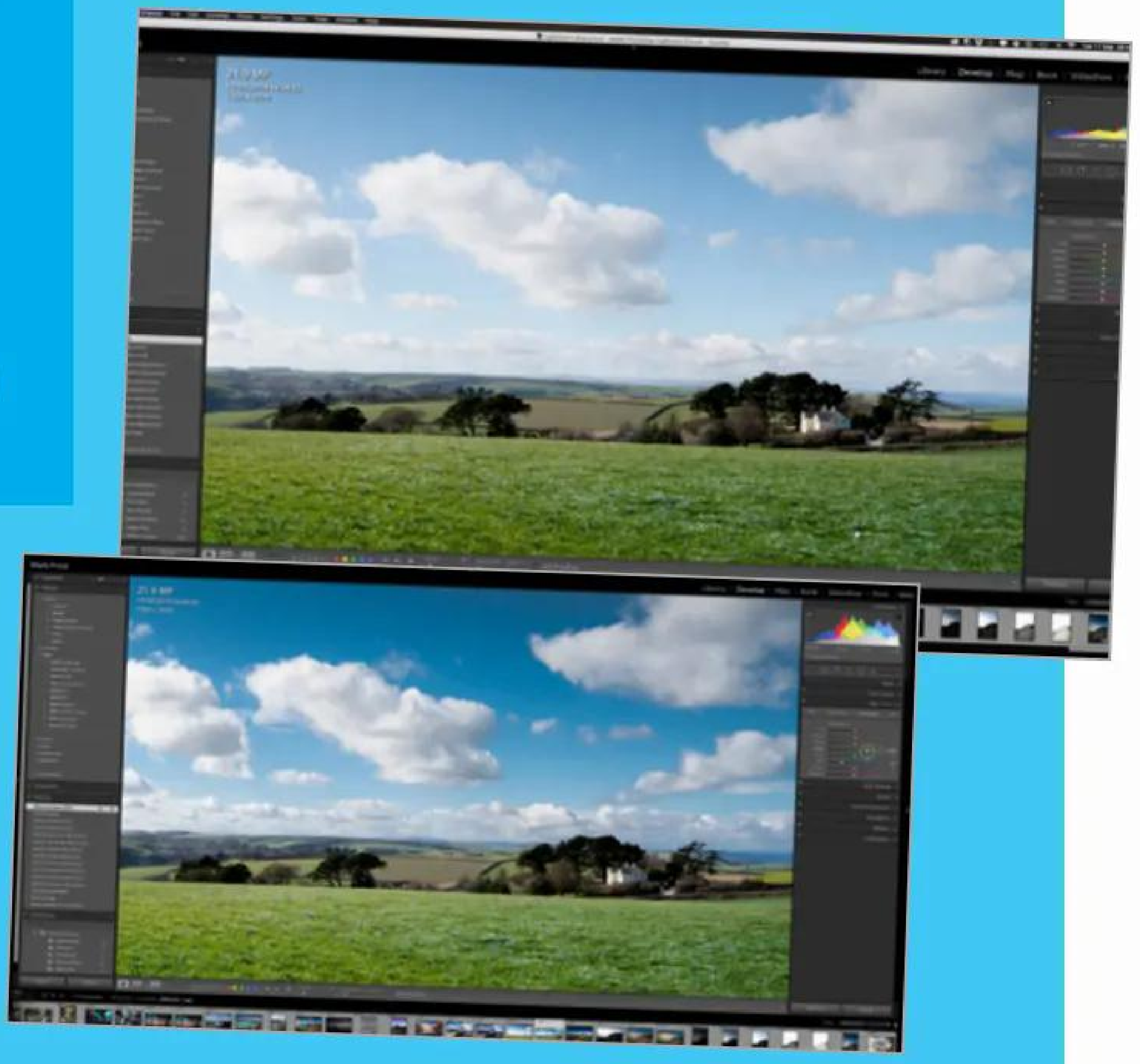
Preview Generation Settings

☑ Generate Previews in parallel

33 Switch Brush with Eraser

Once more a very simple, but time-saving, trick that can speed up the application and refinement of your adjustment brushes. In normal operation, applying an adjustment brush is an easy enough process, right up until you decide you want to edit the brush strokes you've currently added. This would normally mean moving your cursor off the main image window and clicking on the Erase button in the Brush parameters panel beneath the main adjustments panel. Now, instead of doing that, you can just press the Alt key and the cursor will change from the adjustment brush, with a small + (plus) symbol in the centre, to an Eraser with a small - (minus) symbol. You can erase parts of your current adjustment using whatever current Eraser brush parameters have been set, let go of the Alt key and continue adding adjustments as you see fit.

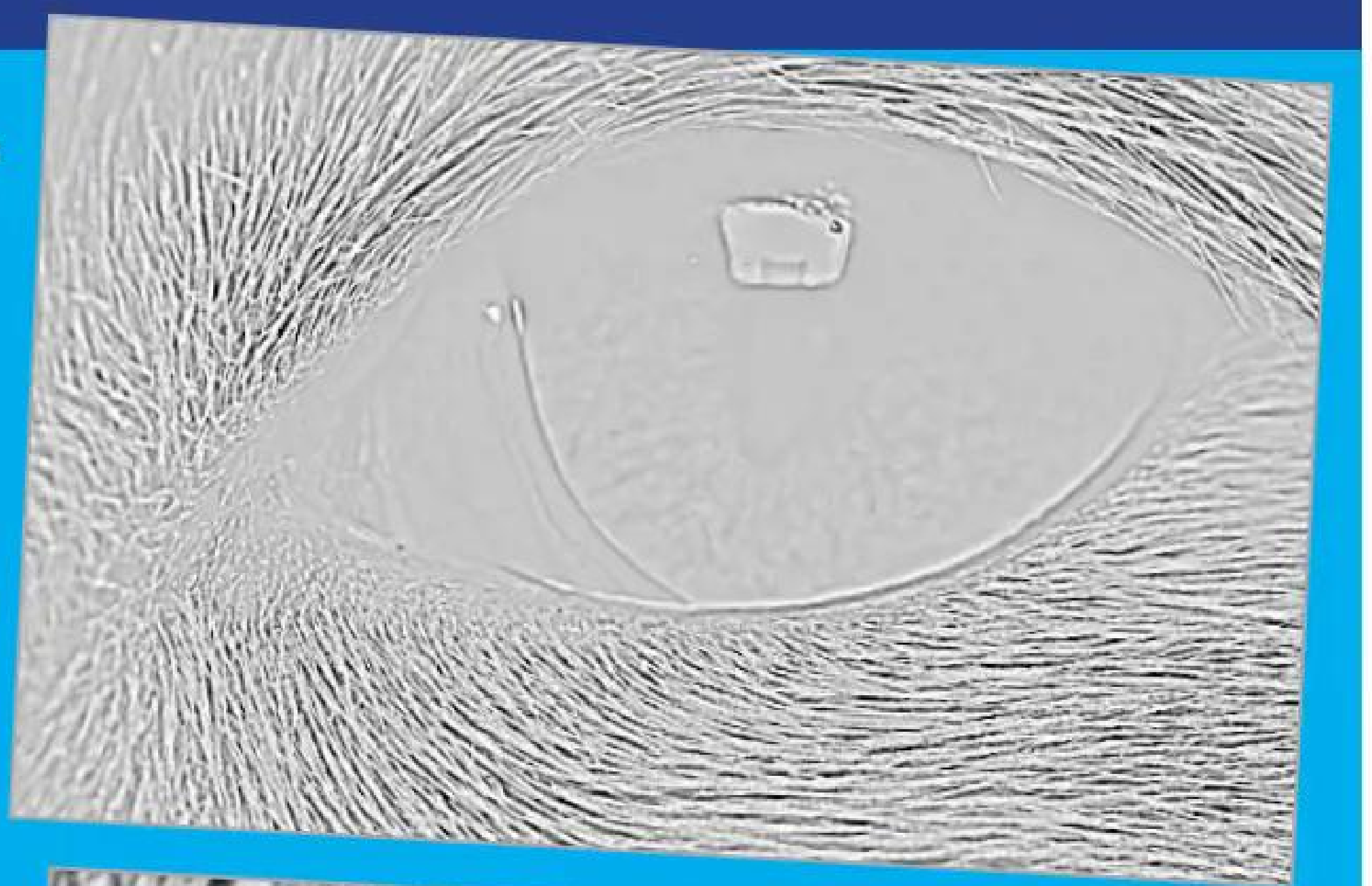
34 Use Luminance

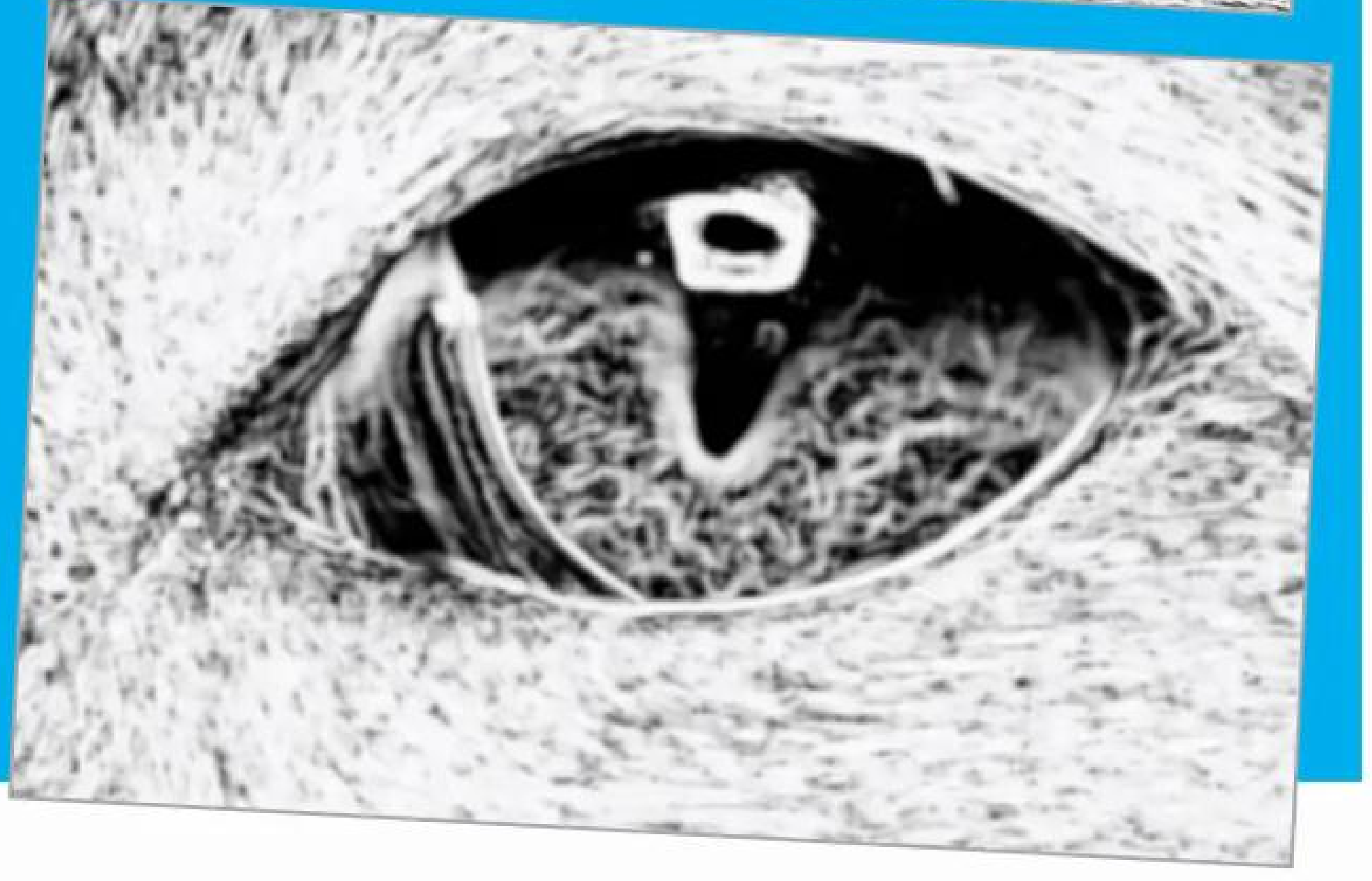


Most photographers are aware that shooting a landscape often means that you are trying to balance exposure between a bright sky and a darker foreground. A sunny landscape may mean that your blue sky looks bright and a bit washed out. A lot of users may be tempted to try and add saturation to the blue sky, but you run the risk of over saturating the entire image. Rather than the Saturation tool, try using the Luminance tool in the HSL tab. To bring out a blue sky, drop the Luminance values of the blue channels to make blues in the image darker rather than more saturated.

35 Visualise Sharpness and Noise

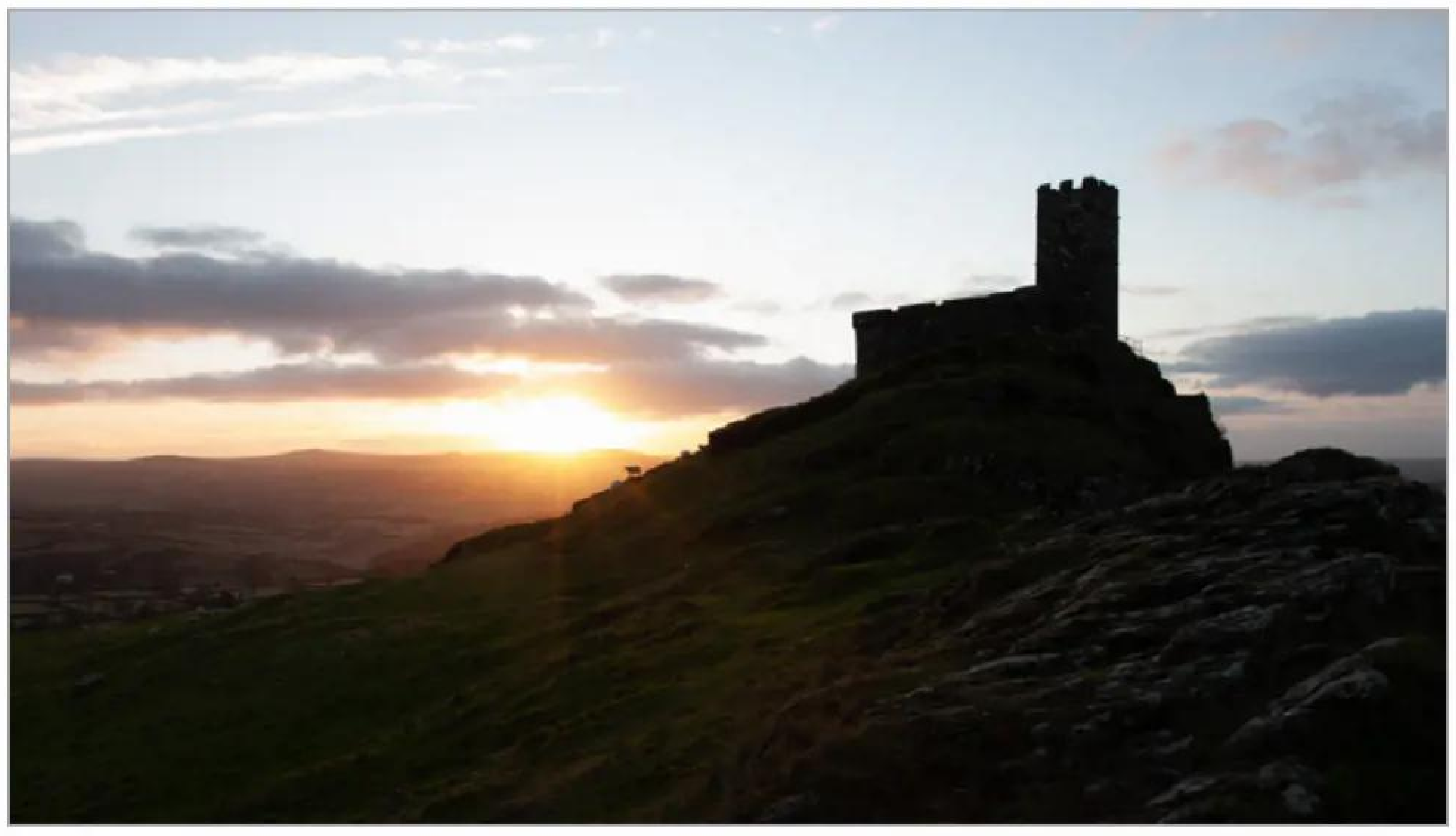
Making sure your images are as free of noise as possible, without degrading the overall quality, is as important a part of extracting as much detail from your precious photos as any. By the same token, also ensuring that your work is as sharp and detailed as possible is another key consideration. Everything you do in Lightroom is a balancing act of settings to ultimately arrive at the best photo possible. Whilst working in the detail panel, to add sharpness or combat any image noise present, hold the Alt key to help you see what is going on in the image as you alter the values of the individual settings. It gives you a useful representation of the effect you are having and just how much the image is being degraded.



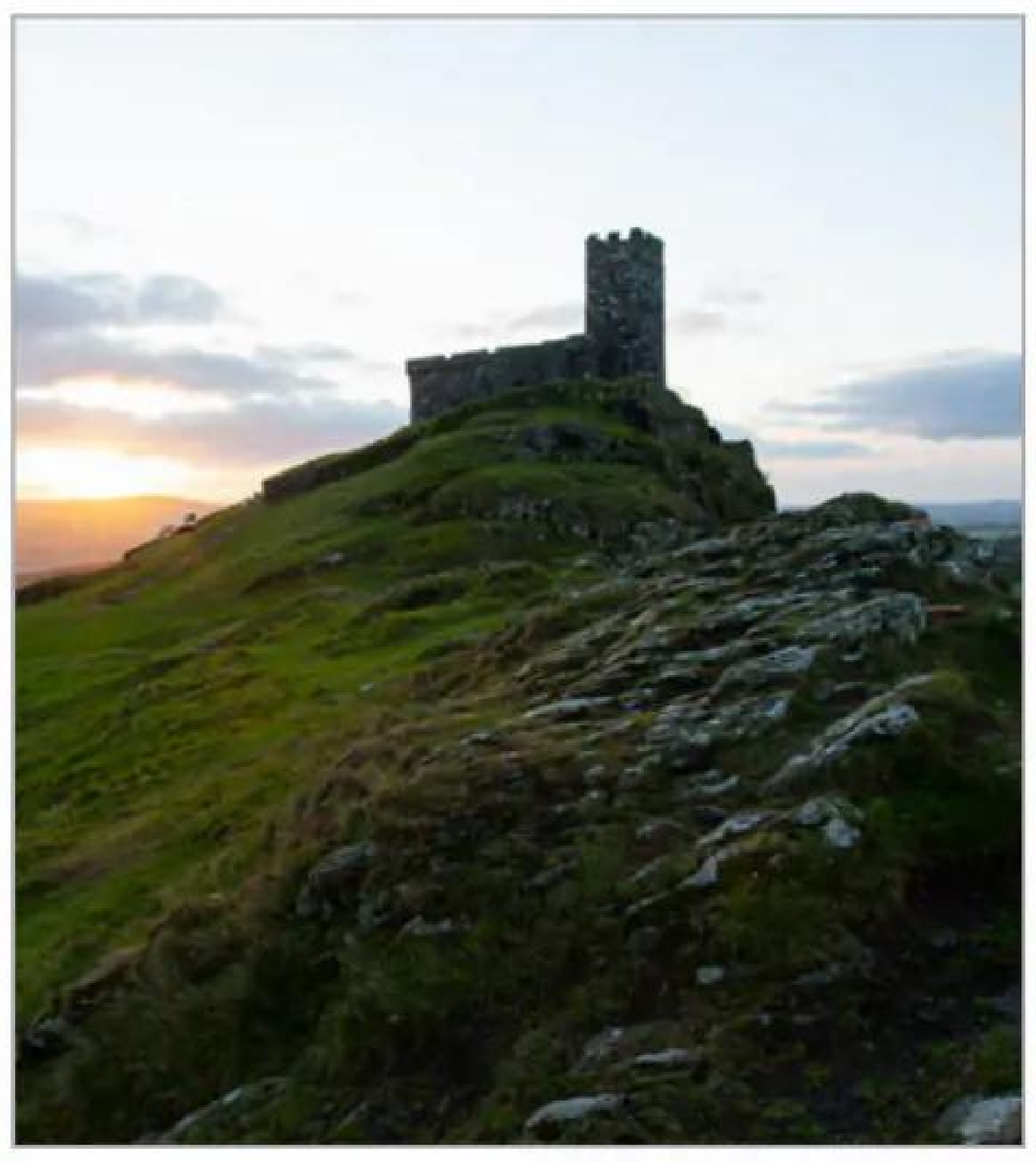


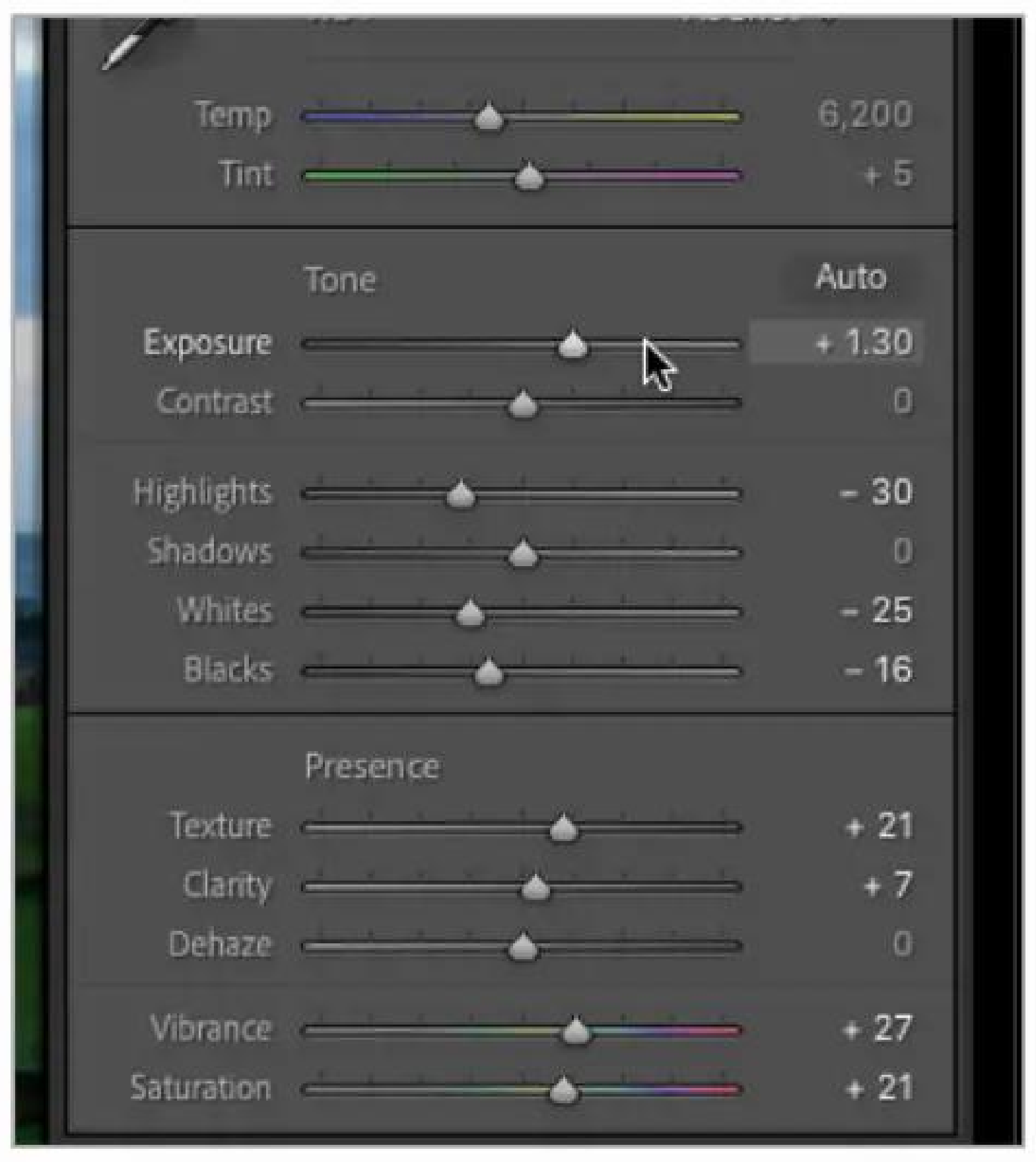
New Masking Tools Workflow

So now you know more about the Masking functions that have been implemented in Lightroom, here you can see it in action as we walk you through some of the main features that you can easily incorporate into your daily editing routine.



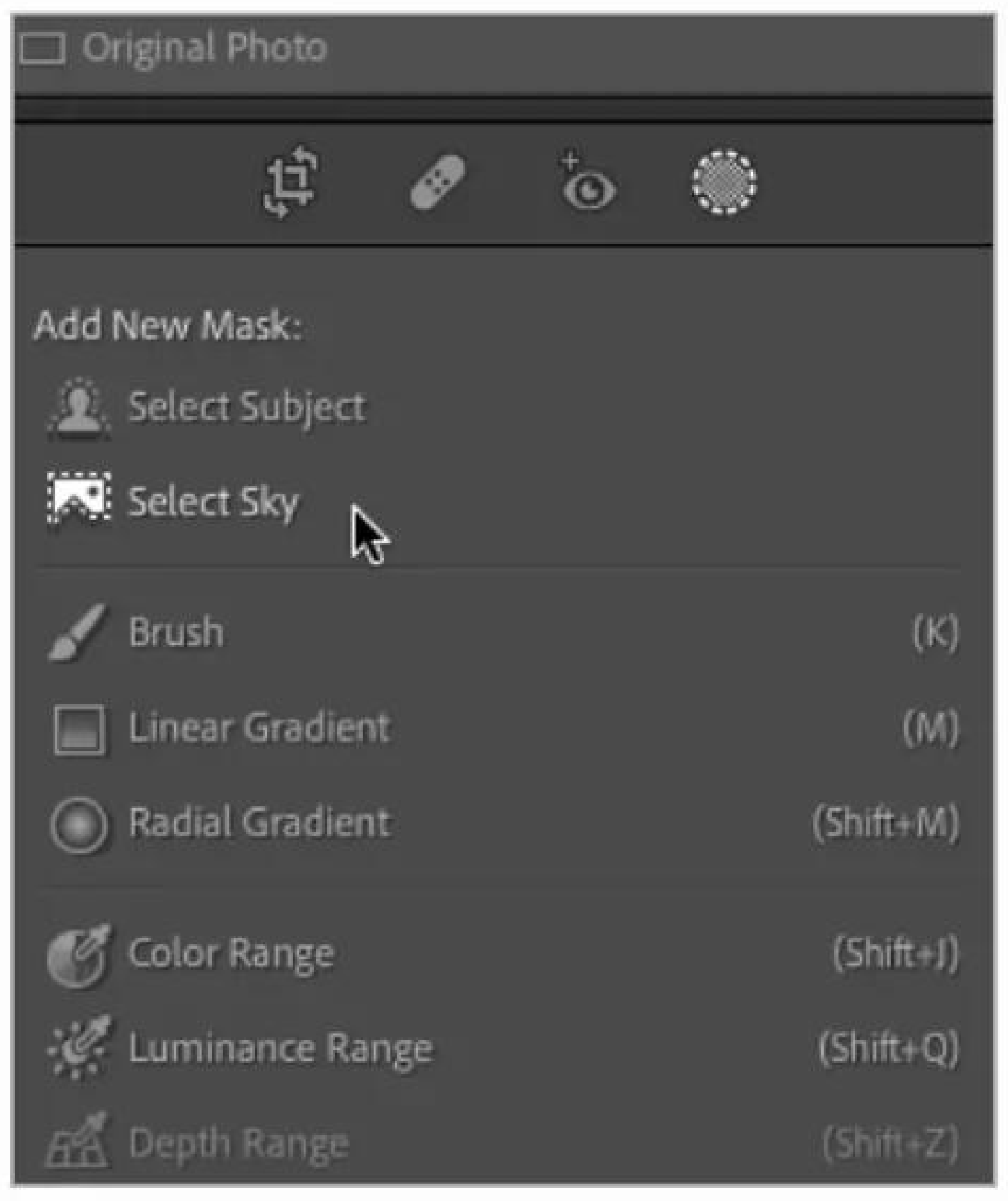
1 We begin with a photo taken on a hilltop of a Chapel with a bright morning sun rising behind it. The camera has recorded the sky reasonably well and maintained most of its detail, but the foreground is quite underexposed. Luckily, the foreground is not so dark that detail is lost. With some careful masking, we should be able to balance sky and ground.

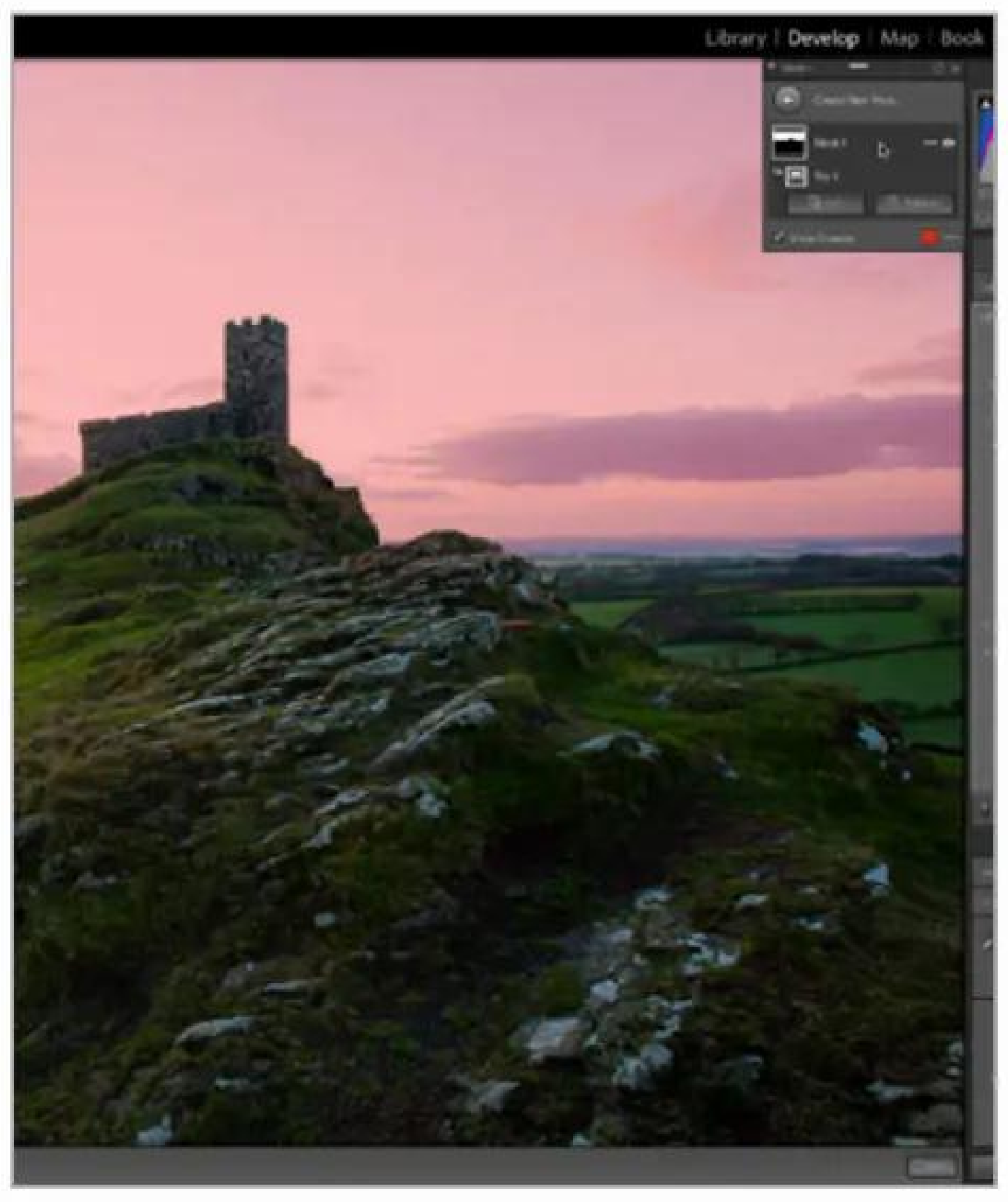




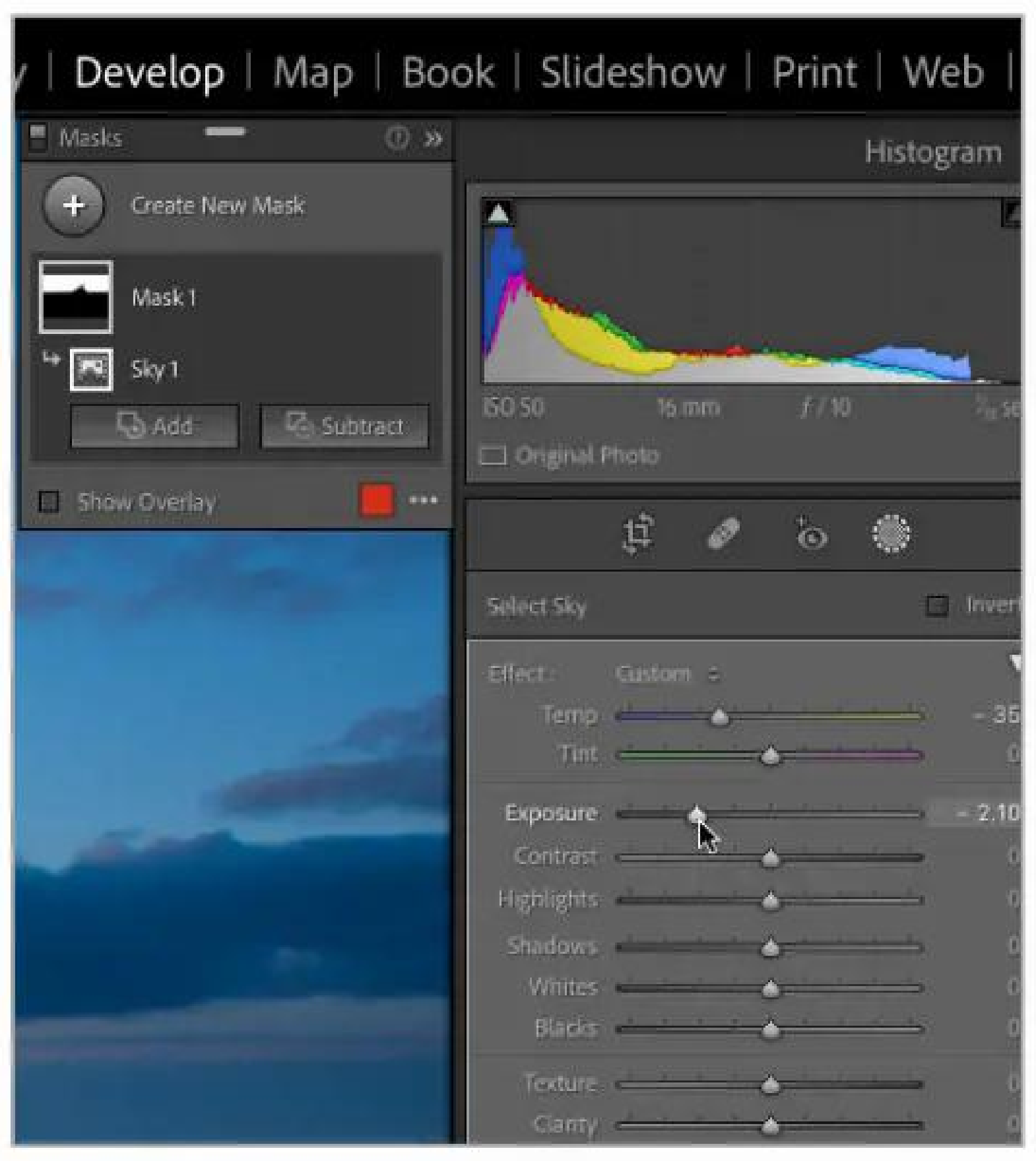
Temp 6,200
Tint + 5
Tone Auto
Exposure + 1.30
Contrast 0
Highlights – 30
Shadows 0
Whites – 25
Blacks – 16
Presence
Texture + 21
Clarity + 7
Dehaze 0
Vibrance + 27
Saturation + 21

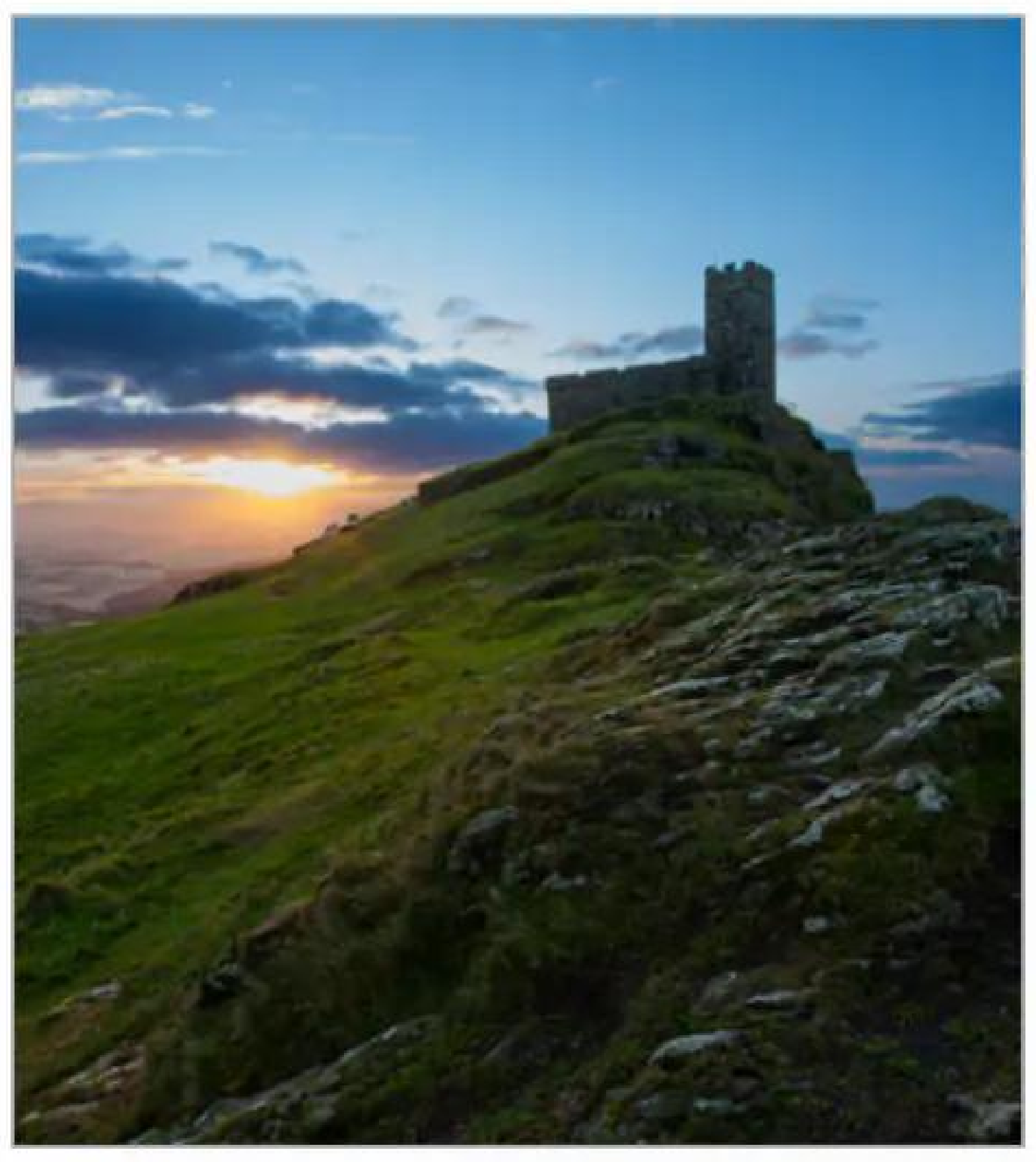
2 The first task is to make some basic global adjustments to balance the image as much as possible before relying on masking and more complex adjustments. Exposure was increased first of all to bring out the foreground. This resulted in the sky being too bright, but we can remedy that later. Highlights and Shadows were tweaked as well as Texture and Saturation.


Original Photo
Add New Mask:
Select Subject
Select Sky
Brush (K)
Linear Gradient (M)
Radial Gradient (Shift+M)
Color Range (Shift+J)
Luminance Range (Shift+Q)
Depth Range (Shift+Z)

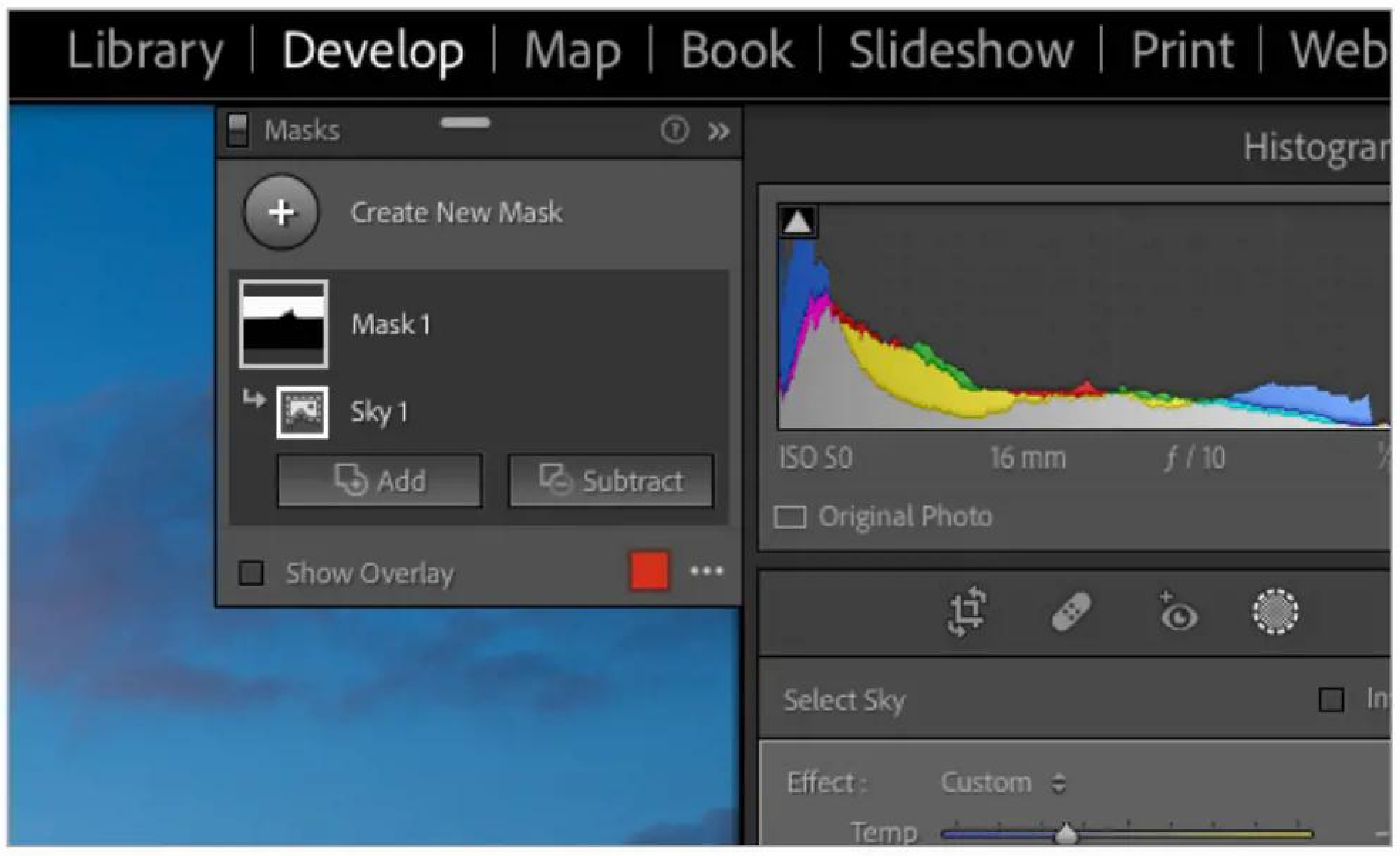


3 If you click on the Masking button, a panel will open beneath it with a list of the available masking options. Brush, Linear Gradient and Radial Gradient will be familiar from previous versions, but the one we need is the Select Sky option. When you click it, the AI will scan your image and create a mask of the sky. A red overlay tells you that the mask is ready.

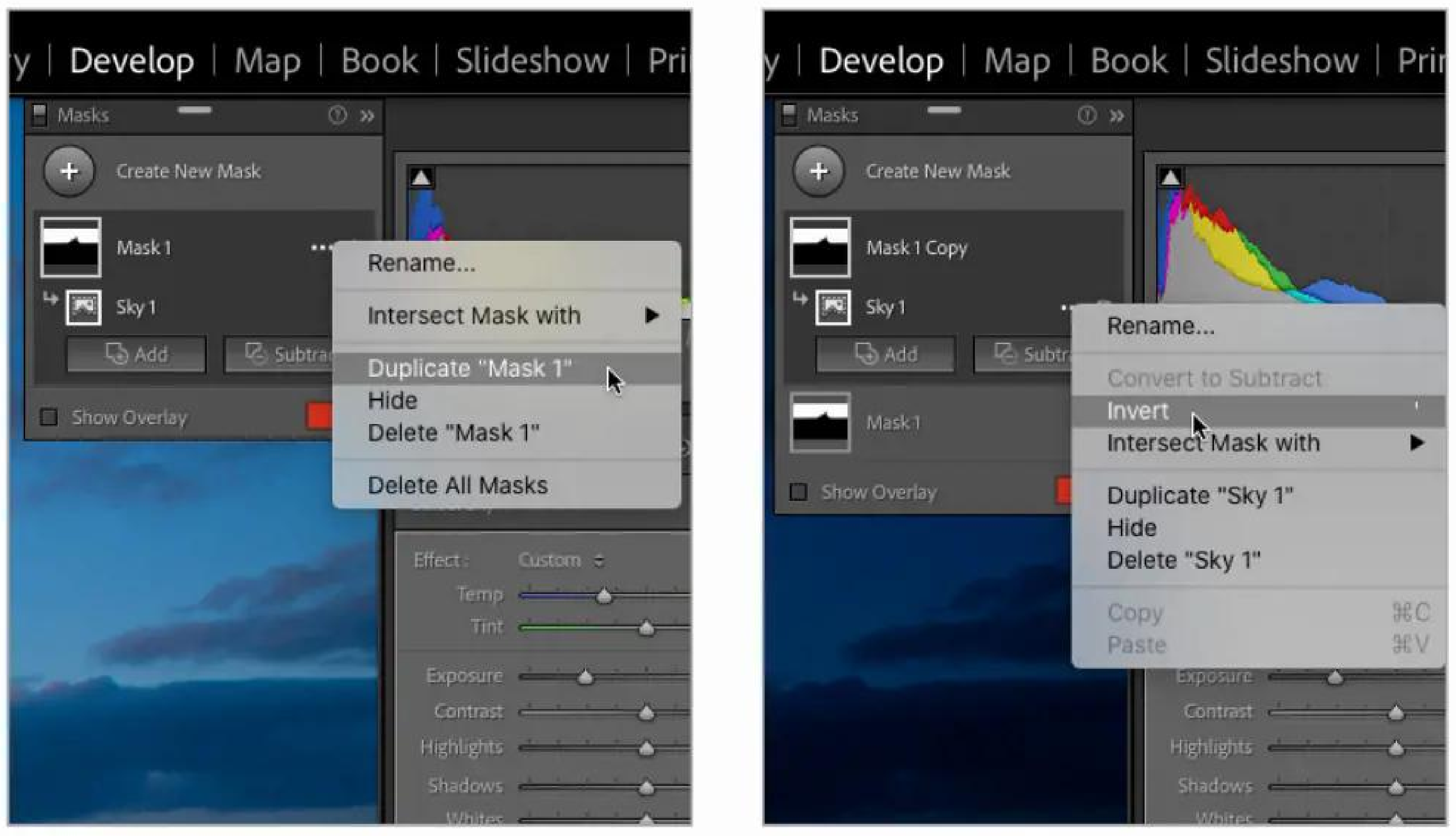

Develop | Map | Book | Slideshow | Print | Web
Masks
Histogram
Create New Mask
Mask 1
Sky 1
Add
Subtract
Show Overlay
Original Photo
Select Sky
Effect: Custom
Temp
Tint
Exposure
Contrast
Highlights
Shadows
Whites
Blacks
Texture
Clarity



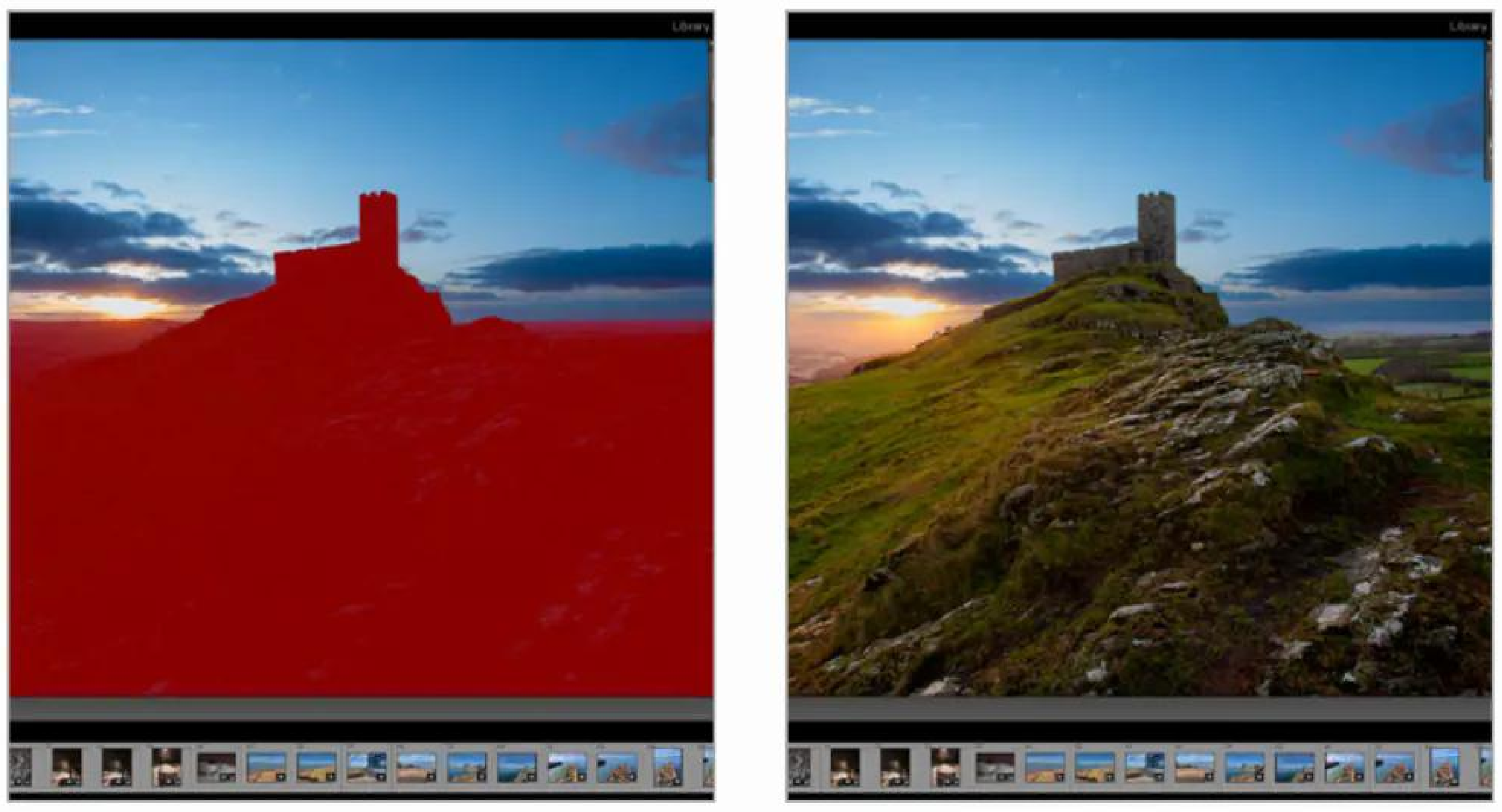
4 When a mask is created, a mask layer panel will appear which gives you a visual representation of all the masks that are active in your photo. You can turn individual masks on or off and rename them. When you click on each mask, the options panel next to it will let you make adjustments. In this case we dropped the exposure of the sky and altered its Temperature.


Library | Develop | Map | Book | Slideshow | Print | Web
Masks
Create New Mask
Mask 1
Sky 1
Add
Subtract
Show Overlay
Histogram
ISO 50
16 mm
f / 10
Original Photo
Select Sky
Effect : Custom
Temp

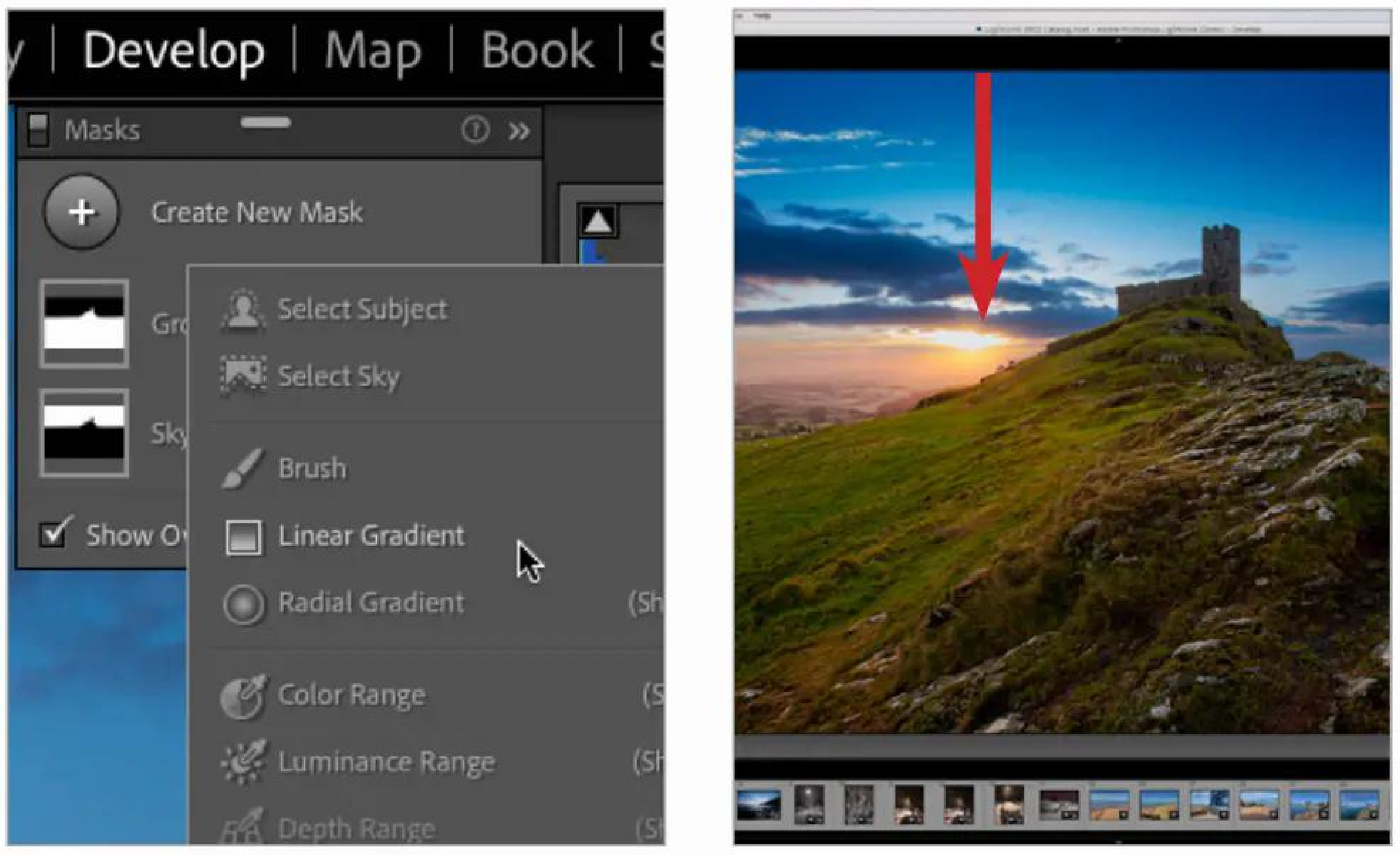
5 Now that the AI has done the hard work of creating a mask for the sky, we can easily use that same mask to quickly and accurately mask the ground, so we can make adjustments to it that don't affect the sky. The mask layer panel (similar to what you see in Photoshop) contains active masks. Click on Mask 1 (not the Sky 1 selection) to make it active.


Develop | Map | Book | Slideshow
Masks
Create New Mask
Mask 1
Sky 1
Add
Subtract
Show Overlay
Rename...
Intersect Mask with
Duplicate "Mask 1"
Hide
Delete "Mask 1"
Delete All Masks
Mask 1 Copy
Convert to Subtract
Invert
Duplicate "Sky 1"
Delete "Sky 1"
Copy
Paste
Effect : Custom
Temp
Tint
Exposure
Contrast
Highlights
Shadows
Whites

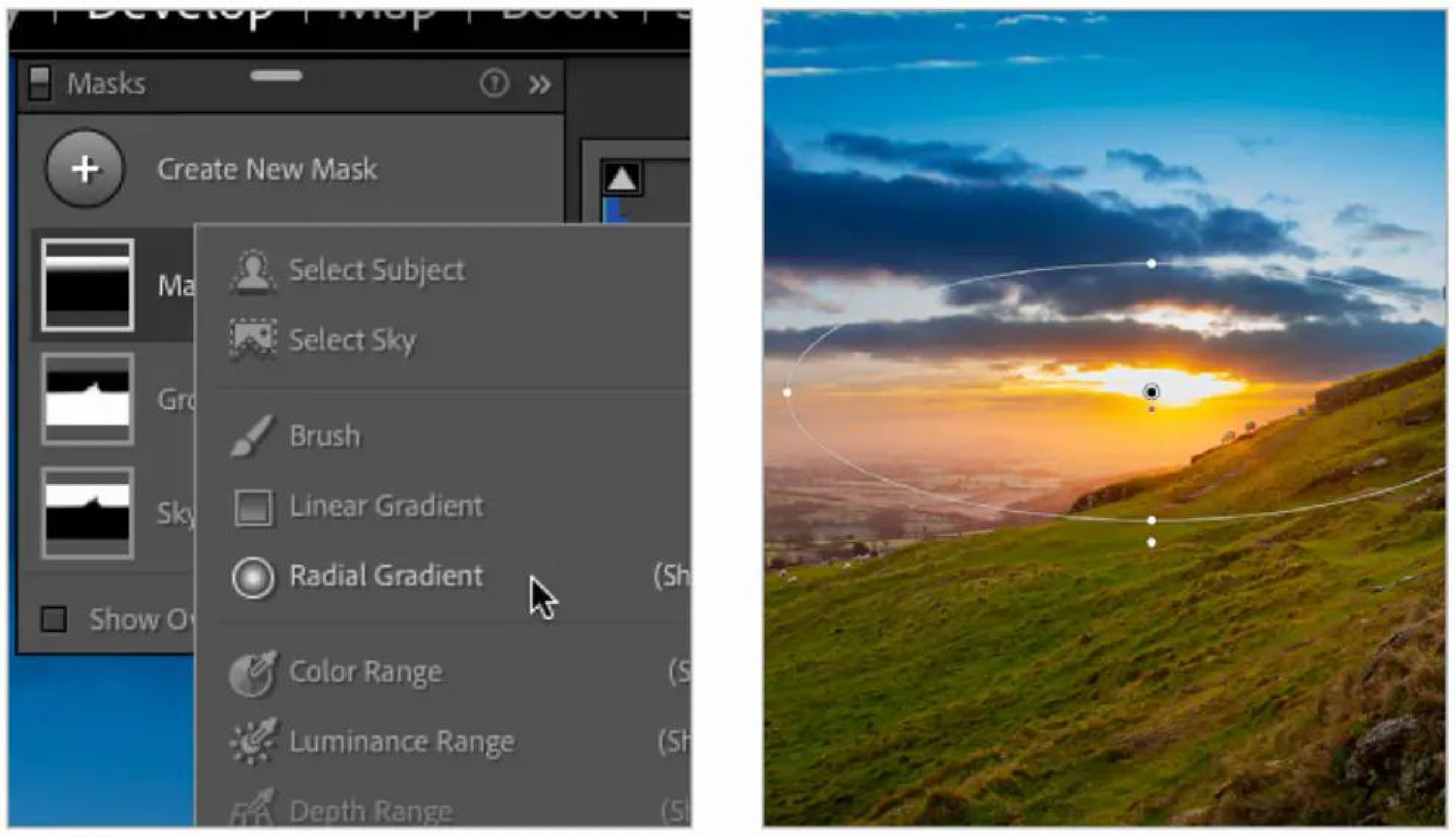
6 Next to Mask 1 you will see three small dots. If you click the dots, it opens a menu containing several options. Click on the Duplicate Mask 1 option. This creates a brand new copy of the original Select Sky mask called Mask 1 Copy. Since it is an accurate selection of the sky, if you click on the Invert option, the mask will invert and you will have an instant mask for the ground.



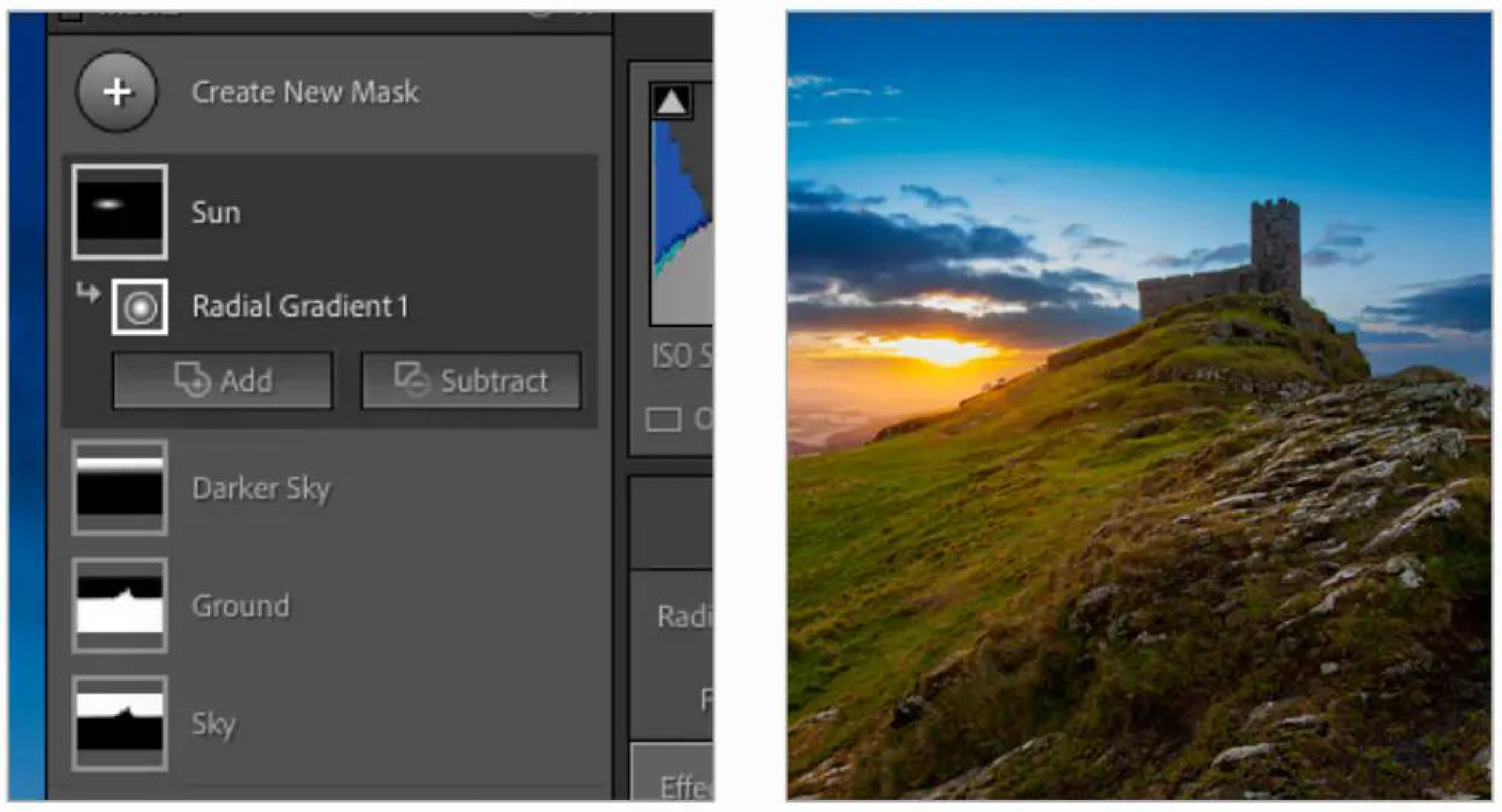
7 This second mask allows us to make changes to the foreground without affecting the changes already made to the sky in the earlier steps. Additional Exposure, Contrast and Saturation changes were made to bring out detail and warm up the foreground grass and rocks a little. If you double-click each mask, you can rename them to avoid confusion as you progress.


Develop | Map | Book
Masks
Create New Mask
Select Subject
Select Sky
Brush
Linear Gradient
Radial Gradient
Color Range
Luminance Range
Depth Range
Show Overlay

8 We were feeling like the sky at the top of the frame needed to be darker, so in the Masks layer panel, we clicked the Create New Mask button and chose Linear Gradient. This adds a new Mask to the layer stack. We dragged the gradient down from the top of the shot to just above the horizon. Then we adjusted the Exposure and Temperature to darken the sky.


Masks
Create New Mask
Select Subject
Select Sky
Brush
Linear Gradient
Radial Gradient
Color Range
Luminance Range
Depth Range
Show Overlay

9 We wanted to enhance the glow of the sun coming through the clouds. We chose to create a Radial Gradient mask which was added to the layer panel. An ellipse was dragged out over the sun and the effect was set to work at 100% from the centre, outwards - fading to zero at the edge. Exposure and Temperature were increased to really warm up the sun's glow.

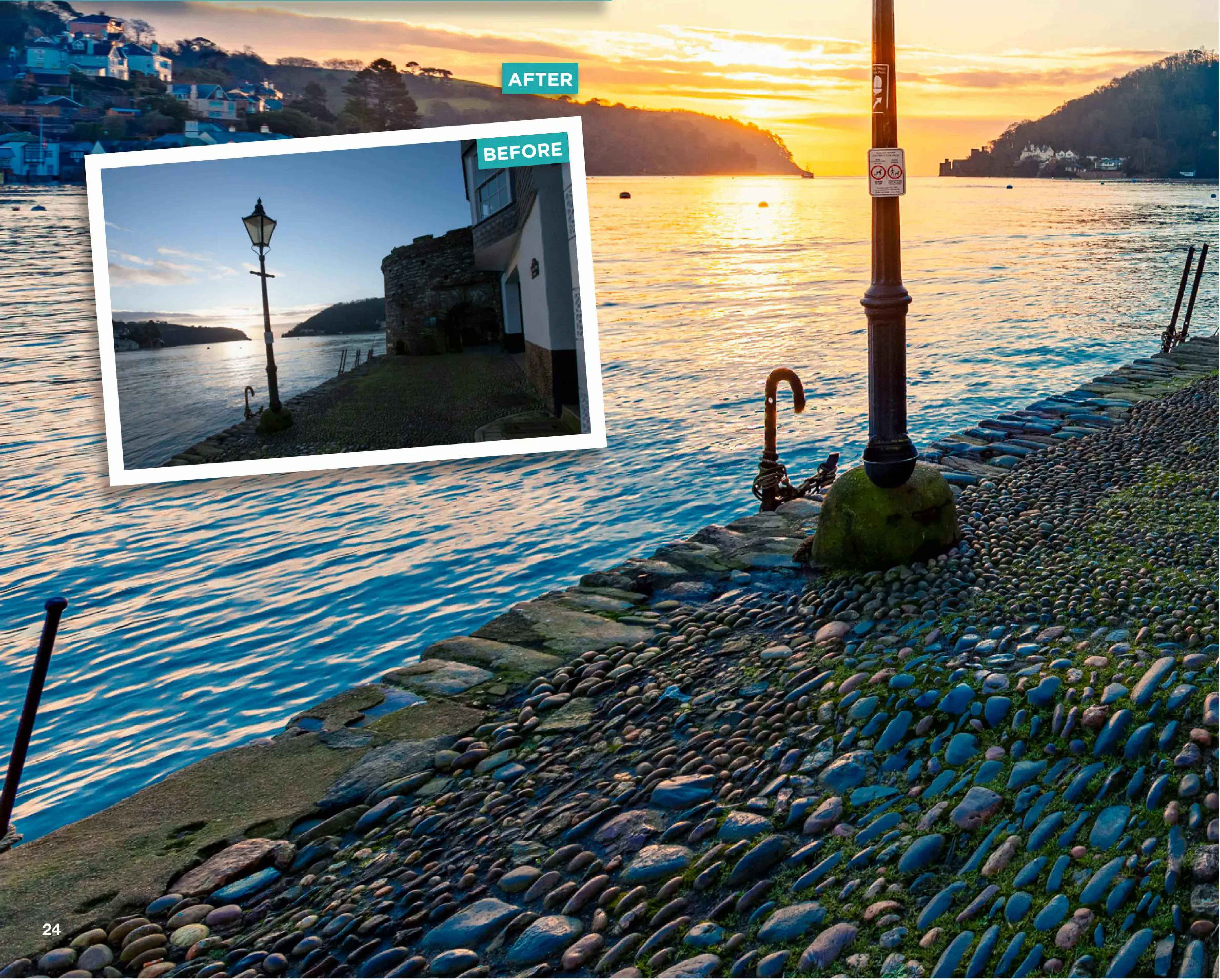

Create New Mask
Sun
Radial Gradient 1
Add
Subtract
Darker Sky
Ground
Sky

10 The image is complete. As you can see from the layer panel, there are now a series of masks created in various different ways. They are all listed here and can be turned on or off individually or added to for even more precise control of the masking in the photo. The latest update has provided some amazing new tools for us to get to grips with.

Striking Image Conversions

Lightroom offers some impressive results from very little effort on the part of the user. The conversion from the before image to the after image took just ten minutes and a few clicks of the Mouse button. Read on and we'll show you how.

This striking wide-angle shot of a brooding harbour sunrise started out looking a little lacklustre, but, thanks to Lightroom, there's huge scope for adjustment and improvement. We can emphasise the dramatic light of the sun's colours on the horizon and boost Clarity, Shadows, and Saturation; the image is transformed. Additional use of adjustment brushes on both the sky, the cobblestones and the sea ensures a good tonal balance between foreground and background.



Get Started with Lightroom Classic

Before we start looking at organising, editing and publishing photos, let's take a moment to understand what Adobe Lightroom is all about; how it differs from Photoshop, how you download and install it and how you get started with importing your photos into the app for processing. Your journey starts here!

The History of Lightroom

Let's take a closer look at the development of Adobe's specialist app for photographers, Adobe Photoshop Lightroom.

Ever since digital cameras first became popular in the early 1990s, photographers have sought ways to adjust and improve digital images and replicate the darkroom tricks and techniques that film photographers have used for decades to get the most out of their pictures. There are dozens of digital image editing programs available and almost everyone who's ever taken a digital photo, whether they use a top-end digital SLR or just the camera on their mobile phone, has used some sort of editing software to adjust and enhance the image. Most smartphones come with some sort of image editing app as a standard feature.

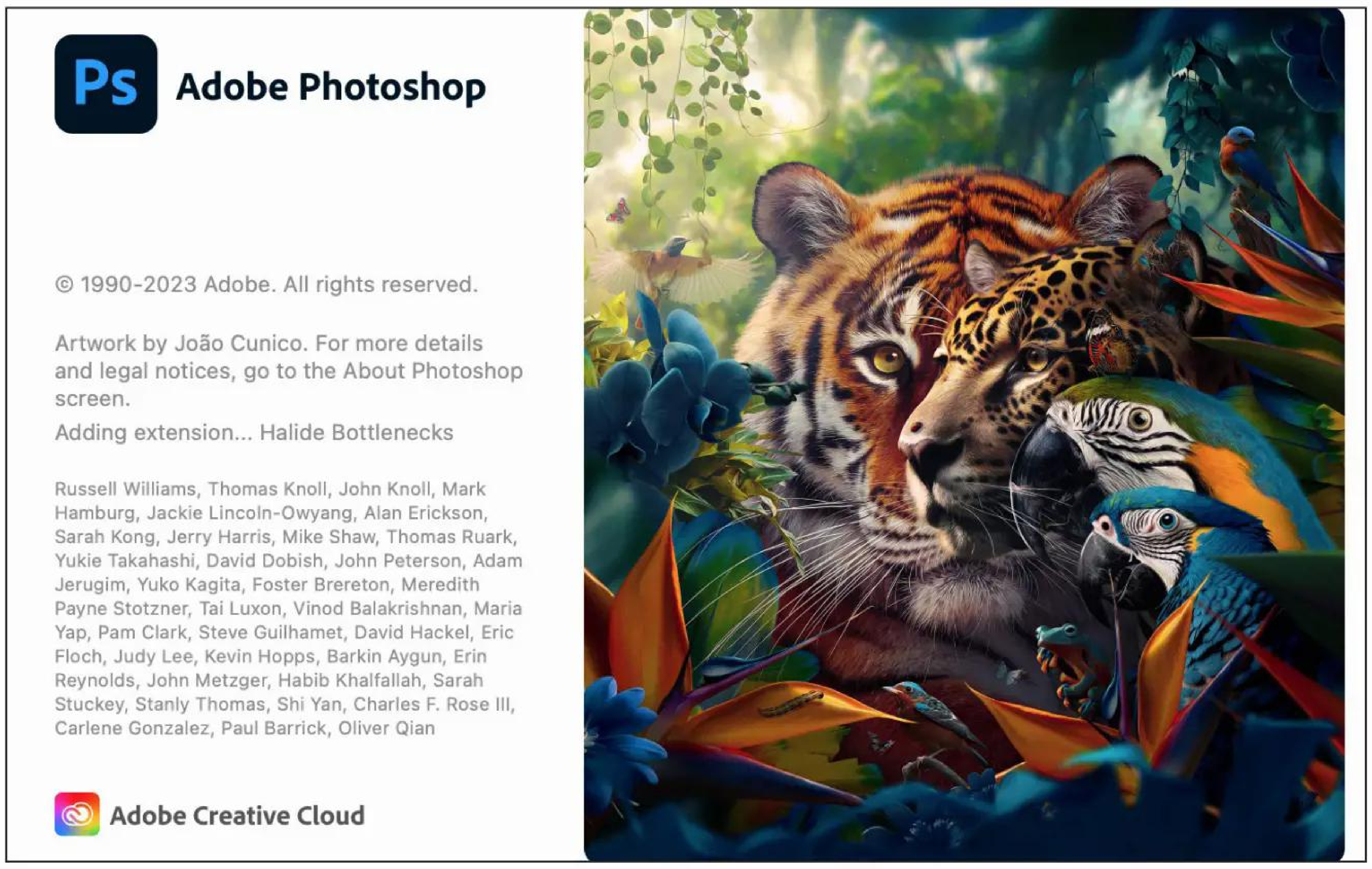
Adobe Photoshop

For more than two decades the industry standard for image editing software has been Adobe Photoshop and ever since it was first introduced in 1990 it has been the go-to program for professional photographers. The editing tools that you take for granted in your smartphone app were all inspired by tools first introduced in Photoshop.

Photoshop is an amazing piece of software and in skilled hands it is capable of making almost any adjustment or alteration imaginable to a digital image. However, in recent years Adobe has expanded Photoshop's capabilities to include elements such as video editing, 3D texturing and text editing, making what was already a very complex program even more difficult to master.

> **"...it was clear that a new app was needed, that catered more specifically to the needs of photographers."**

Of course, these expanded capabilities have been reflected in the ever-increasing price, making Photoshop a very expensive piece of software indeed. Nobody likes to pay for something they're not using and photographers found that most of Photoshop's expanded features were surplus to their requirements; so it was clear that a new app was needed, that catered more specifically to the needs of photographers. This was the remit under which Adobe Adobe Lightroom was developed.



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Artwork by João Cunico. For more details and legal notices, go to the About Photoshop screen.

Adding extension... Halide Bottlenecks

Russell Williams, Thomas Knoll, John Knoll, Mark Hamburg, Jackie Lincoln-Owyang, Alan Erickson, Sarah Kong, Jerry Harris, Mike Shaw, Thomas Ruark, Yukie Takahashi, David Dobish, John Peterson, Adam Jerugim, Yuko Kagita, Foster Brereton, Meredith Payne Stotzner, Tai Luxon, Vinod Balakrishnan, Maria Yap, Pam Clark, Steve Guilhamet, David Hackel, Eric Floch, Judy Lee, Kevin Hopps, Barkin Aygun, Erin Reynolds, John Metzger, Habib Khalfallah, Sarah Stuckey, Stanly Thomas, Shi Yan, Charles F. Rose III, Carlene Gonzalez, Paul Barrick, Oliver Qian

Shadowland

Mark Hamburg is a veteran software engineer who has been working at Adobe since 1990 and, along with Thomas Knoll, was part of the original team behind the development of Photoshop. In 1999 Hamburg started working on a new project codenamed Shadowland (a reference to a k.d. lang album, of all things). He brought on board Andrei Herasimchuk, the interface designer responsible for the distinctive look of Adobe Creative Suite, and development was started later that year.

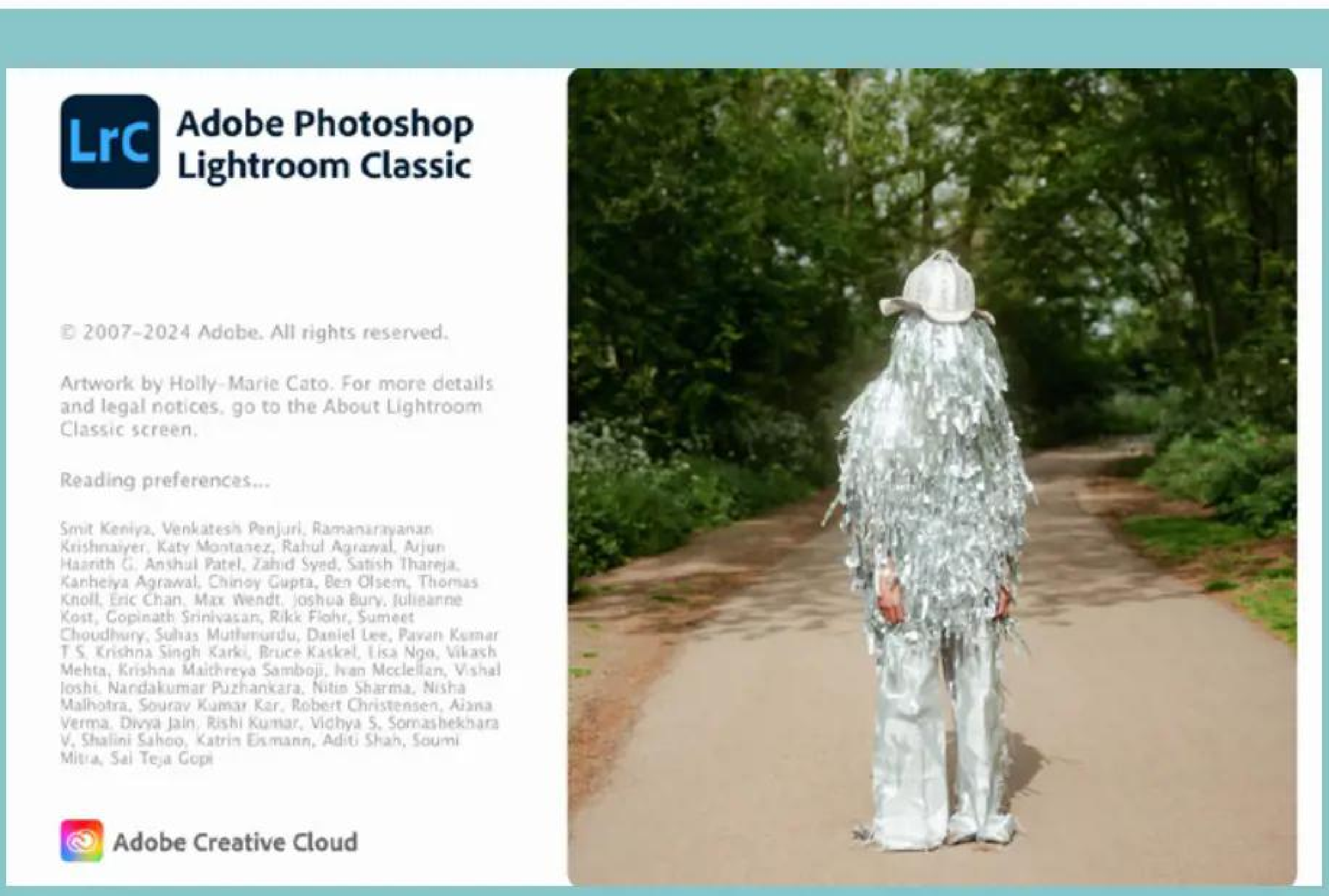
Some people are under the impression that since it's officially named Adobe Adobe Lightroom, it is essentially just a repackaged version Photoshop with some of the features removed, but this is not true. Hamburg, Herasimchuk and their team wrote the new program virtually from scratch, even writing a large portion of it in a completely different coding language. Initial development took three years and in 2002 Hamburg was able to demonstrate an early version of the program. An interface was added the following year and in 2004 full scale development started at Adobe's development facility in Minnesota.

In early January 2006, Adobe took the unusual step of releasing a beta version of their new program for public evaluation, initially on Apple Macintosh computers only, and used customer feedback to continue development of the program.

Further beta versions followed later that year, adding new features, including support for Microsoft Windows in July, and integration with Adobe Photoshop in September. Finally, the full retail version of Adobe Adobe Lightroom 1.0 was announced in January 2007 and released to the general public the following month.

Lightroom Classic

Over the years since its initial release as a stand-alone product, there has been major stand-alone versions released and multiple minor sub-version updates. Then Adobe launched its subscription based Creative Cloud service. You were able to choose from the entire suite of Adobe Products either singly, or in various packages. Adobe Photoshop Lightroom CC (2015) as it was initially called, has received various updates over the years of its release and at the time of writing is in the stable release version 13.4 as of mid-June 2024. It is now known as Adobe Photoshop Lightroom Classic and is the powerful desktop-focused version of the app. It is widely regarded as the go-to app for serious photographers.



Adobe Photoshop Lightroom Classic

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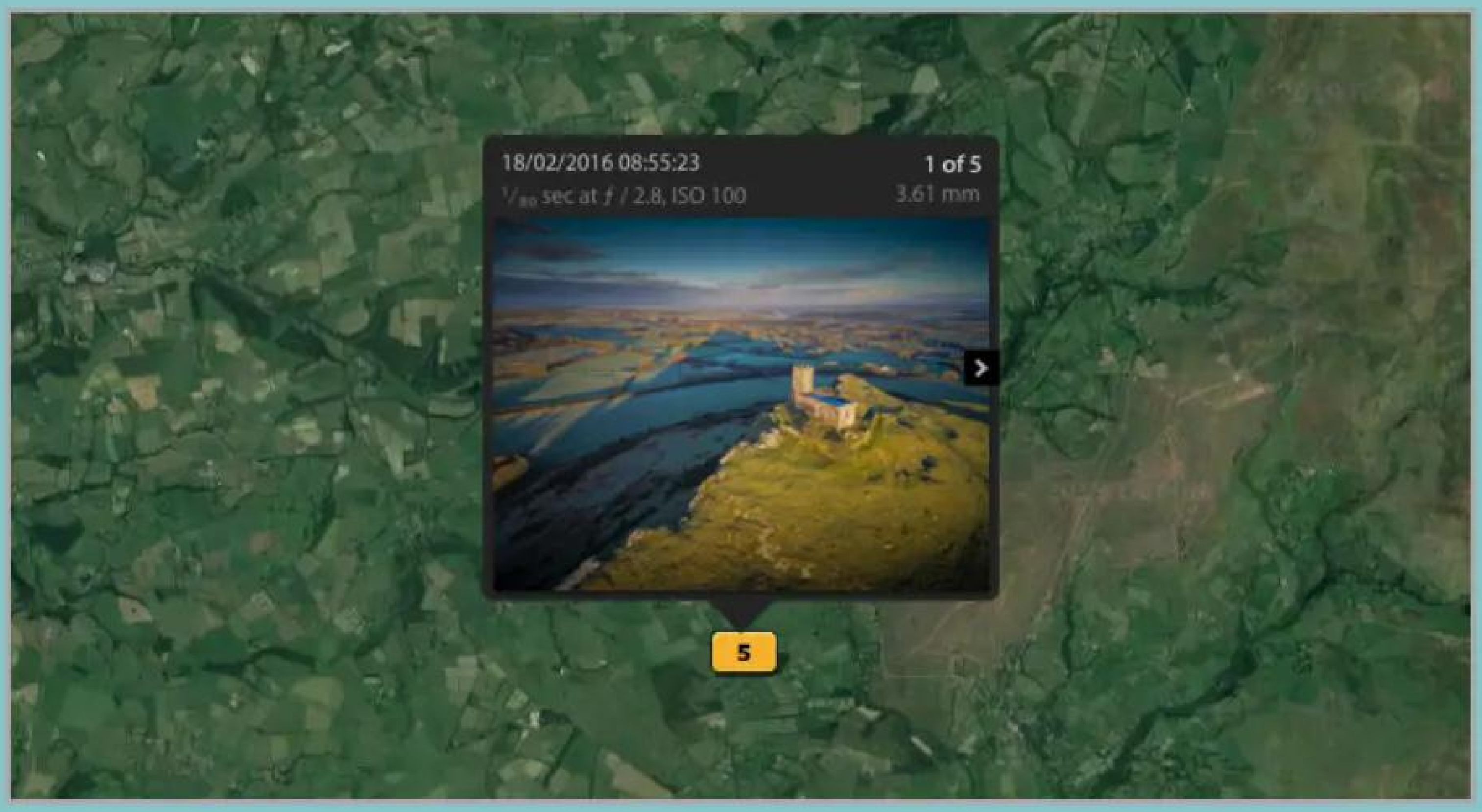
Artwork by Holly-Marie Cato. For more details and legal notices, go to the About Lightroom Classic screen.

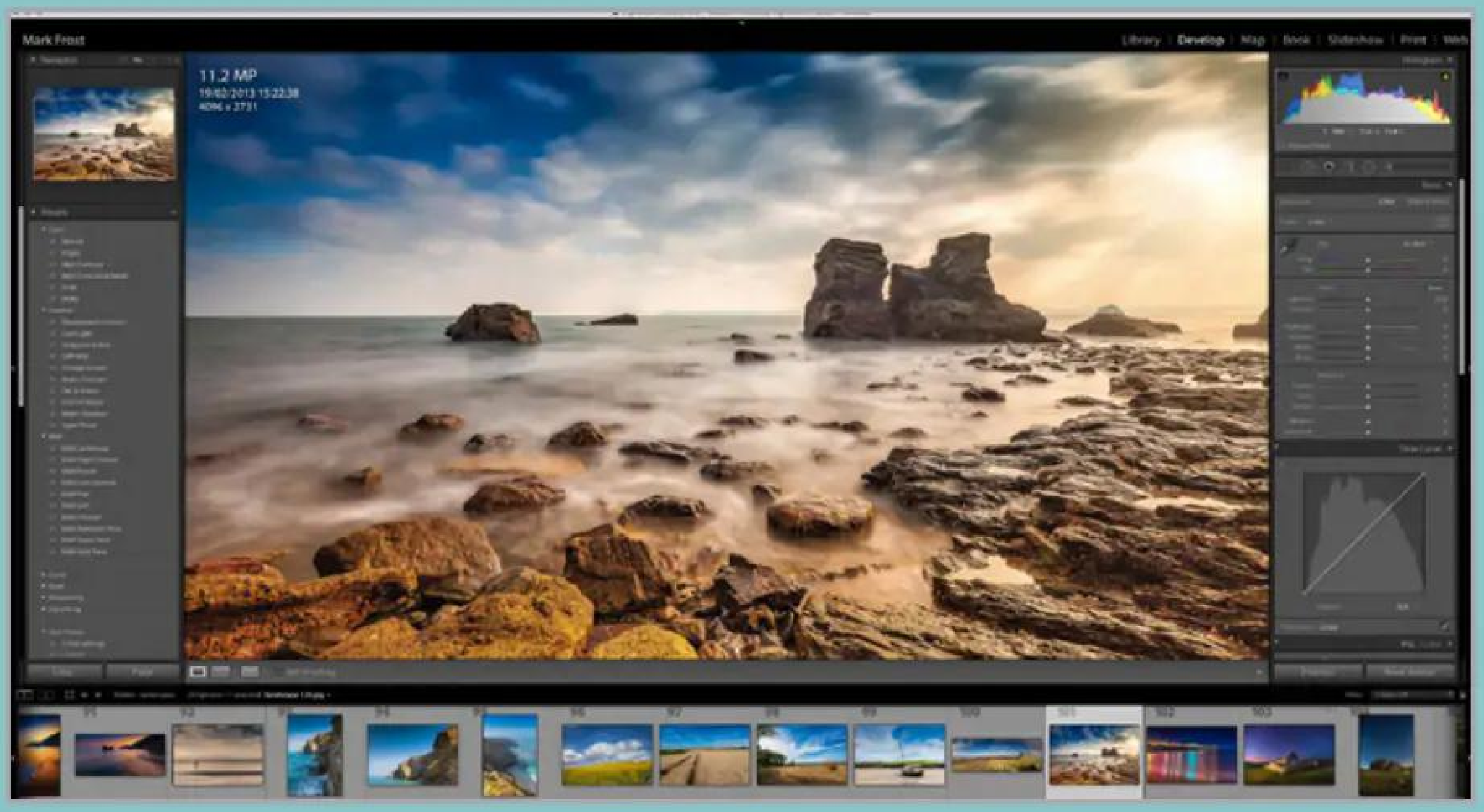
Reading preferences...

Smit Keniya, Venkatesh Penjuri, Ramanarayanan Krishnaiyer, Katy Montanez, Rahul Agrawal, Arjun Haarith G, Anshul Patel, Zahid Syed, Satish Thareja, Kanheiya Agrawal, Chinoy Gupta, Ben Olsem, Thomas Knoll, Eric Chan, Max Wendt, Joshua Bury, Julieanne Kost, Gopinath Srinivasan, Rikk Flohr, Sumeet Choudhury, Suhas Muthmurdu, Daniel Lee, Pavan Kumar T.S, Krishna Singh Karki, Bruce Kaskel, Lisa Ngo, Vikash Mehta, Krishna Maithreya Samboji, Ivan Mcclellan, Vishal Joshi, Nandakumar Puzhankara, Nitin Sharma, Nisha Malhotra, Sourav Kumar Kar, Robert Christensen, Aiana Verma, Divya Jain, Rishi Kumar, Vidhya S, Somashekhara V, Shalini Sahoo, Katrin Eismann, Aditi Shah, Soumi Mitra, Sai Teja Gopi

Adobe Creative Cloud



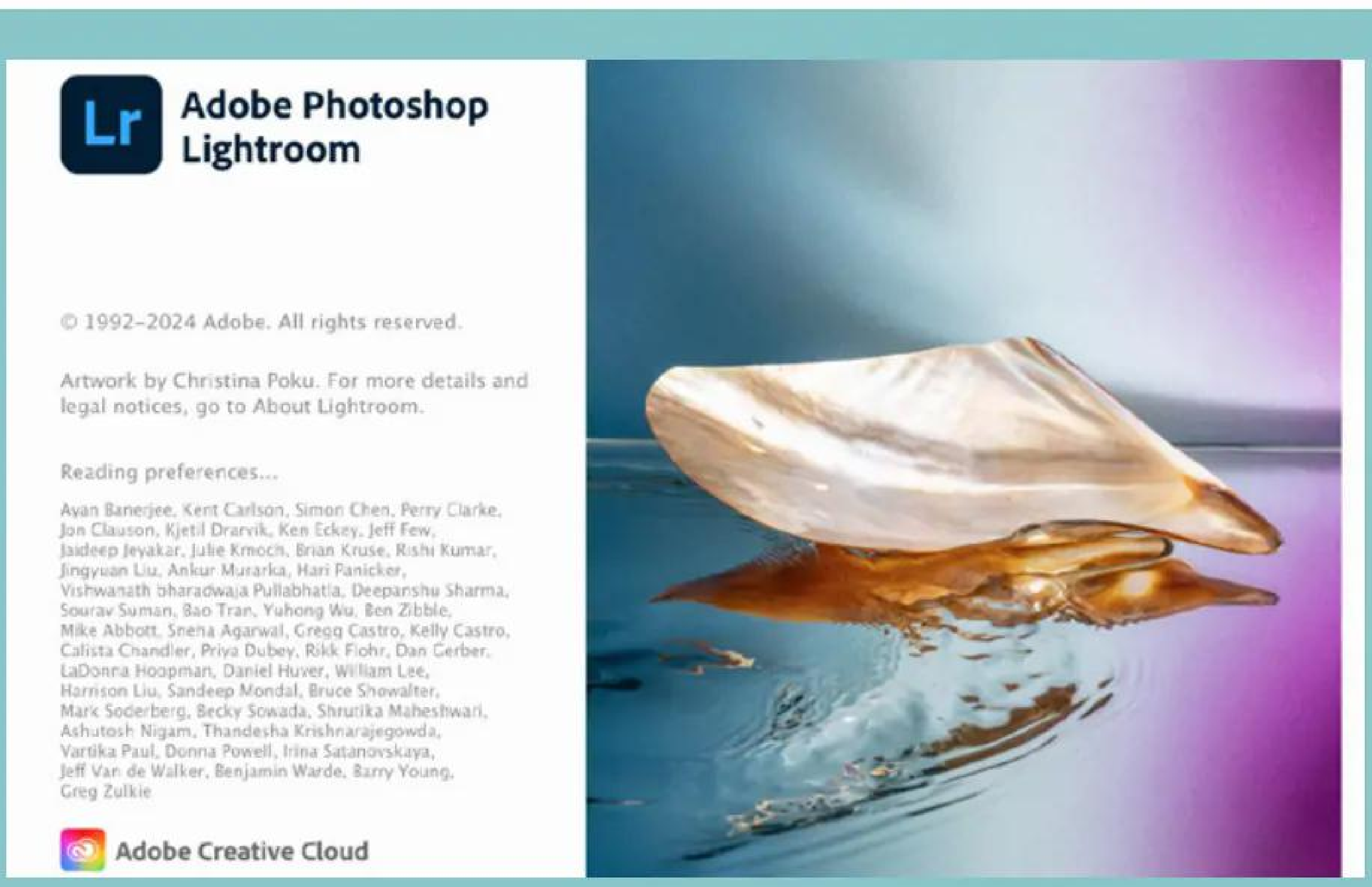
The Map Module is a great addition to recent versions. Utilising GPS technologies, you're able to stamp location specific metadata to your photos.



Lightroom easily imports your photos from many different sources. You can create Collections, add Presets and custom Filters to each or all of your images.

Lightroom

Adobe Photoshop Lightroom was launched in 2007 and at the time of writing is in its stable release version 7.4.1 as of early Summer 2024. Adobe Photoshop Lightroom is a mainly cloud-based photo service which caused a bit of a stir at its release but now also works with local storage too. Not only was it an unexpected new product, it was a much pared down version of its much more fully-featured cousin Lightroom Classic. You can work on images in the cloud via laptop or mobile apps and also edit and save locally if you prefer, or copy to the cloud.
There is no doubt it is a faster and more streamlined product for enthusiasts to use across multiple mobile platforms, but if you are a professional photographer, then Lightroom Classic might be your better option.



Adobe Photoshop Lightroom

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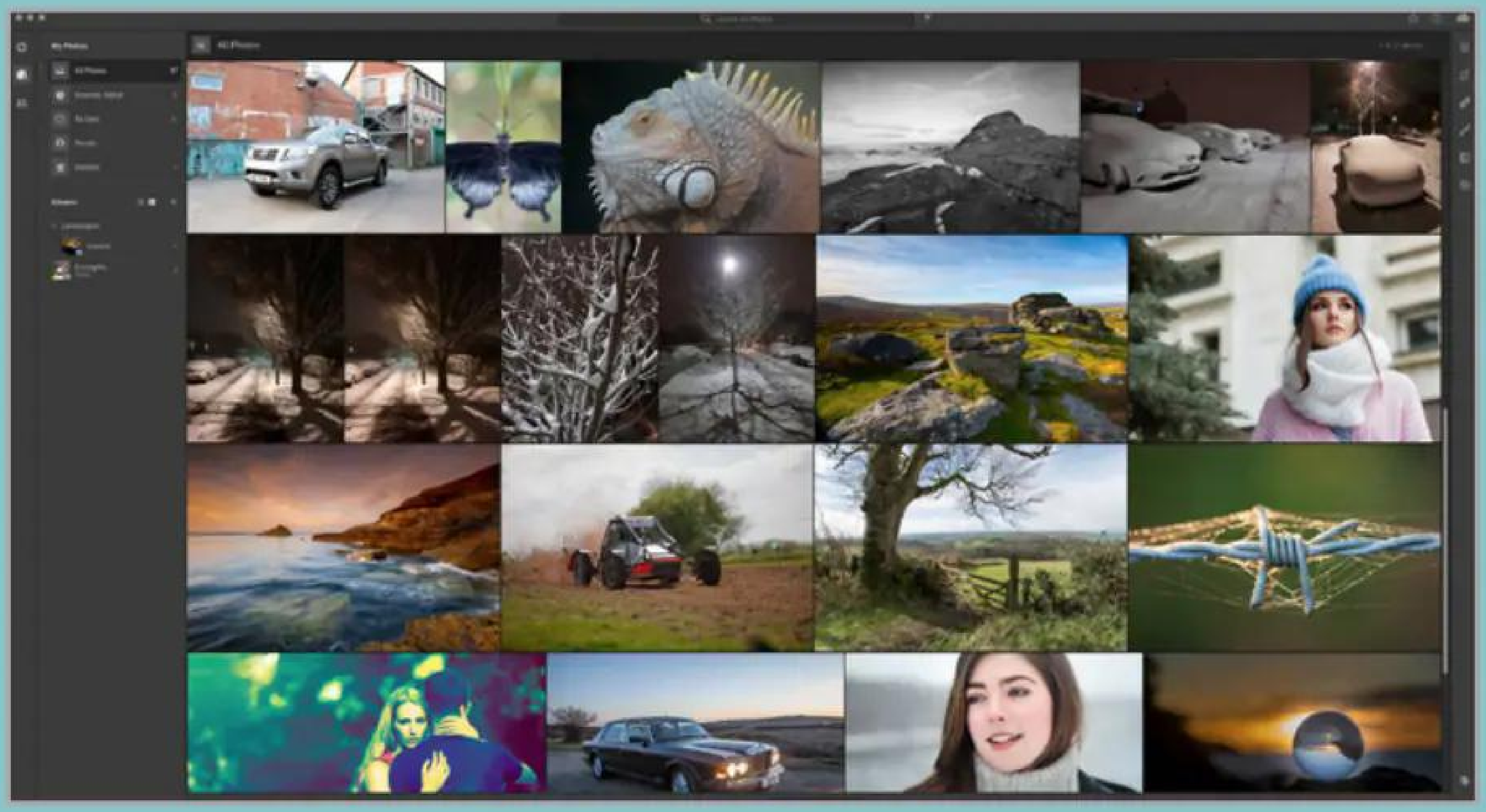
Artwork by Christina Poku. For more details and legal notices, go to About Lightroom.

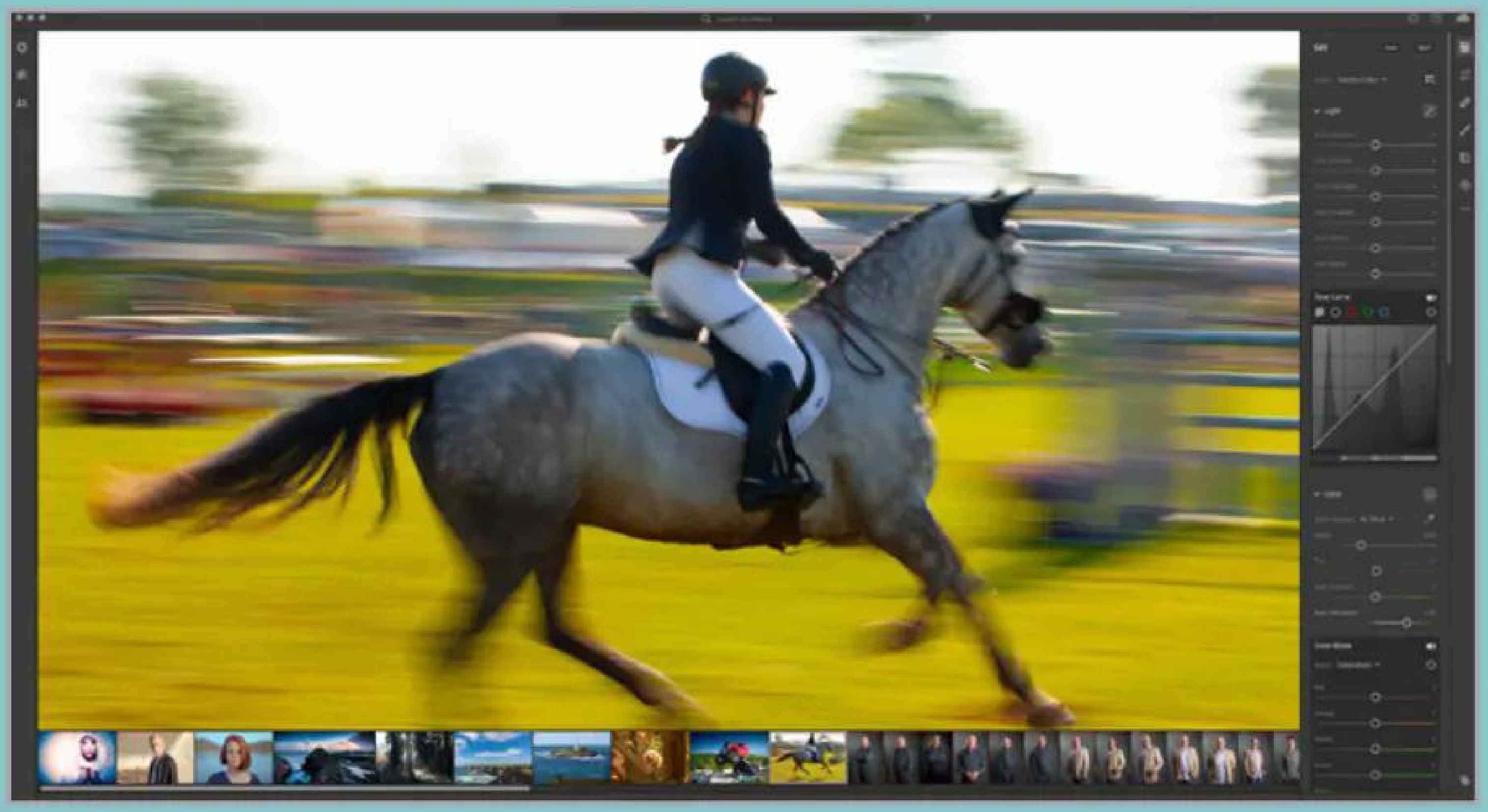
Reading preferences...

Ayan Banerjee, Kent Carlson, Simon Chen, Perry Clarke, Jon Clauson, Kjetil Drarvik, Ken Eckey, Jeff Few, Jaideep Jeyakar, Julie Kmoch, Brian Kruse, Rishi Kumar, Jingyuan Liu, Ankur Murarka, Hari Panicker, Vishwanath bharadwaja Pullabhatla, Deepanshu Sharma, Sourav Suman, Bao Tran, Yuhong Wu, Ben Zibble, Mike Abbott, Snena Agarwal, Gregg Castro, Kelly Castro, Calista Chandler, Priya Dubey, Rikk Flohr, Dan Gerber, LaDonna Hoopman, Daniel Huver, William Lee, Harrison Liu, Sandeep Mondal, Bruce Showalter, Mark Soderberg, Becky Sowada, Shrutika Maheshwari, Ashutosh Nigam, Thandesha Krishnarajegowda, Vartika Paul, Donna Powell, Irina Satanovskaya, Jeff Van de Walker, Benjamin Warde, Barry Young, Greg Zulkie

Adobe Creative Cloud



The Lightroom interface is a much simpler affair, designed to be less cluttered with just the main tools for processing your images and adding keywords.



Apart from basic exposure adjustments, you can crop, heal and add graduated and radial filters. There are also a number of Presets for one-click adjustments.

Lightroom Versus Photoshop

At some point in your digital image editing life you're going to face the question: Lightroom or Photoshop? It's not always an easy answer though as it depends on what it is you want to achieve. Both are heavyweights in the photographer's toolbox, but which is right for you?

Lr or Ps?

It's not always an easy choice but there are vast differences between Lightroom and Photoshop that can help make your mind up. These differences depend on the situation and what you intend to do with the finished product. Let's break down a few strengths of each.

Lr VS Ps

Lightroom Classic Strengths

- Lr Lightroom can manipulate and edit Raw files directly from your camera, without the need to install or use another plugin.
- Lr Workflow and image management is one of Lightroom's main draws. You can easily import, organise, edit and manage each of your images without too much in-depth knowledge of advanced design techniques.
- Lr There are less features than with Photoshop, which lessens its learning curve and thanks to a well-planned user interface, it's relatively easy to adapt to if you're already familiar with other photo editing tools.
- Lr Lightroom has an impressive number of presets available to the user. Exposure levels, contrast, toning, colour presets, video presets, effects and many more are readily available via the Navigator.
- Lr You can arrange the images you've imported by keyword, tags and metadata. You can easily publish finished work and there are many more under-the-hood tools and preferences to play around with.
- Lr You don't have to dive into the program's inner workings to see great results. Most of the common functions that provide you with a superb image are just a few clicks away, and available on the surface of the interface.

Photoshop Strengths

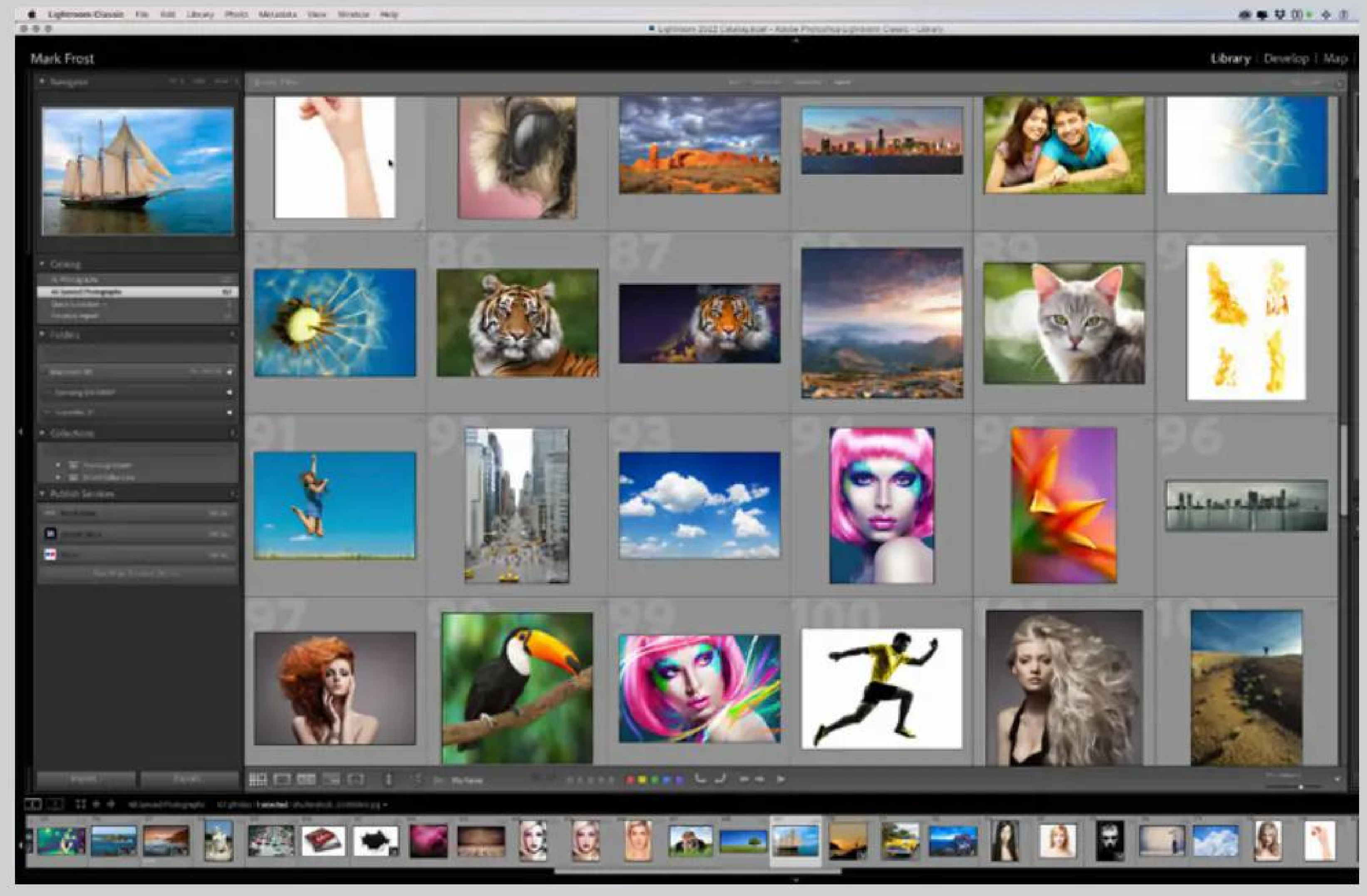
- Ps Photoshop is a pixel-level editor. Where Lightroom allows you to adjust pixels in an image, Photoshop lets you move them and manipulate them in a way that's nothing short of magical.
- Ps Photoshop allows multiple layers to be applied to an image. You can keep images and edits on separate layers, and modify them accordingly and independently. This is the basis of non-destructive editing.
- Ps It's huge. Mind-bogglingly huge. The toolbox alone is the stuff of legend and contains just about everything the professional designer and photographer would ever need from a piece of software.
- Ps You can record specific actions within Photoshop, allowing you to apply those actions to other images with a click of a button.
- Ps You're able to blend many different layers together, masking areas of an image to protect it from being edited, even down to the pixel level.
- Ps Almost anything is possible in Photoshop. If you can imagine a scene, then you're able to turn your wedding photos into a dramatic space battle or have a picture of the kids playing with a T-Rex. Remove objects, add objects, touch up skin tones, the list goes on and on.

So which one should I use?

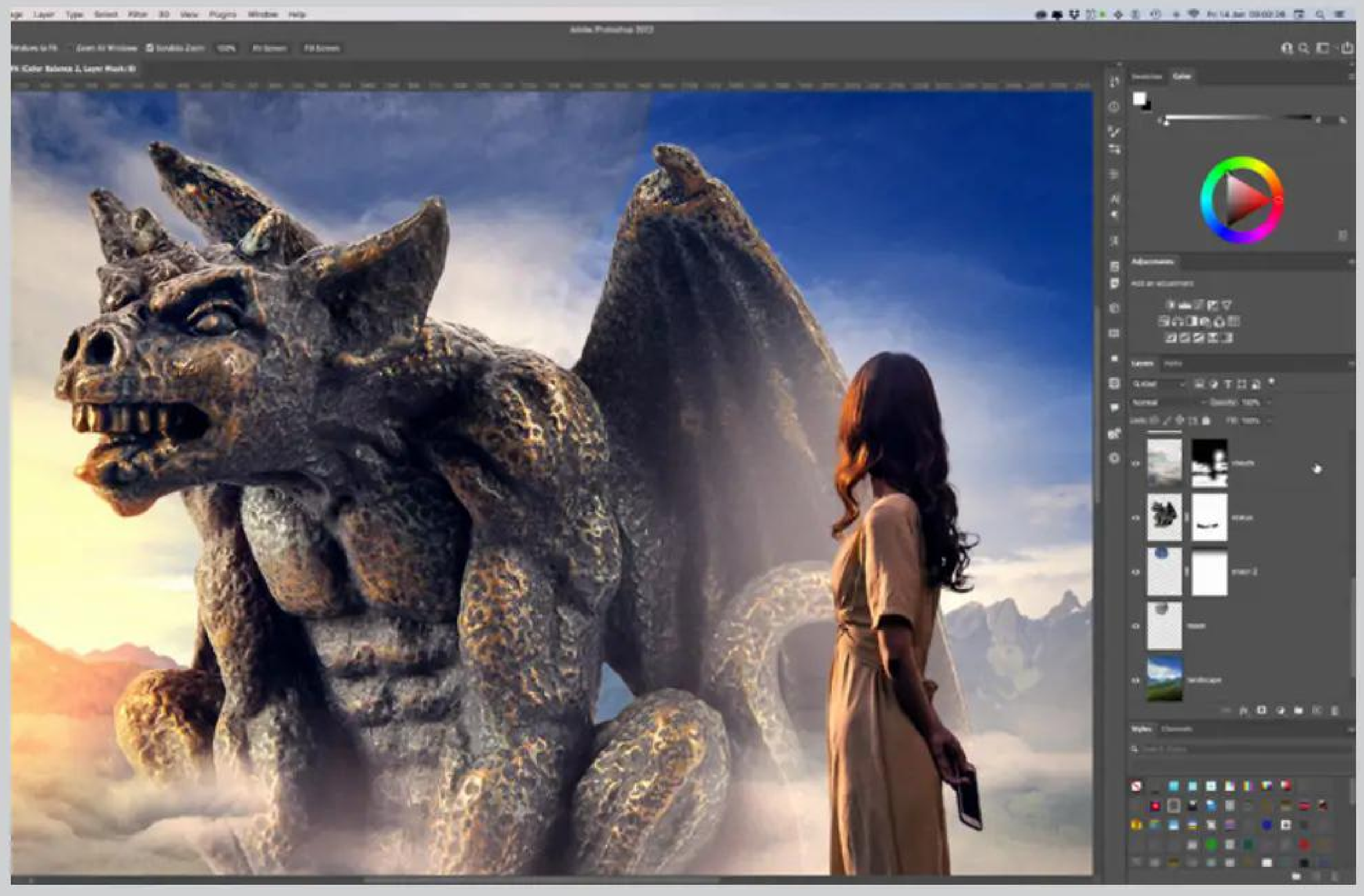
In short, Lightroom is designed for photographers. It's a powerful image management tool that you can use to quickly organise and edit your photo collection. Most photographers will utilise Lightroom's features over that of Photoshop, but that's not to say it's the only tool they'll use.

The beauty of both products is that where one reaches the limit of what it can do for a photographer's workflow, the other can then step in and take up the baton to get the image to its finished state. Once you've used up Lightroom's features and you want to do more with an image, then you can take it over to Photoshop for that intricate level of control and possibly image enhancement and manipulation.

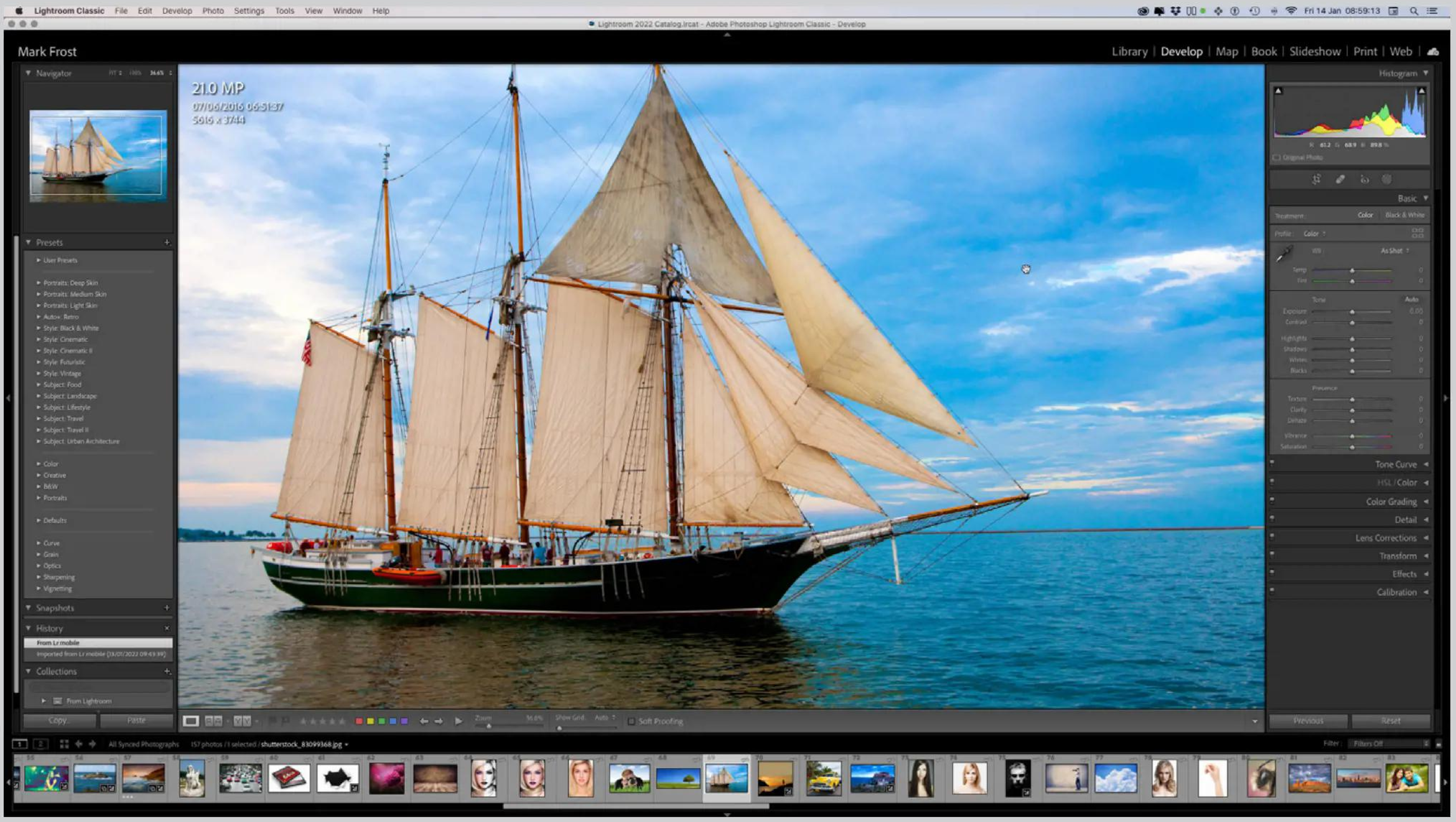
It makes sense to do as much processing work in Lightroom as you can to get it as close to completion as possible. Photoshop can then let you do any layer-based editing on top of that. Both programs are an integral part of the design process and workflow, but for the sake of this book and photographers the world over, we're opting to start your post-processing adventure with Lightroom.



Lightroom is a great image editor and organiser, and is remarkably easy to use, considering how powerful it can be.



Photoshop has an incredible array of benefits on offer; with it you can just about do anything your imagination comes up with.



Most photographers will use Lightroom for their post-processing, moving to Photoshop for advanced techniques and edits.

Shooting in Raw Mode

To get the best out of your digital images with Adobe Lightroom, you should always shoot in Raw Mode.

If you've bought this book, we can safely assume that you know something about digital photography, so you're probably already aware that the vast majority of digital images are stored in a file format known as JPEG. Nearly all digital cameras and mobile phones record their images as JPEG files. You can spot a JPEG file because it will usually have the filename extension .jpg or .jpeg. The JPEG format has been around since 1992, when the standard was first specified by the Joint Photographic Experts Group (after which it takes its name), a standing committee of imaging and software industry experts. There have been various attempts to update or replace the JPEG format over the years but it is now so entrenched in the digital world that it will likely be with us forever.

The JPEG format is great for digital images that are shared or published via the Internet or stored on digital media, because it is a compressed file format. File compression is a way of shrinking file sizes by removing redundant information and encoding the rest in a more efficient way. For digital images this means that a photograph that is maybe 35 megabytes as it comes off the camera sensor can be compressed down to a fraction of that size without losing too much image quality. This obviously means that you can store a lot more images on your memory card or hard drive and view your friends' photos on Facebook without using up your entire data allowance at once. Whilst a slight loss of image quality, as a trade-off for more efficient storage, is not a problem for the majority of users, professional photographers want the best images possible and so any loss of quality is unacceptable. For this reason, most high-end cameras have an option to store photos in an uncompressed format usually known as Raw mode.

LV
1 1196 2 3528
File Format
JPEG Recorded Pixels
JPEG Quality
RAW File Format
PEF
DNG
MENU Cancel
OK OK
WB
OK
INFO
MENU
RICOH

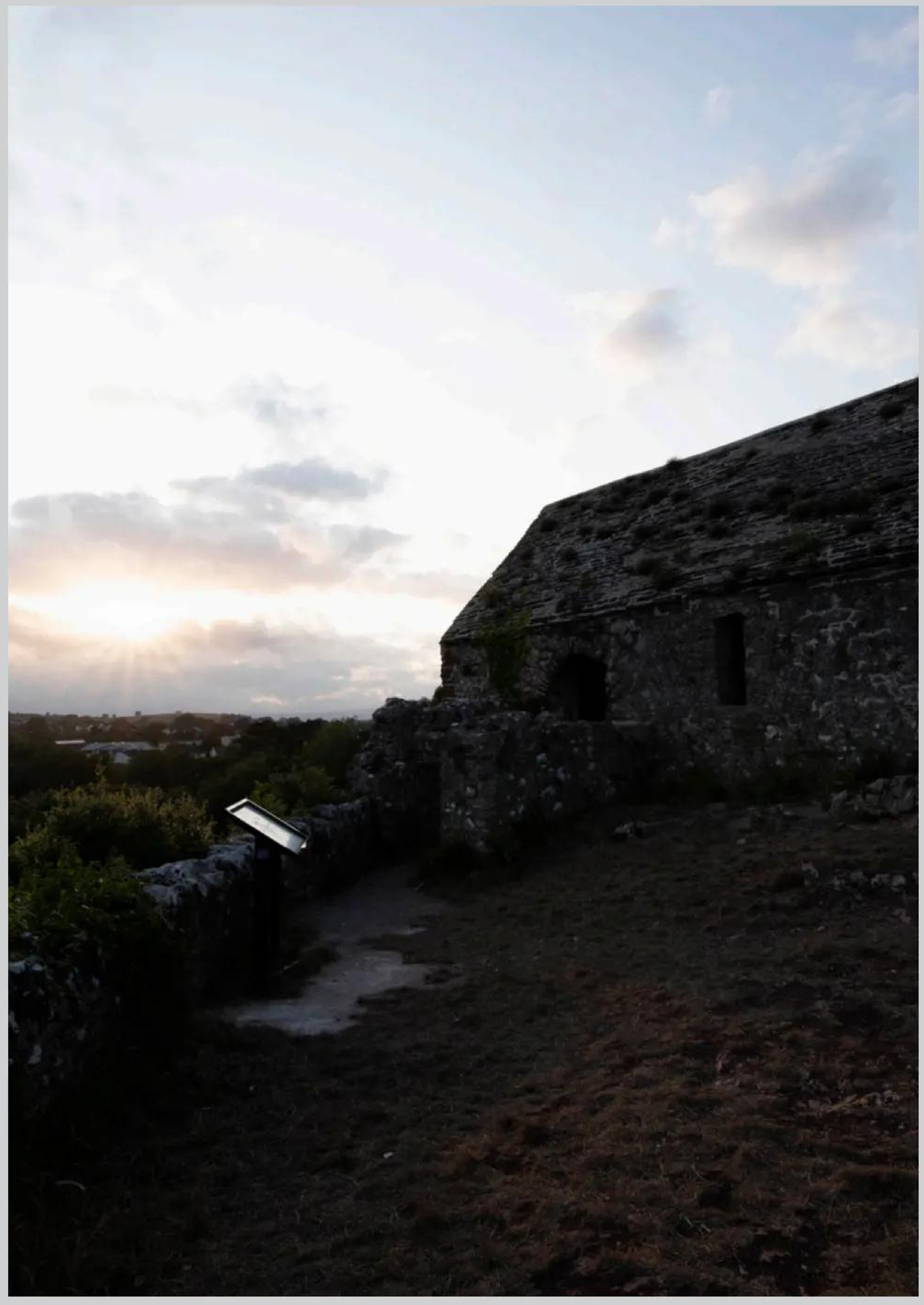
AF-ON
Quality
RAW 21M 5616x3744 [ ]
RAW
RAW
SRAW1
SRAW2
JPEG
Canon
ON
OFF

Advantages of Raw Mode

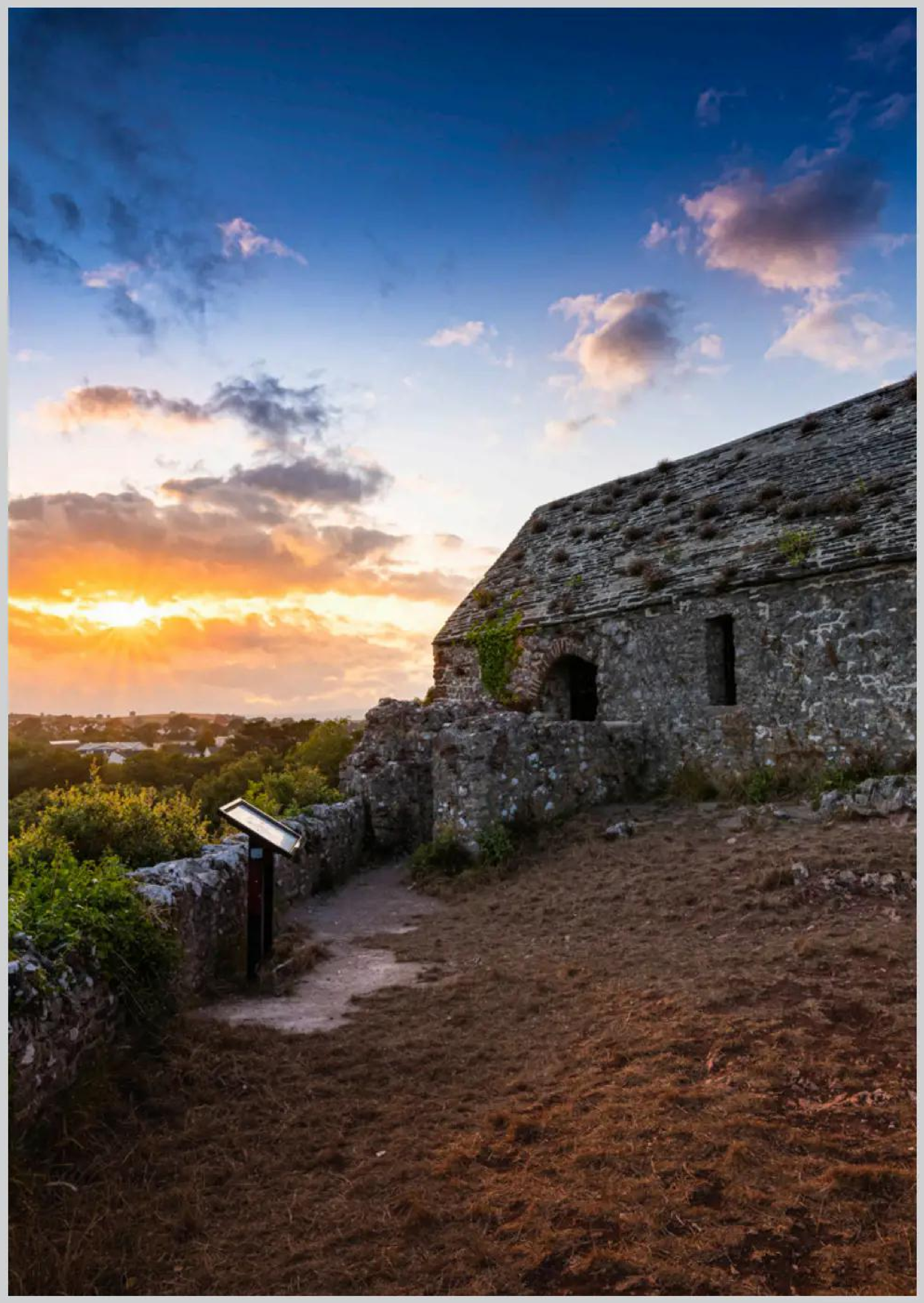
A full explanation of JPEG compression would take up much more space than we have available in this guide and you really don't need to know most of it. For our purposes, the major difference between JPEG and Raw mode is the amount of information used to describe each pixel in the image. In JPEG mode each pixel is described by 24 bits, that is 24 ones and zeros, 8 for each colour channel of red, green and blue. This 8-bit encoding allows 256 gradations of brightness per colour channel, meaning that it can display 256 x 256 x 256, or 16,777,216 different shades of colour. That might sound like a lot but if you look at a JPEG image of a clear blue sky you may still see lines between the different tones of blue rather than a smooth gradation of colour.

In uncompressed Raw mode, each pixel is usually described by 12 or even 14 bits per channel, giving 36 or 42 bits per pixel. This might not sound like a big difference but whilst a 12-bit Raw file can describe 68 billion shades, a 14-bit file can describe four trillion. This means that not only will your colours look smoother and more lifelike, much more shadow and highlight detail can also be recorded, giving your pictures much more dynamic range. This means that when you're processing a Raw mode shot you can pull out much more detail from shadows and highlights. See the sample photos shown here to see the difference.

Choose Raw Over Jpeg



This photo was shot using in-camera JPEG compression. As you can see there is almost no detail in the shadow areas and no amount of brightening can change that.



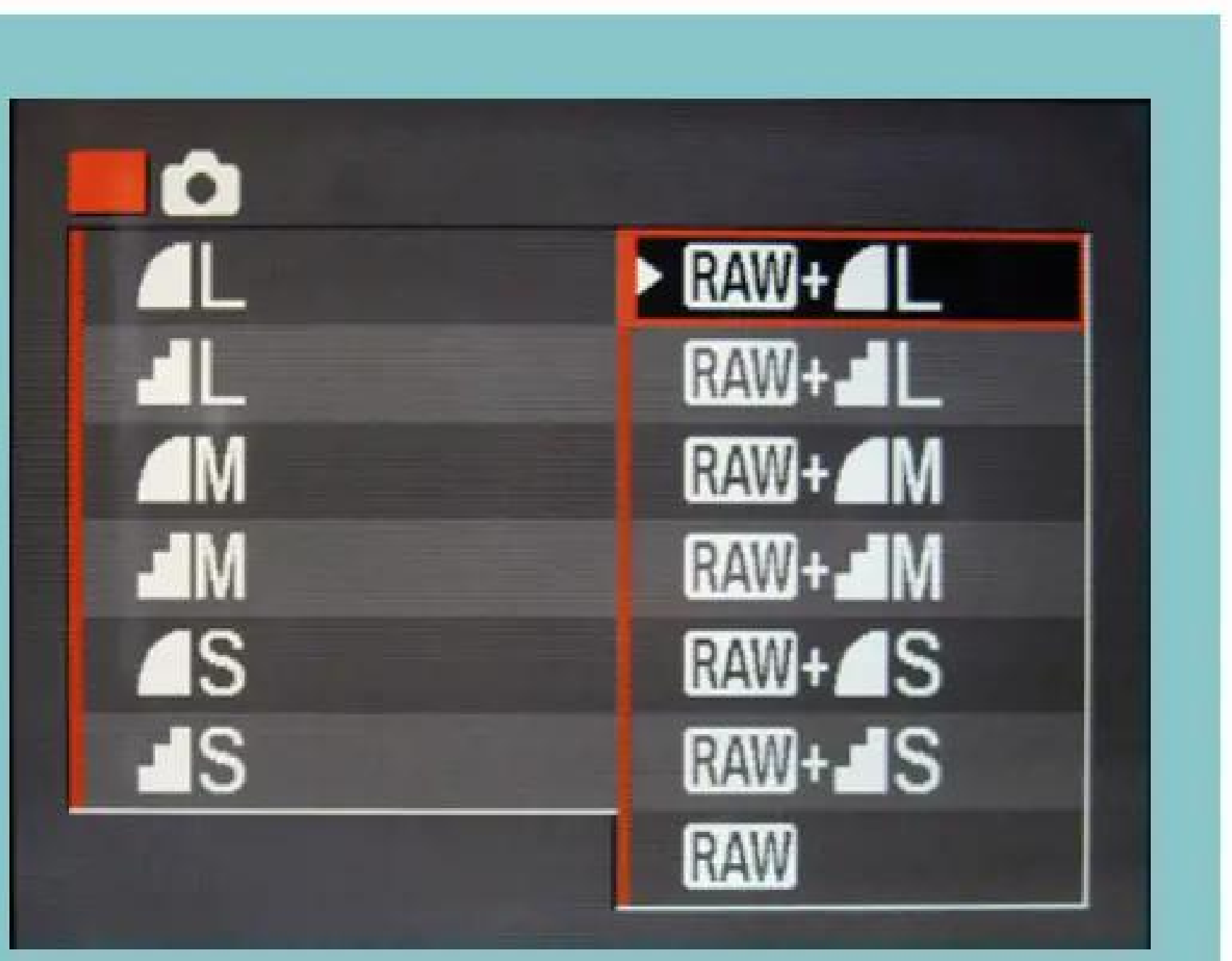
This is the same photo shot in Raw mode and processed in Lightroom. With the greater exposure, latitude and colour depth this mode provides, shadow detail and colour saturation are improved, producing a much nicer shot.

Disadvantages of Raw Mode

For day-to-day use there aren't many disadvantages to shooting in Raw mode. High capacity memory cards and multi-terabyte hard disks are now so cheap that storage capacity really isn't a problem and if you want to send a photo via email or share it online it's very simple to convert a Raw file into a more manageable JPEG. The only real disadvantage is that there is very little standardisation of Raw file types between different camera manufacturers, and all of them have their own proprietary formats. This means that when you buy a new camera you may find that Lightroom or Adobe Camera Raw won't be able to open or process the images until a compatibility update is released, which can sometimes take several weeks. One way around this is to use the Adobe DNG Raw format, which is an open-source Raw file format that is available on some cameras, notably Pentax DSLRs and some other high-end cameras. All Adobe software can handle this format by default. Adobe also offer a Raw to DNG converter that can batch-convert all your Raw files to the more compatible DNG format. The downside being that you then have native Raw and DNG versions of all your images.

Raw or RAW?

Most books, magazines, websites and even camera menu screens refer to Raw mode all in capital letters: RAW. There's really no reason for this as it's not an acronym and just means that you're recording the Raw uncompressed information from the camera's primary image processor. As far as we've been able to determine, the practice of writing it in caps started with a Canon press release circa 1998; and was carried on by other PR departments and camera journalists who didn't know any better. Since we do know better, in this book we're going to write it as 'Raw'.



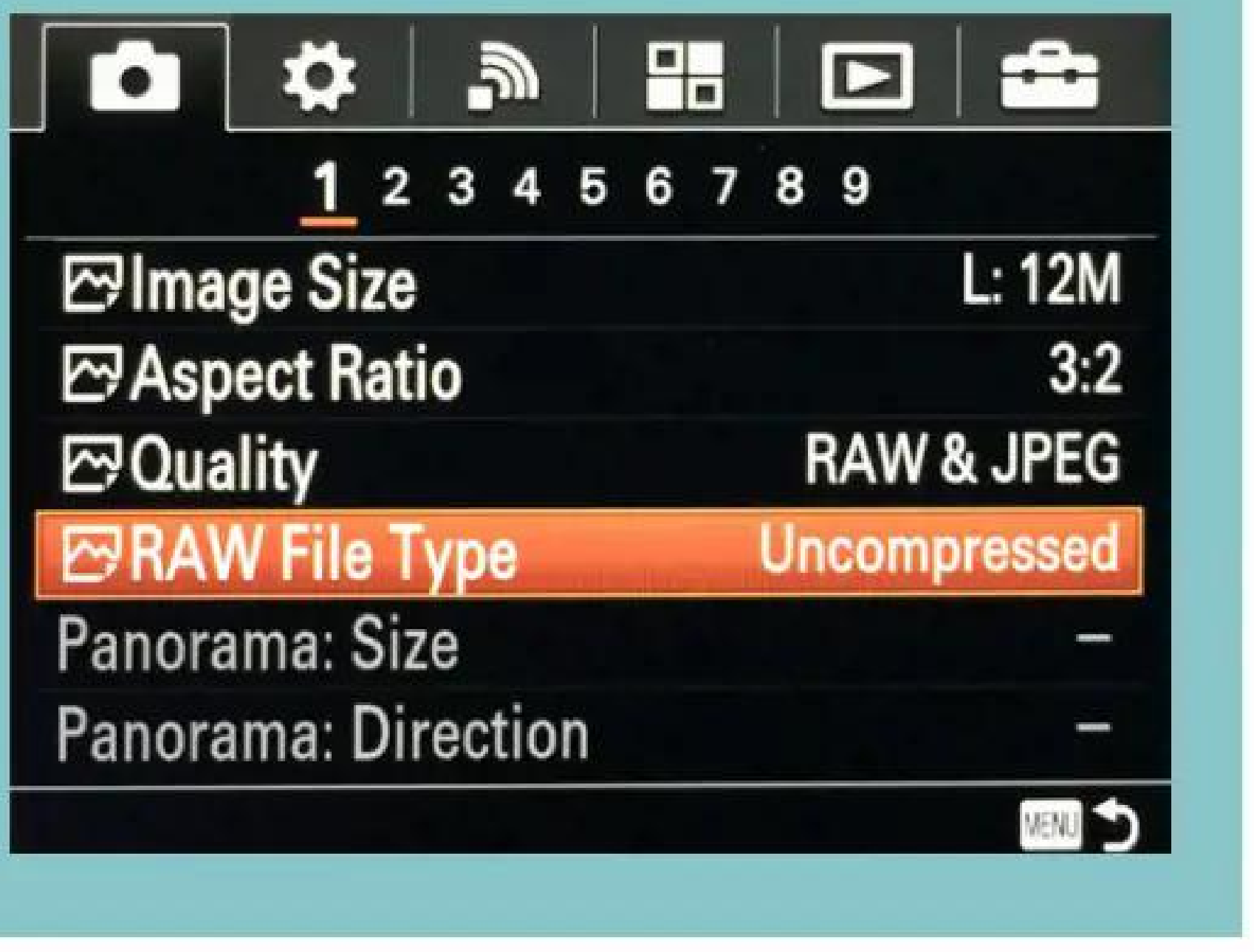
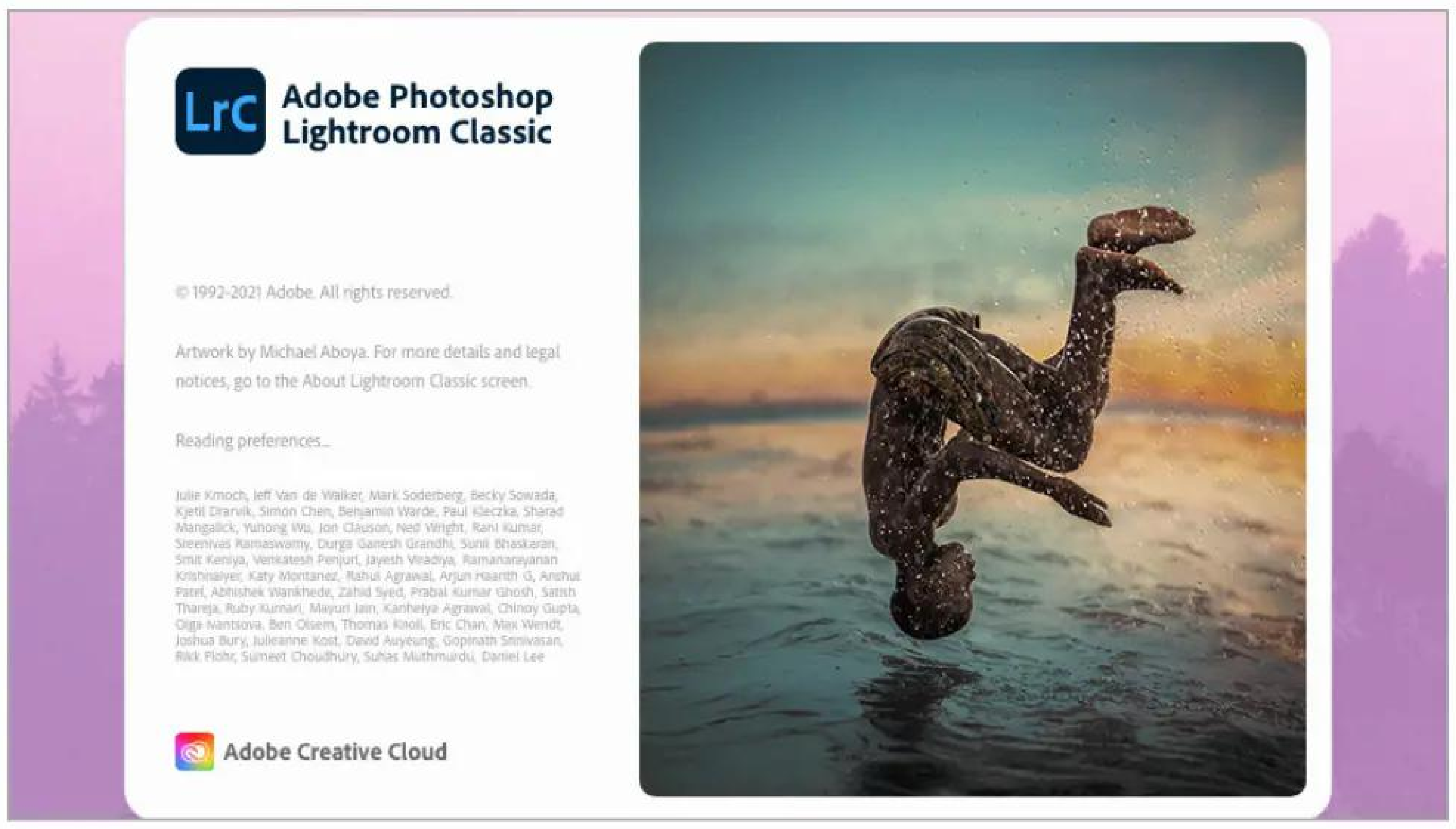


Image Size L: 12M
Aspect Ratio 3:2
Quality RAW & JPEG
RAW File Type Uncompressed
Panorama: Size –
Panorama: Direction –

Importing Photos for the First Time

Before editing and improving your photos with Lightroom Classic, you need to import them into the program's database. Depending on the size of your collection this could take a while, so it's best to set aside some time.



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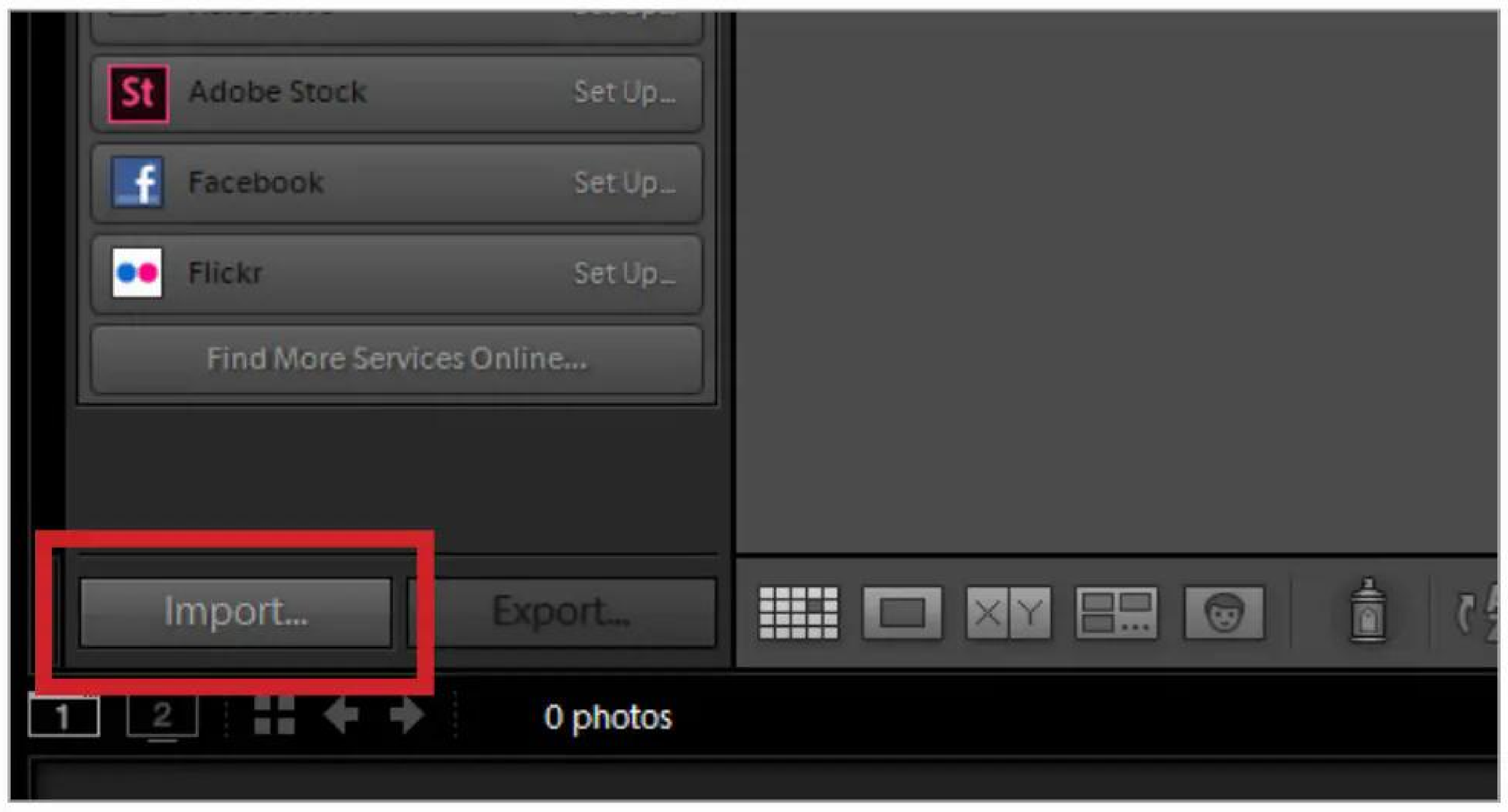
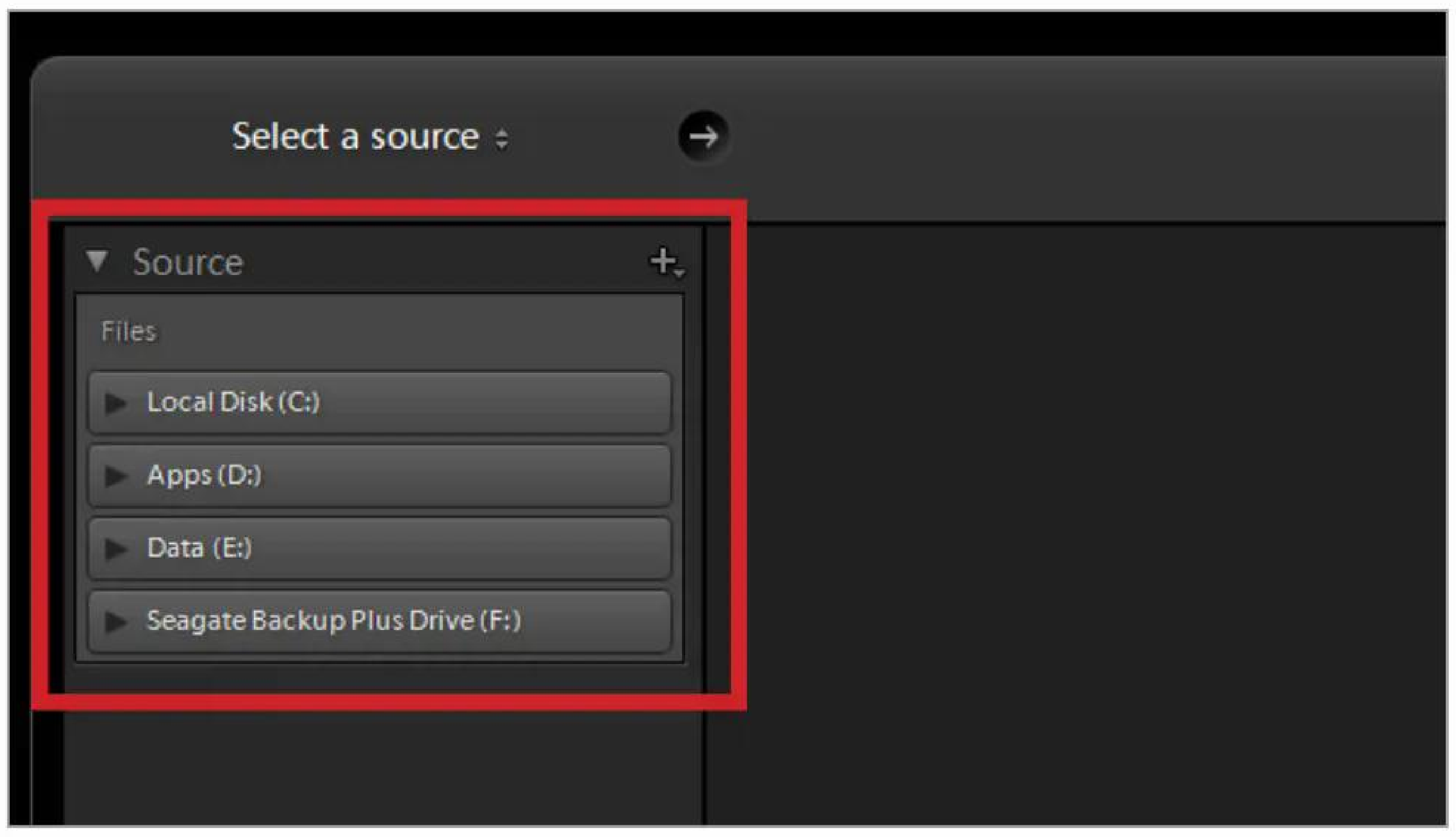
Reading preferences...

Julie Kmoch, Jeff Van de Walker, Mark Soderberg, Becky Sowada, Kjetil Drarvik, Simon Chen, Benjamin Warde, Paul Kleczka, Sharad Mangalick, Yuhong Wu, Jon Clauson, Ned Wright, Rani Kumar, Sreenivas Ramaswamy, Durga Ganesh Grandhi, Sunil Bhaskaran, Smit Keniya, Venkatesh Penjuri, Jayesh Viradiya, Ramanarayanan Krishnaiyer, Katy Montanez, Rahul Agrawal, Arjun Haarith G, Anchal Patel, Abhishek Wankhede, Zahid Syed, Prabal Kumar Ghosh, Satish Thareja, Ruby Kumari, Mayuri Jain, Kanheiya Agrawal, Chinoy Gupta, Olga Nantsova, Ben Olsem, Thomas Knoll, Eric Chan, Max Wendt, Joshua Bury, Julieanne Kost, David Auyeung, Gopinath Srinivasan, Rikk Flohr, Sumeet Choudhury, Suhas Muthmurdu, Daniel Lee

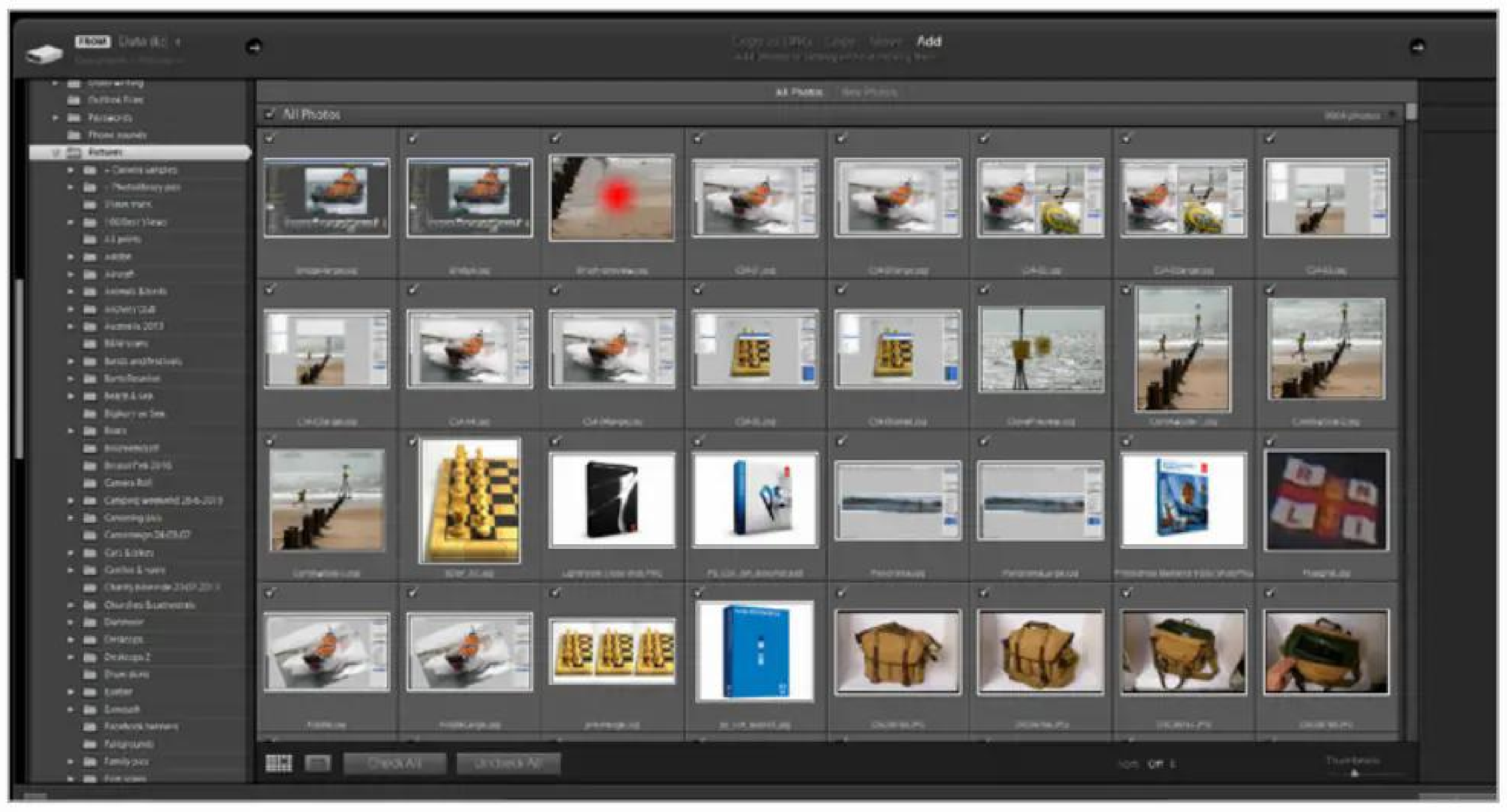
1 The first step after installing Lightroom Classic for the first time is to import your photos into the program's catalogue. Lightroom uses this catalogue to organise your photo collection and to help you find them by applying keywords and other search criteria. By keeping a separate database it means that the files on your hard drive are not affected.



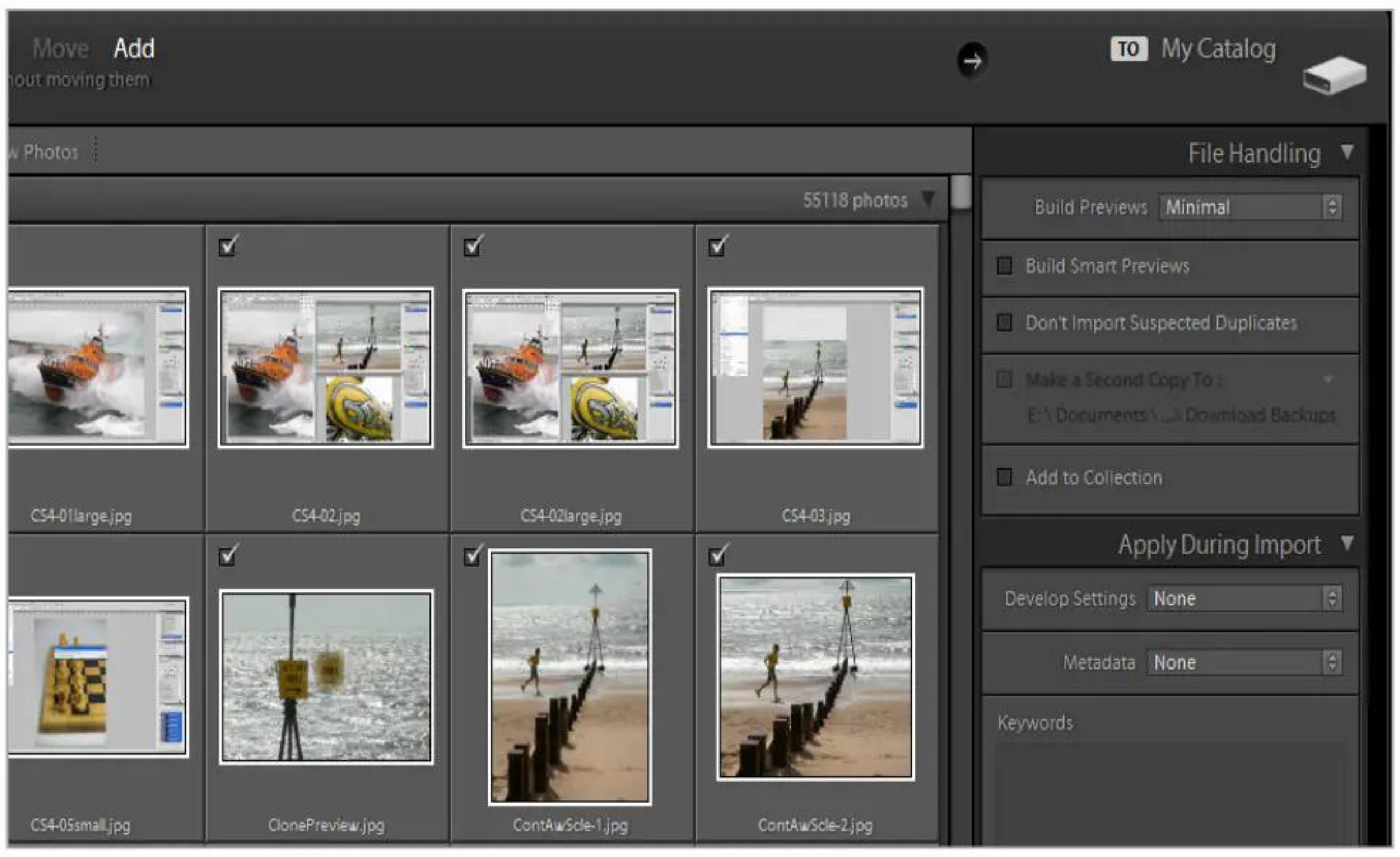
2 When you open Lightroom for the first time, you'll see a blank screen with the words 'No photo source selected' in the middle. To get started with importing your photos, take a look in the bottom left corner. You should see a button labelled Import. Click on this and you'll be taken to a new screen to begin the import process.



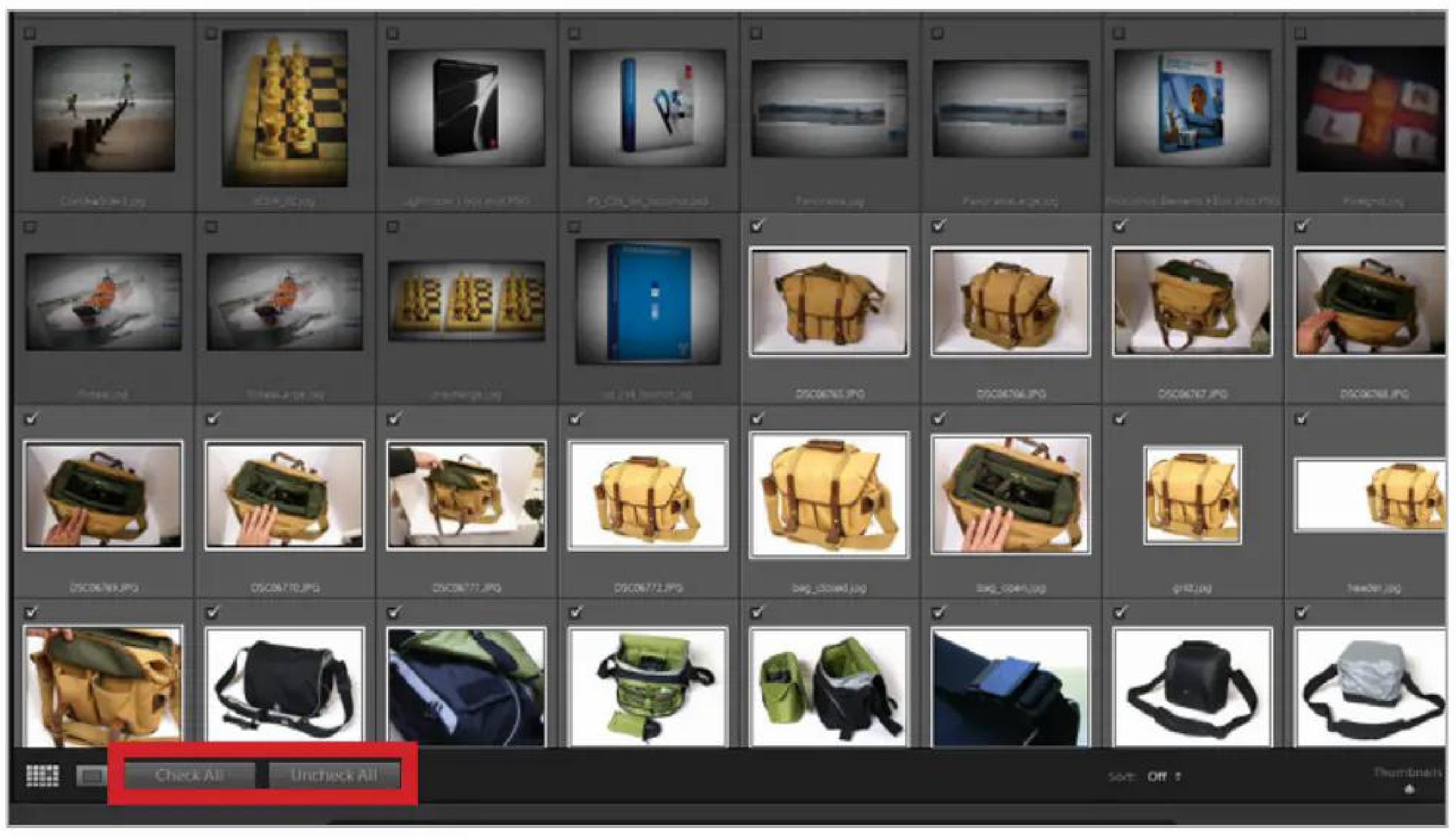
3 On the next screen, you'll see a message saying 'Please select a source'. In the upper left you'll see a list of the storage devices attached to your system. If you want to import photos from some other source, such as a USB flash drive, you need to plug it in now. Lightroom will add it to the drive list as soon as it's detected.



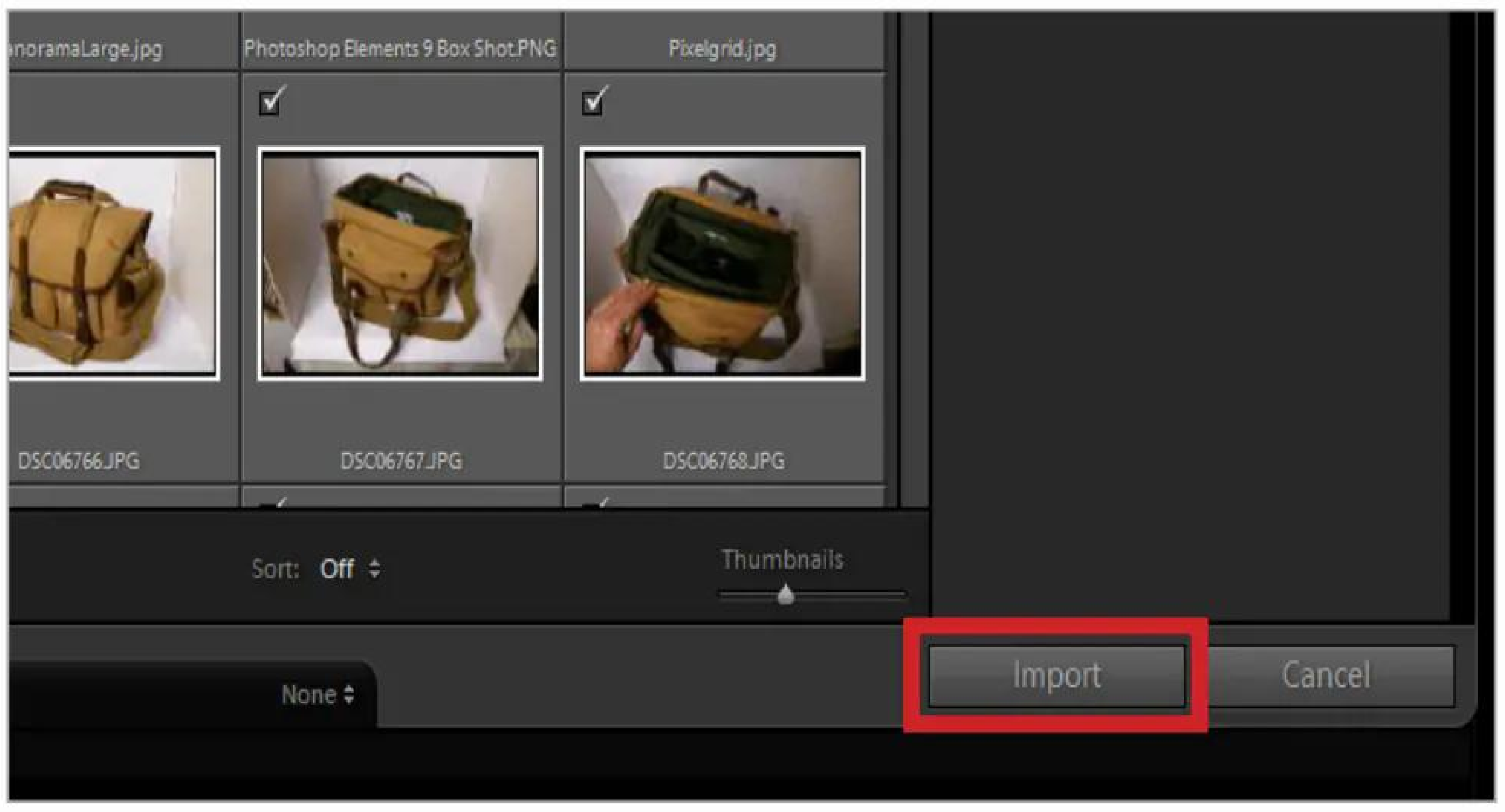
4 Click on the drive that contains the folder from which you wish to import your images and you should see all the folders on that drive displayed in the file-tree on the left of the screen. Navigate to the correct folder and click on it. Lightroom will immediately begin searching that folder for image files, including any sub-folders.


Move
Add
out moving them
TO
My Catalog
Photos
55118 photos
File Handling
Build Previews
Minimal
☐ Build Smart Previews
☐ Don't Import Suspected Duplicates
☐ Make a Second Copy To :
E:\Documents\...\Download Backups
☐ Add to Collection
CS4-01large.jpg
CS4-02.jpg
CS4-02large.jpg
CS4-03.jpg
CS4-05small.jpg
ClonePreview.jpg
ContAwScle-1.jpg
ContAwScle-2.jpg
Apply During Import
Develop Settings
None
Metadata
None
Keywords

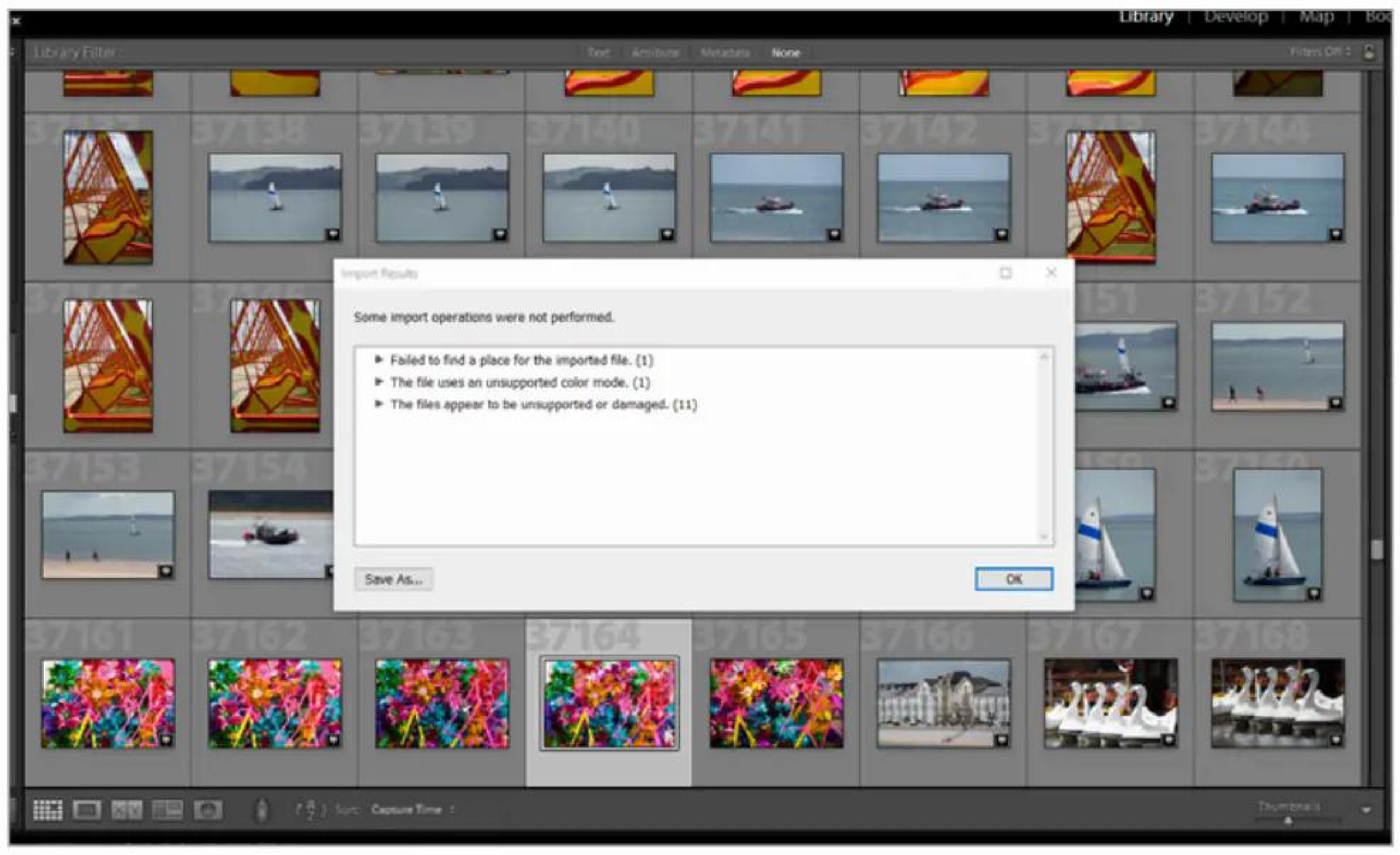
5 The process of finding image files is fairly quick and even a large collection should only take a couple of minutes. Meanwhile there are a couple of settings we can look at. On the right of the screen you'll see a panel called File Handling. Open it and if you want, un-check the option 'Don't import suspected duplicates'.


Check All
Uncheck All
Sort: Off
Thumbnails

6 Once the import system has located all the photos in your selected folder you'll see the total that it's found and the combined file size displayed in both the lower left and upper right corners of the screen. All the files will be checked by default but if there are any that you don't want to import, you can uncheck them.


noramaLarge.jpg
Photoshop Elements 9 Box Shot.PNG
Pixelgrid.jpg
DSC06766.JPG
DSC06767.JPG
DSC06768.JPG
Sort: Off
Thumbnails
None
Import
Cancel

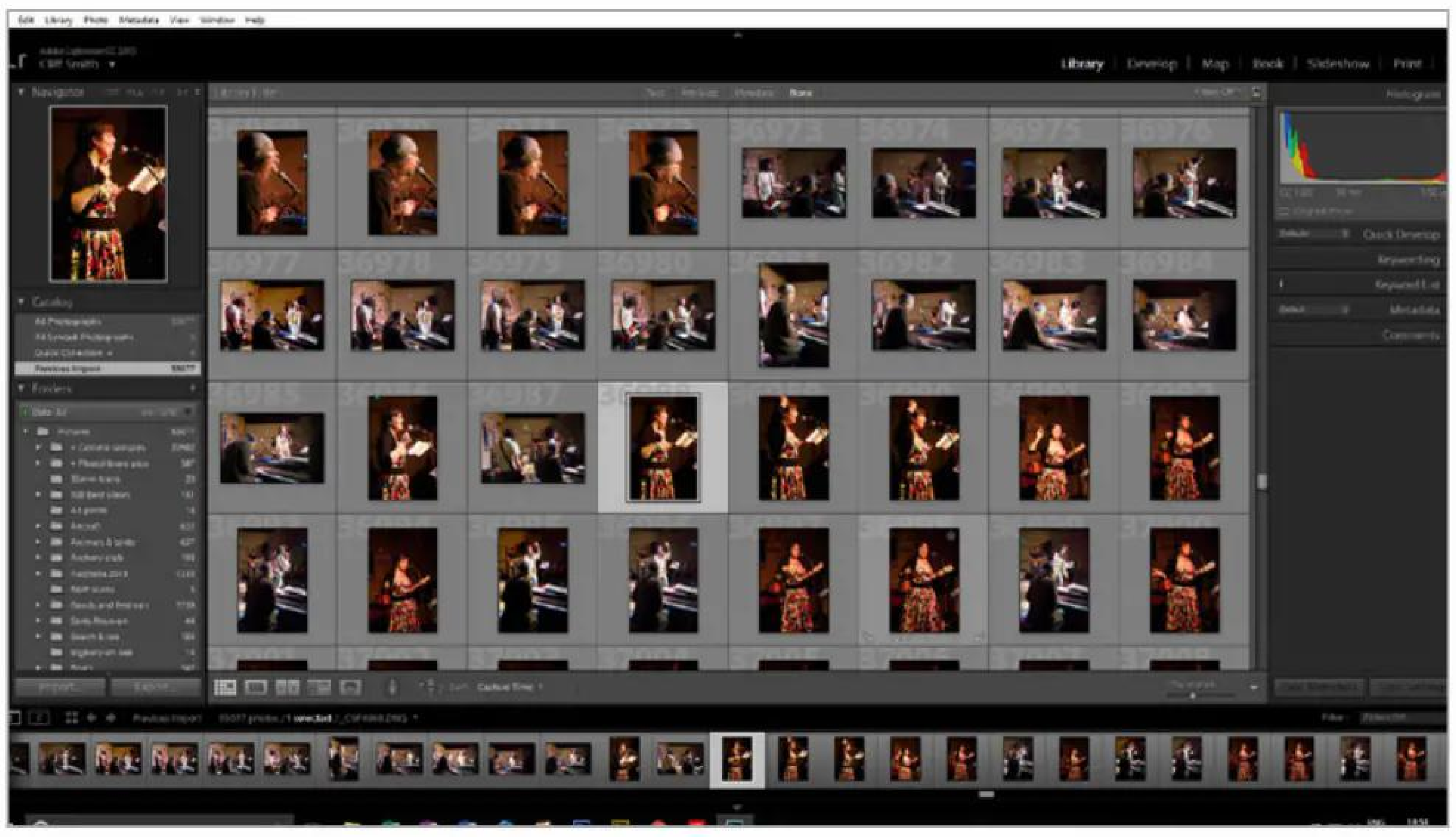
7 Once you're happy with your selection of photos to be imported, click on the Import button in the bottom right corner of the screen and Lightroom will begin adding photos to your catalogue. If you're importing a large collection of images for the first time this process can take an hour or more, so go and do something else for a while.


Library
Develop
Map
Text
Attribute
Metadata
None
Import Results
Save As...
OK
Sort: Capture Time

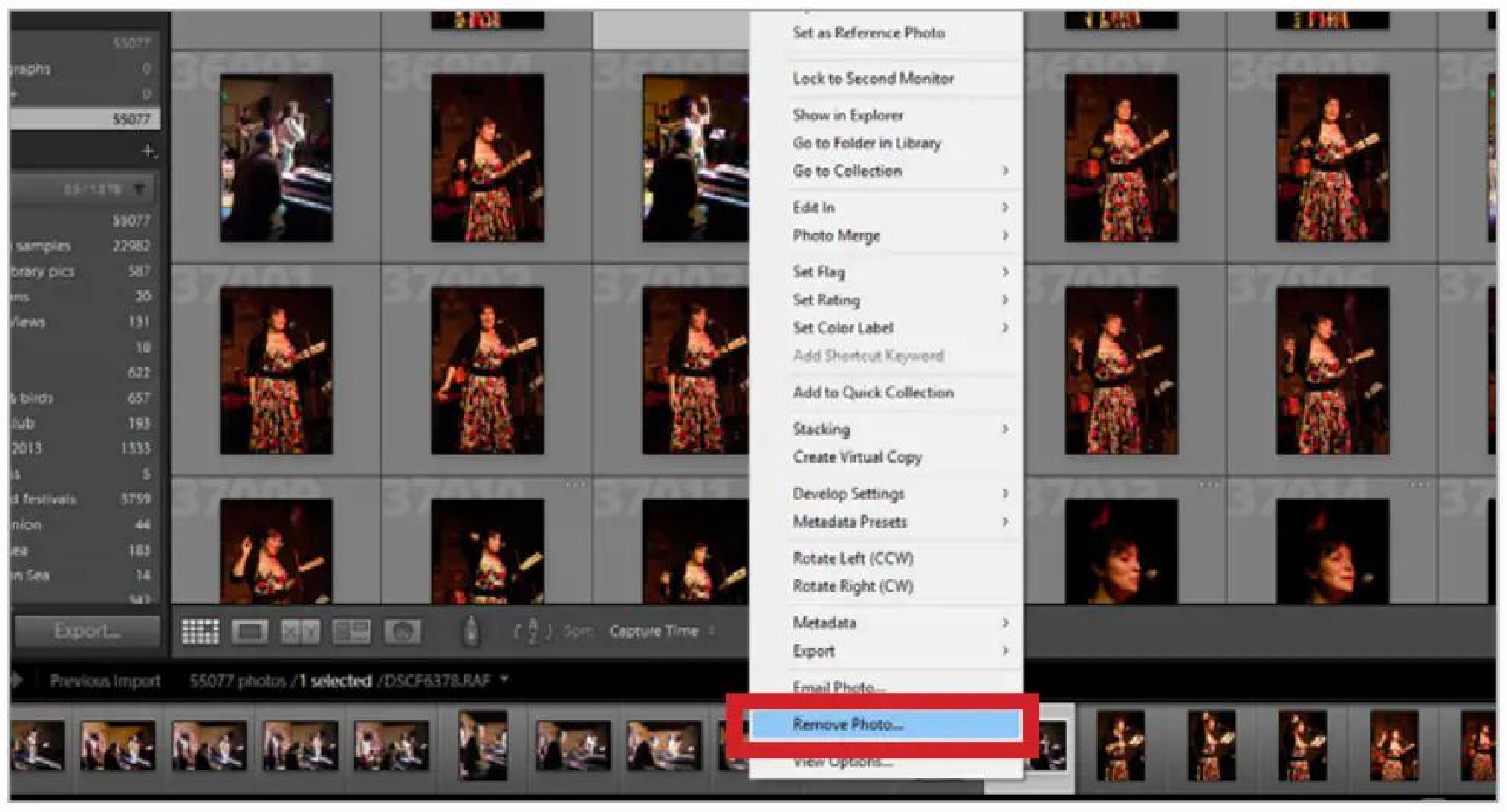
Some import operations were not performed.

- Failed to find a place for the imported file. (1)
- The file uses an unsupported color mode. (1)
- The files appear to be unsupported or damaged. (11)

8 Once the import process has completed you'll see a report notifying you of any problems. Common errors include damaged files, which will not be imported, and unsupported file type or colour modes. Lightroom supports all common file types and most colour modes, so it's unlikely that you'll see either of these if you're just importing digital photos.


Library
Develop
Map
Book
Slideshow
Print
Navigator
Catalog
Folders
Import...
Export...
Previous Import

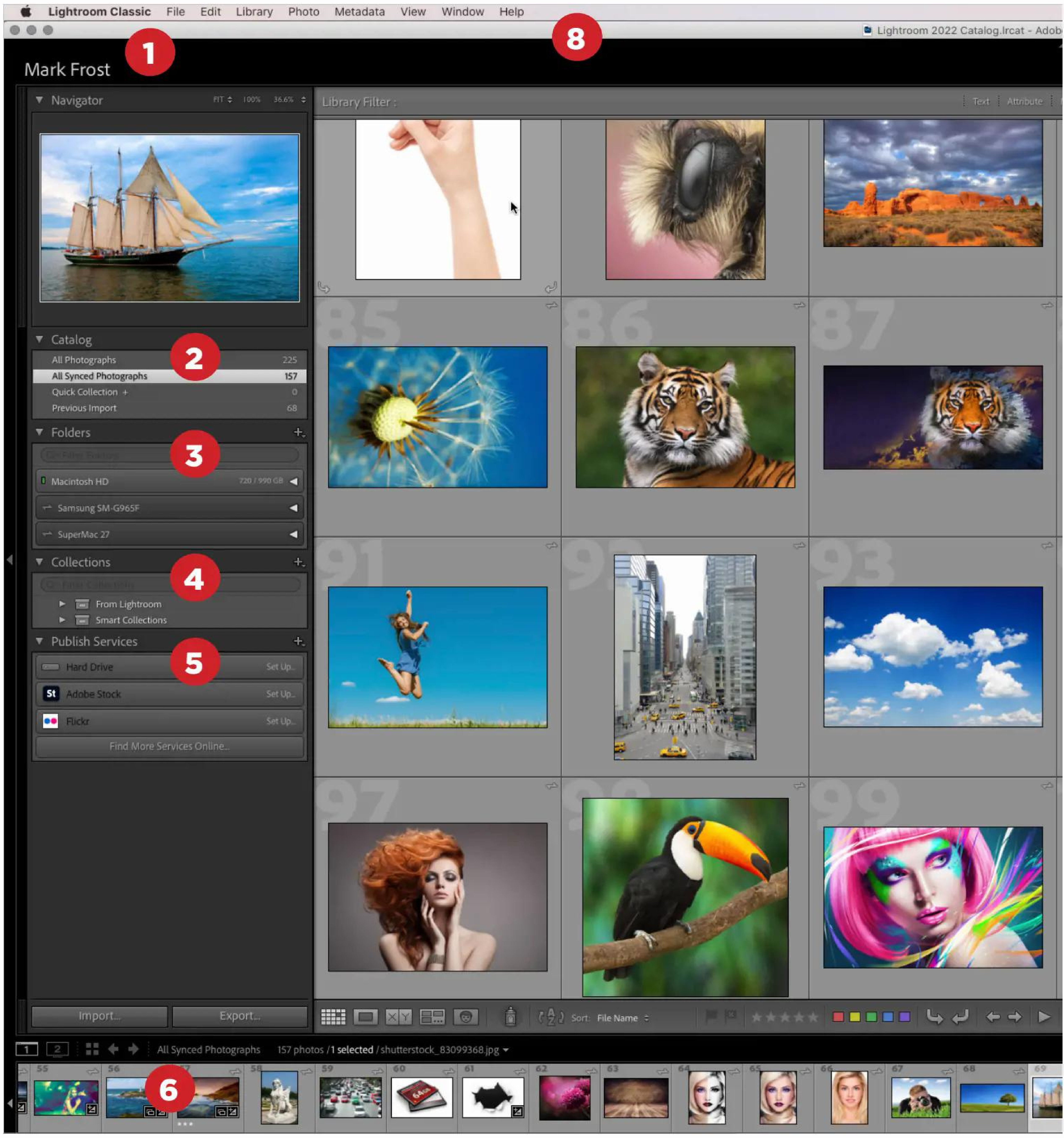
9 Click on the OK button to dismiss the report message and you'll finally be able to interact with your new catalogue of images. We'll take a closer look at the layout of the workspace in the next tutorial but for now just explore and check that all your pictures are present and correct. You can scroll up and down by using the mouse wheel.


Set as Reference Photo
Lock to Second Monitor
Show in Explorer
Go to Folder in Library
Go to Collection
Edit In
Photo Merge
Set Flag
Set Rating
Set Color Label
Add Shortcut Keyword
Add to Quick Collection
Stacking
Create Virtual Copy
Develop Settings
Metadata Presets
Rotate Left (CCW)
Rotate Right (CW)
Metadata
Export
Email Photo...
Remove Photo...
View Options...
Export...
Previous Import
55077 photos /1 selected /DSCF6378.RAF
Sort: Capture Time

10 If you subsequently want to remove any imported images from your catalogue you may do so by right-clicking on the image and selecting Remove Photo from the context menu. Note that this doesn't delete the photo from your hard drive, it just stops Lightroom from seeing it. You can reimport it later if you change your mind.

Exploring the Workspace

The default workspace you view when launching Lightroom can look a little confusing to begin with. However, with a little exploration the many menus and options soon become second nature. Here, we show you around all the basic areas before you get stuck into editing.


Lightroom Classic
File
Edit
Library
Photo
Metadata
View
Window
Help
Lightroom 2022 Catalog.lrcat - Adob
Mark Frost
1
8
Navigator
FIT
100%
36.6%
Library Filter :
Text
Attribute
Catalog
All Photographs 225
All Synced Photographs 157
Quick Collection + 0
Previous Import 68
2
Folders
3
Macintosh HD 720 / 990 GB
Samsung SM-G965F
SuperMac 27
Collections
4
From Lightroom
Smart Collections
Publish Services
5
Hard Drive Set Up...
Adobe Stock Set Up...
Flickr Set Up...
Find More Services Online...
Import...
Export...
Sort: File Name
All Synced Photographs
157 photos /1 selected /shutterstock_83099368.jpg
6

1 Lr

This is the Identity Plate for Lightroom, displaying the user's logged in account name, with further options available to be expanded that connect to Adobe's cloud services. The Identity Plate can be further personalised, using either set templates or customising your own for branding your own photos. These can be text-based, or even a graphical Identity Plate to add that little extra personal touch to your Workspace view and image edits.

2 Presets: Catalog

The Catalog Preset is a database that stores a record for each of your photos. This record contains key pieces of information regarding each of the photos you import into Lightroom, such as a reference to where the photo is stored on your system, instructions for how to process the photo and metadata relating to the photo.

3 Presets: Folders

The Folders Preset displays where your photos are stored in the system. These reflect the folder structure on the drive itself and appear in an alphanumeric order for you to browse through. The triangles can be expanded to display sub-folders within each root folder level and each folder will display the number of images or videos you've imported into Lightroom; there's also information on the amount of space on the hard drive that the images have taken up, with the total space displayed too.

4 Presets: Collections

Collections provide a way for Lightroom to group photos in one place for easy viewing, or for performing a variety of tasks. For example, to assemble photos into a slideshow collection, or a web photo gallery. You can create as many Collections as you need from Regular, Smart and Quick Collection listings. These can store custom defined rules, temporary groups and various other clever features.

5 Presets: Publish Services

The Publish Services options menu allows you to export collections of photos to your hard drive or a variety of defined online services, such as popular social networks as Facebook and Flickr. Additional information can be added to the export process and you can find more services online via the available button. It's even possible to publish entire folders or collections of photos, reducing the process considerably compared to manual uploads. These can be used in much the same way as the Collections, with various options and custom defined rules if needed.

6 Film Strip

The Film Strip view bar is where you can quickly display and also access the photos you are working on as you move between the modules. This scrolling bar contains photos and all images from the currently selected Library folder, your photo/image collection, or keyword set. By using this option you can quickly access your images without having to open additional folders outside of the Lightroom software. You can quickly and easily move between each of the photos in the Filmstrip using the Left and Right Arrow keys or by choosing a different source from the Filmstrip Source Indicator pop-up menu to the right of the navigation buttons.

7 Histogram and Adjustment Panels

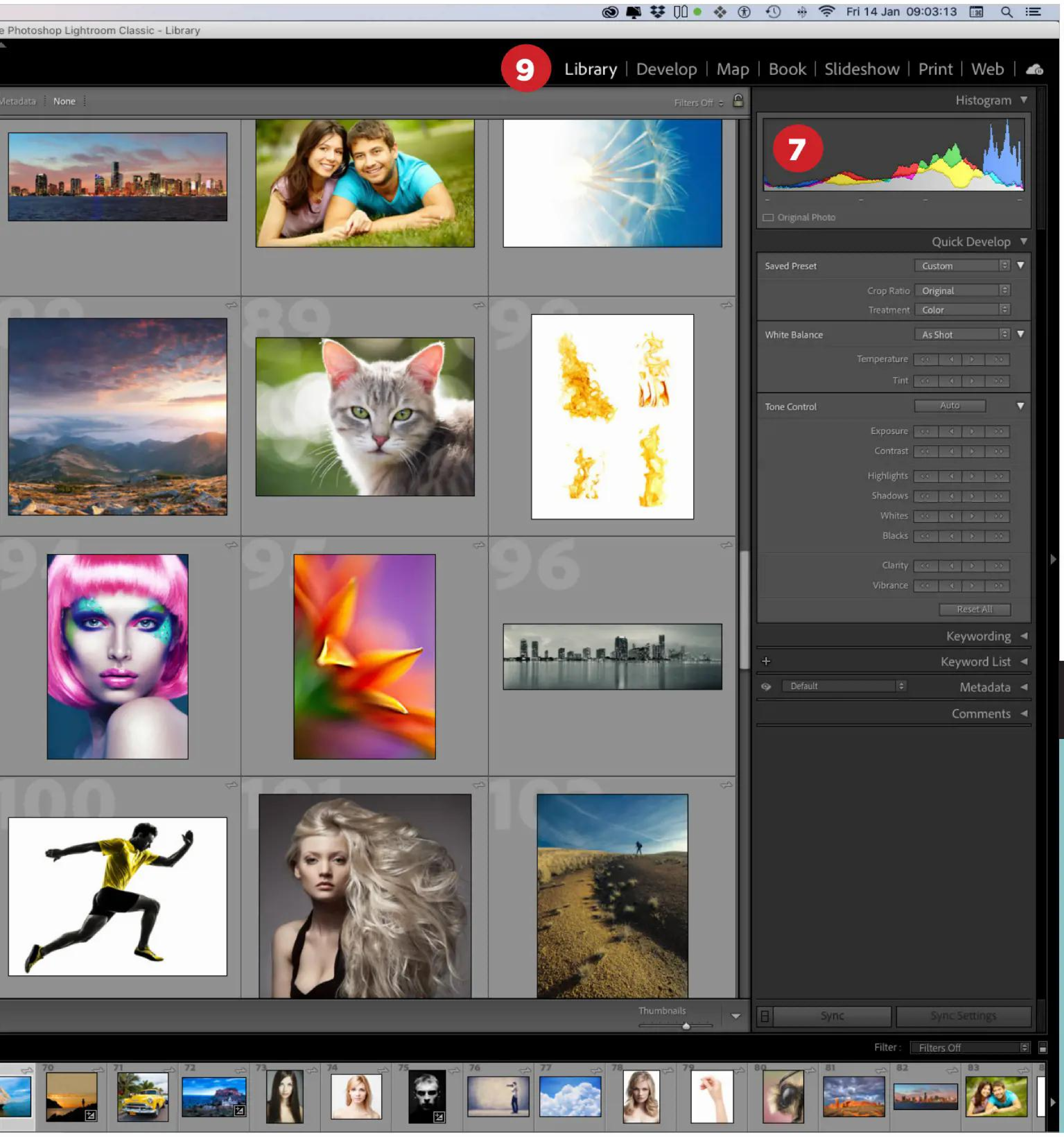
The Histogram is an often overlooked feature of Lightroom, which is a shame as it's an extraordinarily useful tool to master. However, we have covered this and these areas will be looked at in further detail as we move through the various Lightroom modules, such as the Develop Module and other elements of the software in this book.

8 Top Toolbar

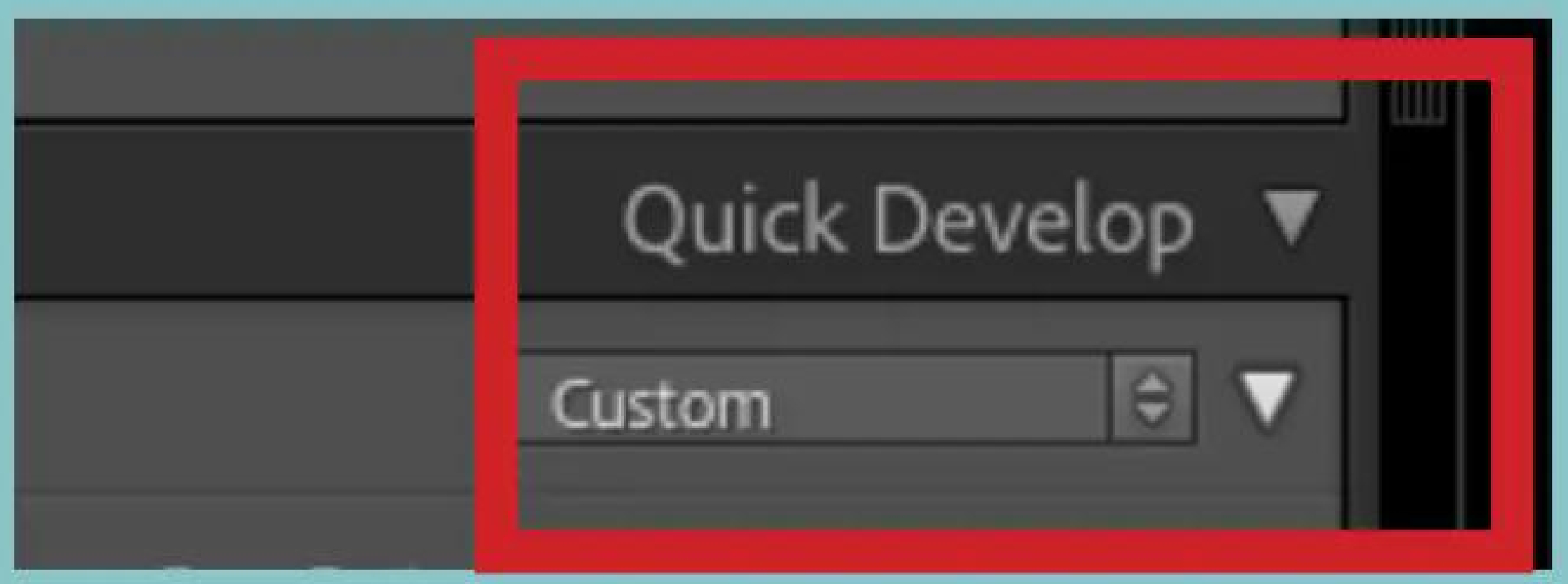
The top toolbar contains the familiar aspects of a traditional program, with File, Edit, Library, Photo, Metadata, View, Windows and Help. Most of these are self-explanatory, and function in the same was as any other program. Others though, contain elements and options to enhance each of the modules. You could spend a lot of time trawling through the many different menu options and we cover many of them throughout this book. For now though, take a moment to explore what's available and see just how in-depth Lightroom can get with just a few clicks of the Mouse button.

9 Modules

Lightroom has seven workspace modules available: Library, Develop, Map, Book, Slideshow, Print, and Web. Each module offers a unique set of tools and features tailored to your workflow: importing, organising and publishing, adjusting and enhancing and generating output for screen, print or web detail. These tools, within each Module, are startlingly powerful in their use, whilst still being relatively simple to use. We'll look at these Modules and the tools within, as we progress through the book.


Fri 14 Jan 09:03:13
Photoshop Lightroom Classic - Library
9
Library | Develop | Map | Book | Slideshow | Print | Web
Metadata
None
Filters Off
Histogram
7
Original Photo
Quick Develop
Saved Preset
Custom
Crop Ratio
Original
Treatment
Color
White Balance
As Shot
Temperature
Tint
Tone Control
Auto
Exposure
Contrast
Highlights
Shadows
Whites
Blacks
Clarity
Vibrance
Reset All
Keywording
Keyword List
Default
Metadata
Comments
Thumbnails
Sync
Sync Settings
Filter :
Filters Off

Show or Hide Panel Groups


Quick Develop
Custom

- To show or hide a single panel group, click the triangular Show/Hide Panel Group icon. A solid icon indicates the panel group is showing.
- To show or hide both side panel groups, choose Window > Panels > Toggle Side Panels, or press the Tab key.
- To hide all panels, including side panels, the Filmstrip and Module Picker, choose Window > Panels > Toggle All Panels, or press Shift-Tab.

BEFORE
AFTER

Using Filters

Filters play a huge role in getting a photo just the way you want. With some clever tweaks, Lightroom is capable of delivering spectacular results, such as the before and after images you see on these pages. We delve into elements like this later in the book.

Shots like this, that combine dark foreground with bright sky, are prime candidates for a graduated filter. In this case, we've increased the overall exposure slightly, pulled back the highlights to bring detail into the sky, and reduced the shadows to bring out texture in the rocks. We then applied Texture and Clarity too bring out all the little details inthe rocks and increased colour saturation. The result is a striking and colourful shot worthy of any picture postcard.

Getting Organised: The Library Module

The Library module is where you organise your images and select candidates for editing. You can apply and search for keywords, meta tags, EXIF data, GPS location data and even individual faces. It's a very powerful resource at the heart of the Lightroom system. In this section, we'll explore the Library module and find out what it can do.

Introducing the Library Module

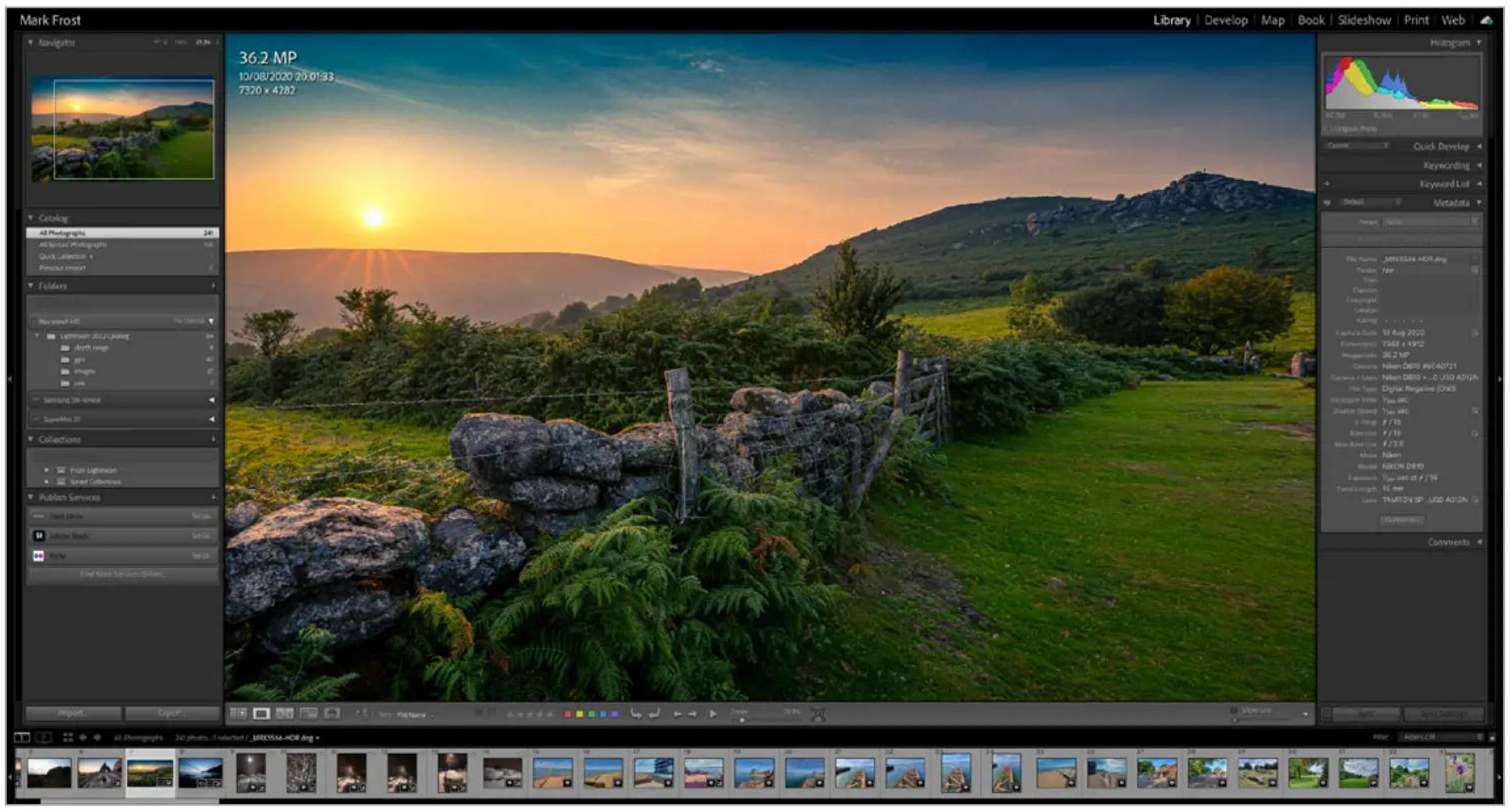
The Library module is the central hub of Adobe Lightroom. From here you can select, sort, rate and search your image library; add keywords, compare images and much more. Here's a quick overview of what it offers.

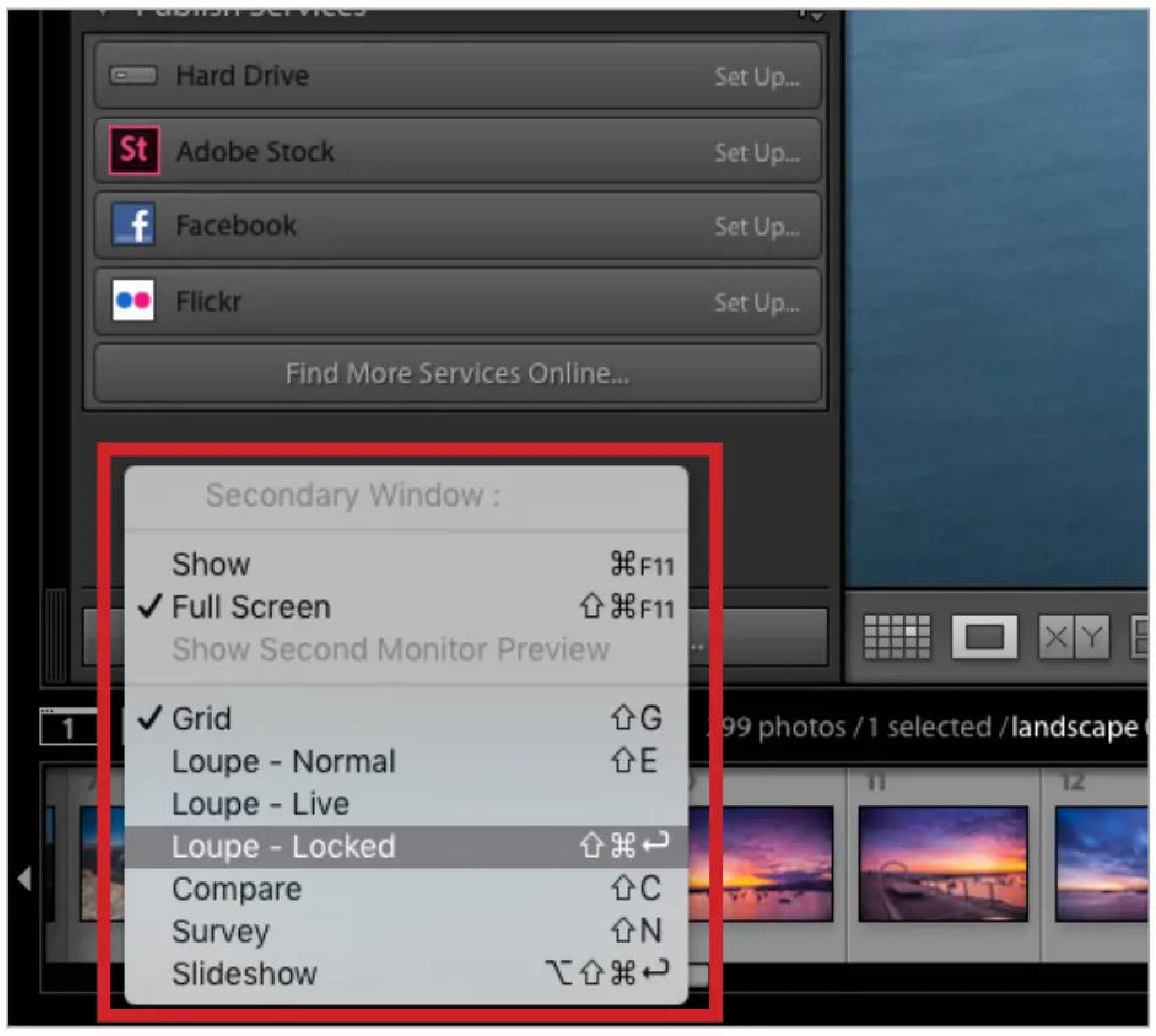
In the last section, you imported your images into Lightroom and the Library module is where you'll see the result of that process. The Library module is where you can view and scroll through your image catalogue, select images for sharing or development, add and search for keywords and build collections. It's comparable to Adobe Bridge, the file browsing and viewing app that installs alongside Photoshop, but the Library module has a lot more functionality.

Loupe View

After the Grid view, the other one that you'll find yourself using most often is the Loupe view. A Loupe is a small handheld magnifier used by photographers to closely examine a negative or print, to check sharpness and spot minor flaws. Lightroom's Loupe view performs a similar function. It magnifies the selected image and if you click on the image in the view window it will zoom in to full 1:1 magnification, allowing you to easily spot any imperfections. You can click-and-drag on the image to move it around and the thumbnail at the top of the left sidebar shows you the part of the image you are looking at.

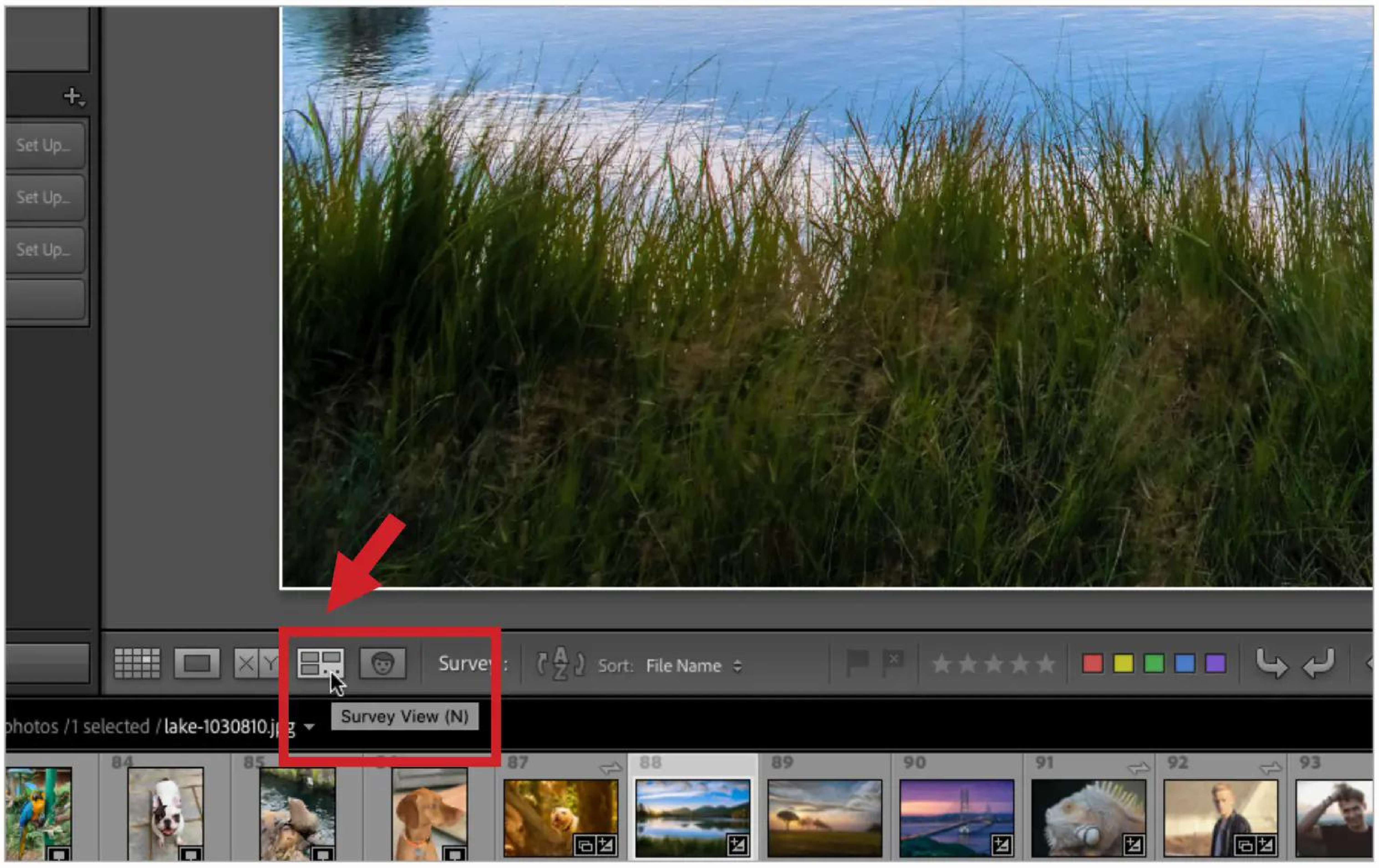
If you're using a second monitor, it can display a Loupe view of any image that you select in the Grid view. There are several other options for the secondary view available from a context menu that appears when you right-click or click-and-hold on the second monitor button.


Mark Frost
Library | Develop | Map | Book | Slideshow | Print | Web
36.2 MP
10/08/2020 20:01:33
7320 x 4282


Hard Drive Set Up...
St Adobe Stock Set Up...
Facebook Set Up...
Flickr Set Up...
Find More Services Online...
Secondary Window :
Show ⌘F11
✓ Full Screen ⇧⌘F11
Show Second Monitor Preview
✓ Grid ⇧G
Loupe - Normal ⇧E
Loupe - Live
Loupe - Locked ⇧⌘↩
Compare ⇧C
Survey ⇧N
Slideshow ⌥⇧⌘↩
1
99 photos / 1 selected / landscape
11
12

Compare View

To compare a chosen image with another side-by-side, select one image and then another and then click on the button for Compare view or use the hotkey C. Both images will be displayed at the same size and zoom level, with the first you selected being labelled Select and the other as Candidate. If you use the zoom slider at the bottom of the screen, both images will be zoomed at the same time and if you drag one image around the other will move as well, which is handy for pixel-peeping the same spot on two similar images to see up close which one is in sharper focus. One handy hint is to click on the arrows on either side of the screen to minimise the sidebars and maximise the viewing area.


Set Up...
Set Up...
Set Up...
Survey
Sort: File Name
Survey View (N)
photos /1 selected / lake-1030810.jpg
84
85
87
88
89
90
91
92
93

Survey View

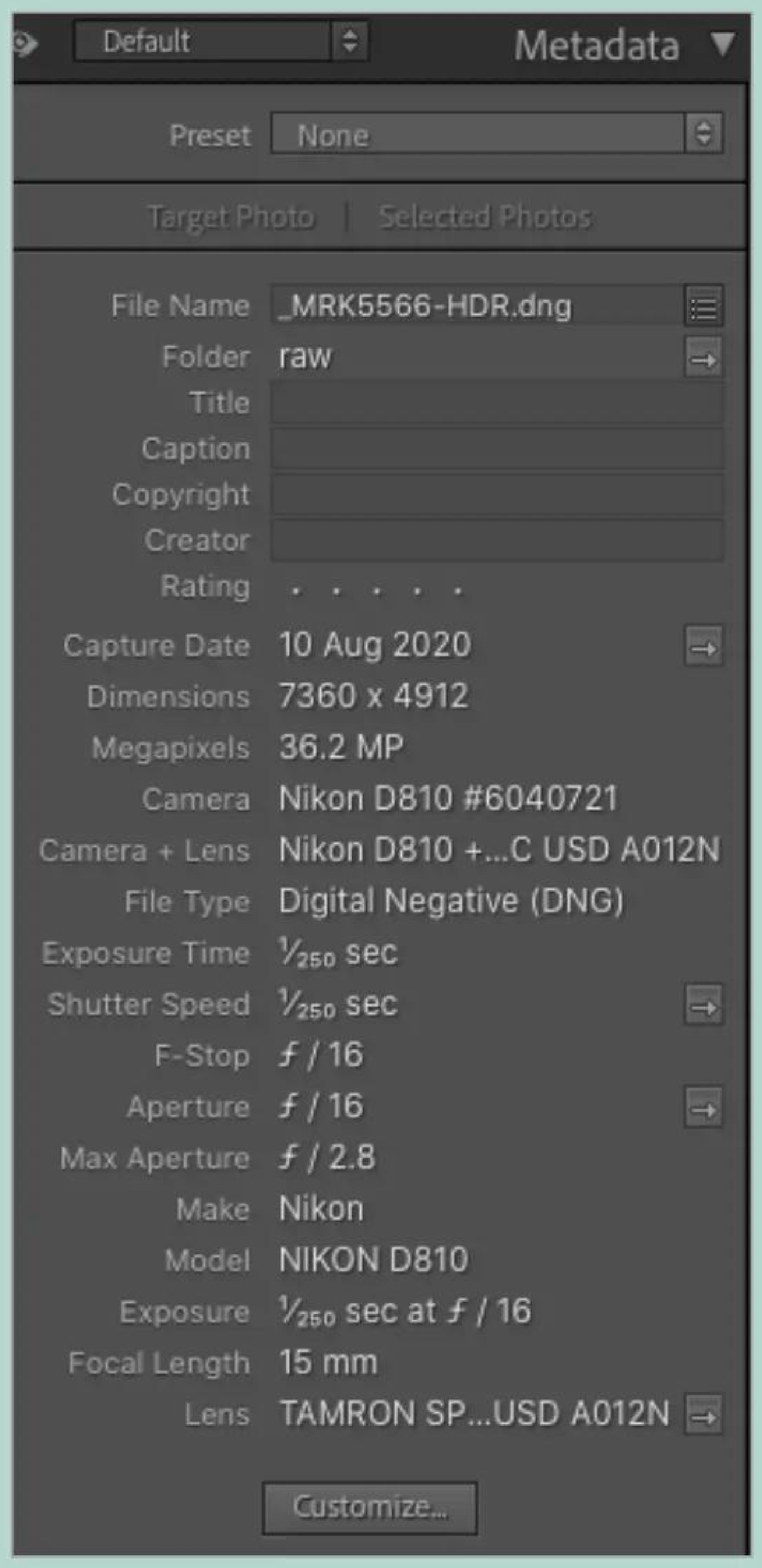
The Library module offers several ways to view your images. One useful way to compare a group of similar images is the Survey view. To use this, use CTRL-click or SHIFT-click to select three or more images and then click on the Survey view button, highlighted in the image above, or use the hotkey N. The view window will change to show the selected images arranged automatically to maximise the size of each image. The Survey view can display dozens of images but obviously the more you select the smaller the individual images appear, so it's best to select no more than five or six at a time.

Manage Your Photos

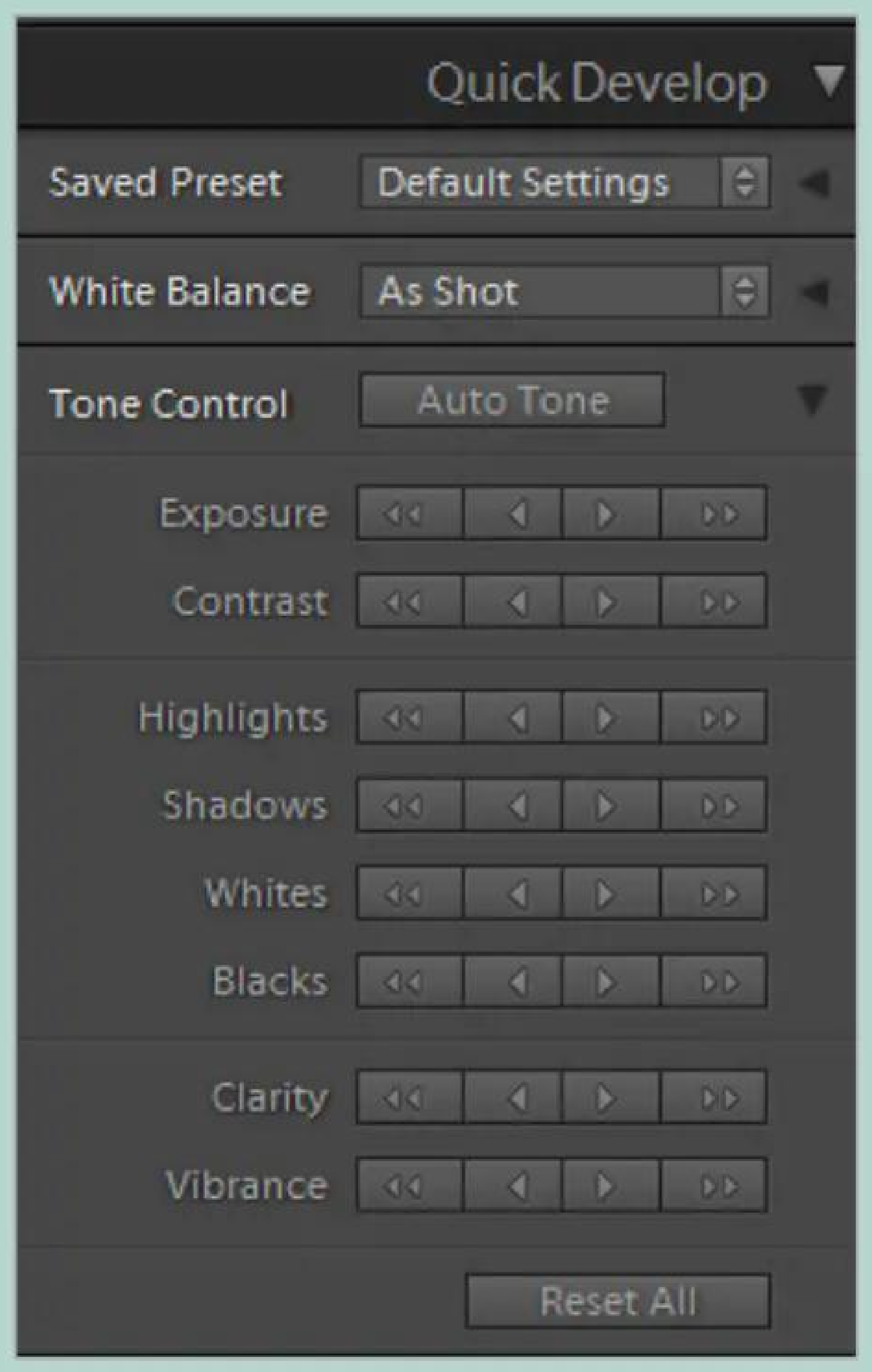
The Library Module is the workspace where you can manage and organise all your Lightroom photos and their metadata. You can find, assess and import them, assign keywords and search for specific images; and it is also the space where you can use Lightroom's social integration tools such as Facebook, Flickr and find more services online.

Metadata

In the left sidebar you'll also find the metadata panel. In the case of photographs, metadata is generated by the camera that took the picture. This data file is then attached to the digital image, carrying information about the image, such as the date and time it was shot, the type of camera and lens used, the exposure settings used, GPS location data, copyright information, the creator's name, contact details and even information about the size of the photo and the flash settings if they were used in the shot. There are many editable fields in the image metadata and you can edit them by clicking on them in the sidebar panel and typing in your entry. If you upload images to photo sharing sites like Flickr, this data will be shown as part of the image profile.


Default
Metadata
Target Photo
Selected Photos
Customize...

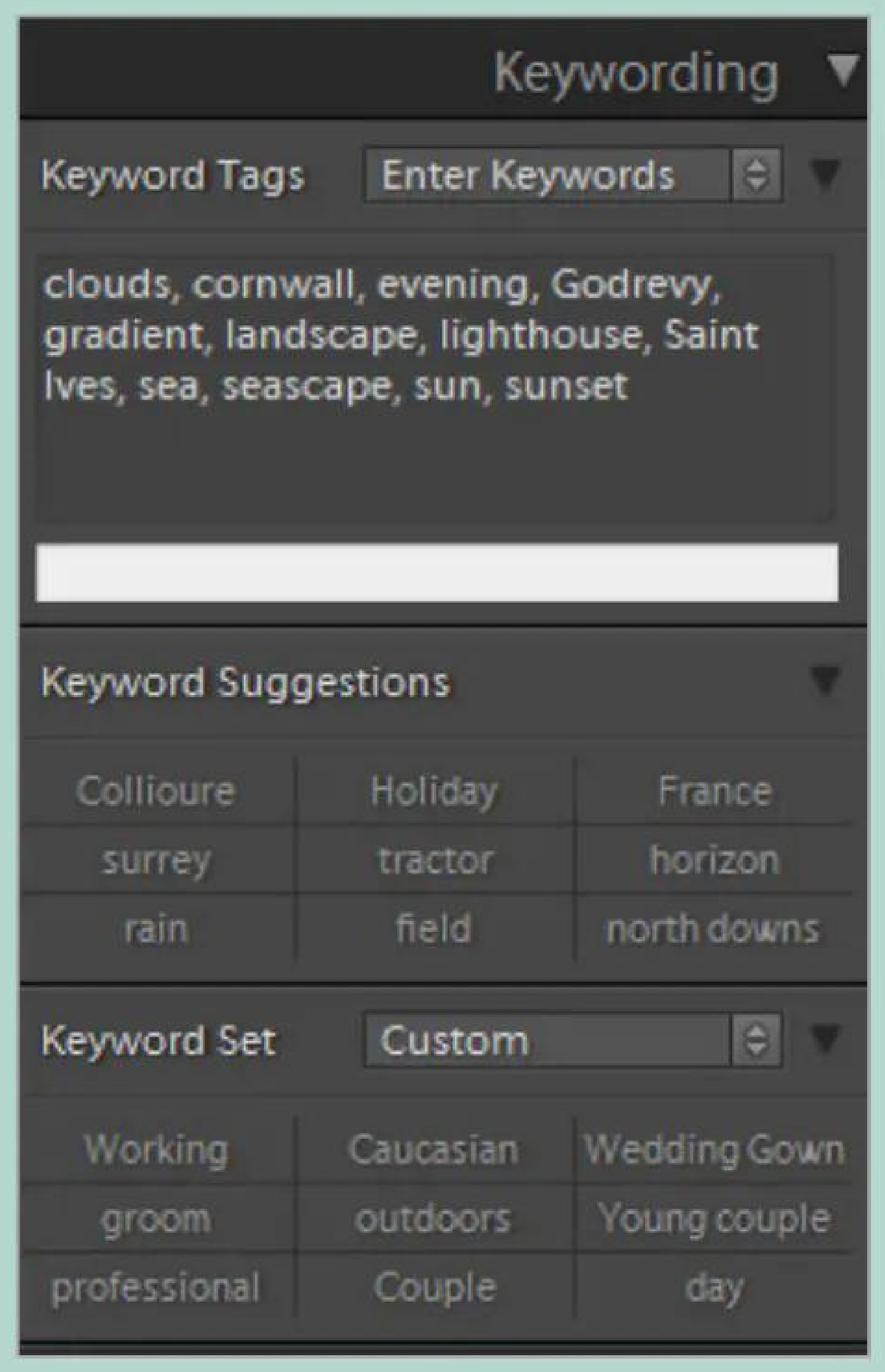
Preset: None
File Name: _MRK5566-HDR.dng
Folder: raw
Title
Caption
Copyright
Creator
Rating: · · · · ·
Capture Date: 10 Aug 2020
Dimensions: 7360 x 4912
Megapixels: 36.2 MP
Camera: Nikon D810 #6040721
Camera + Lens: Nikon D810 +...C USD A012N
File Type: Digital Negative (DNG)
Exposure Time: 1/250 sec
Shutter Speed: 1/250 sec
F-Stop: ƒ / 16
Aperture: ƒ / 16
Max Aperture: ƒ / 2.8
Make: Nikon
Model: NIKON D810
Exposure: 1/250 sec at ƒ / 16
Focal Length: 15 mm
Lens: TAMRON SP...USD A012N


Quick Develop
Auto Tone
Exposure
Contrast
Highlights
Shadows
Whites
Blacks
Clarity
Vibrance
Reset All

Saved Preset: Default Settings
White Balance: As Shot
Tone Control

Quick Develop

There are several useful features to be found in the left-hand sidebar of the Library view. One is Quick Develop that lets you make broad adjustments to exposure, contrast and tone; and apply pre-sets or automatic adjustments to single images or groups of selected images. It's very useful if, for example, you had the wrong white balance or exposure set on your camera for a group of shots; but it doesn't allow for the same range or finesse of adjustment as the Develop module that we'll look at in a later section.


Keywording
Keyword Suggestions
Collioure
Holiday
France
surrey
tractor
horizon
rain
field
north downs
Working
Caucasian
Wedding Gown
groom
outdoors
Young couple
professional
Couple
day

Keyword Tags: Enter Keywords

clouds, cornwall, evening, Godrevy, gradient, landscape, lighthouse, Saint Ives, sea, seascape, sun, sunset

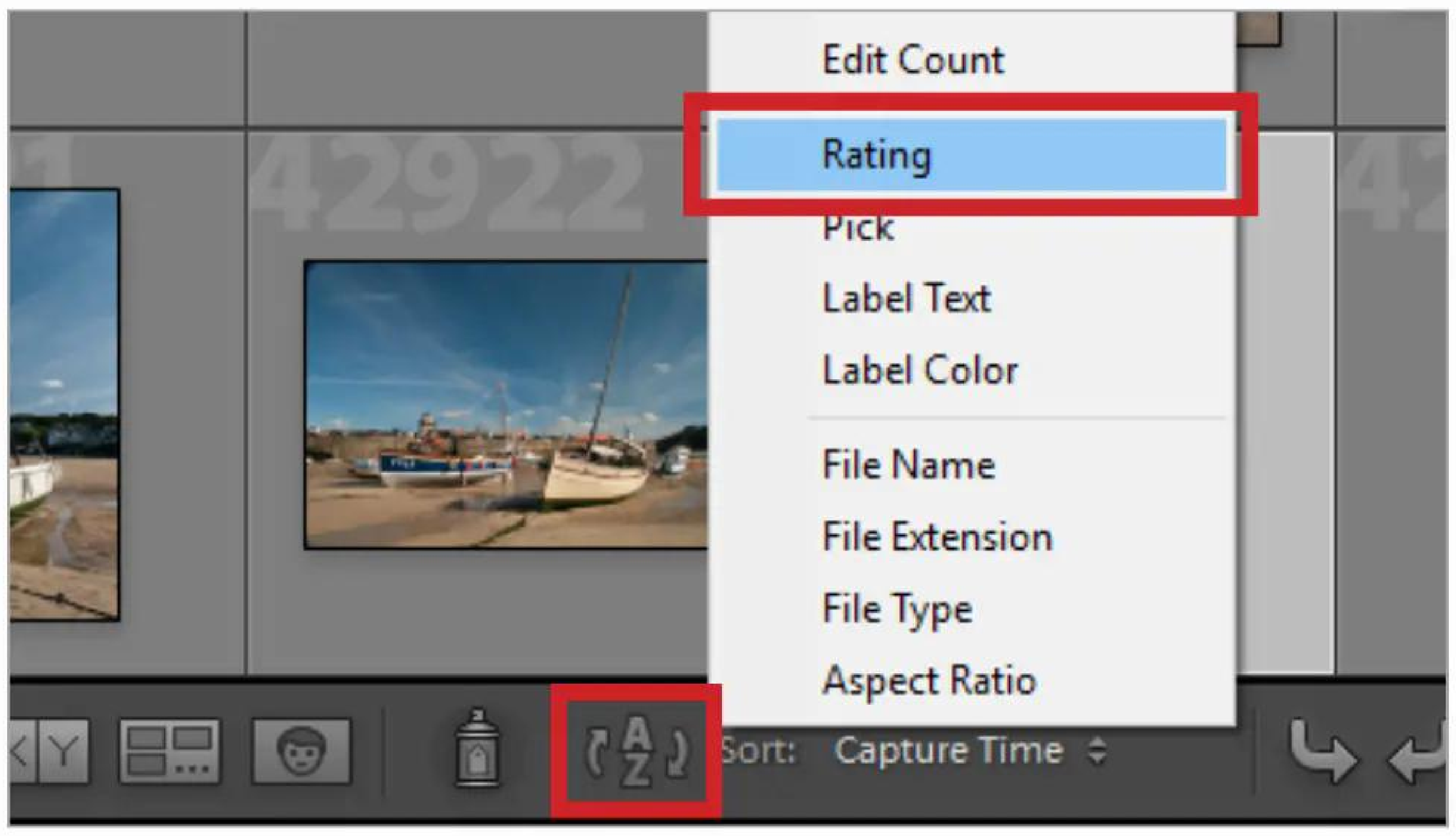
Keyword Set: Custom

Keywording

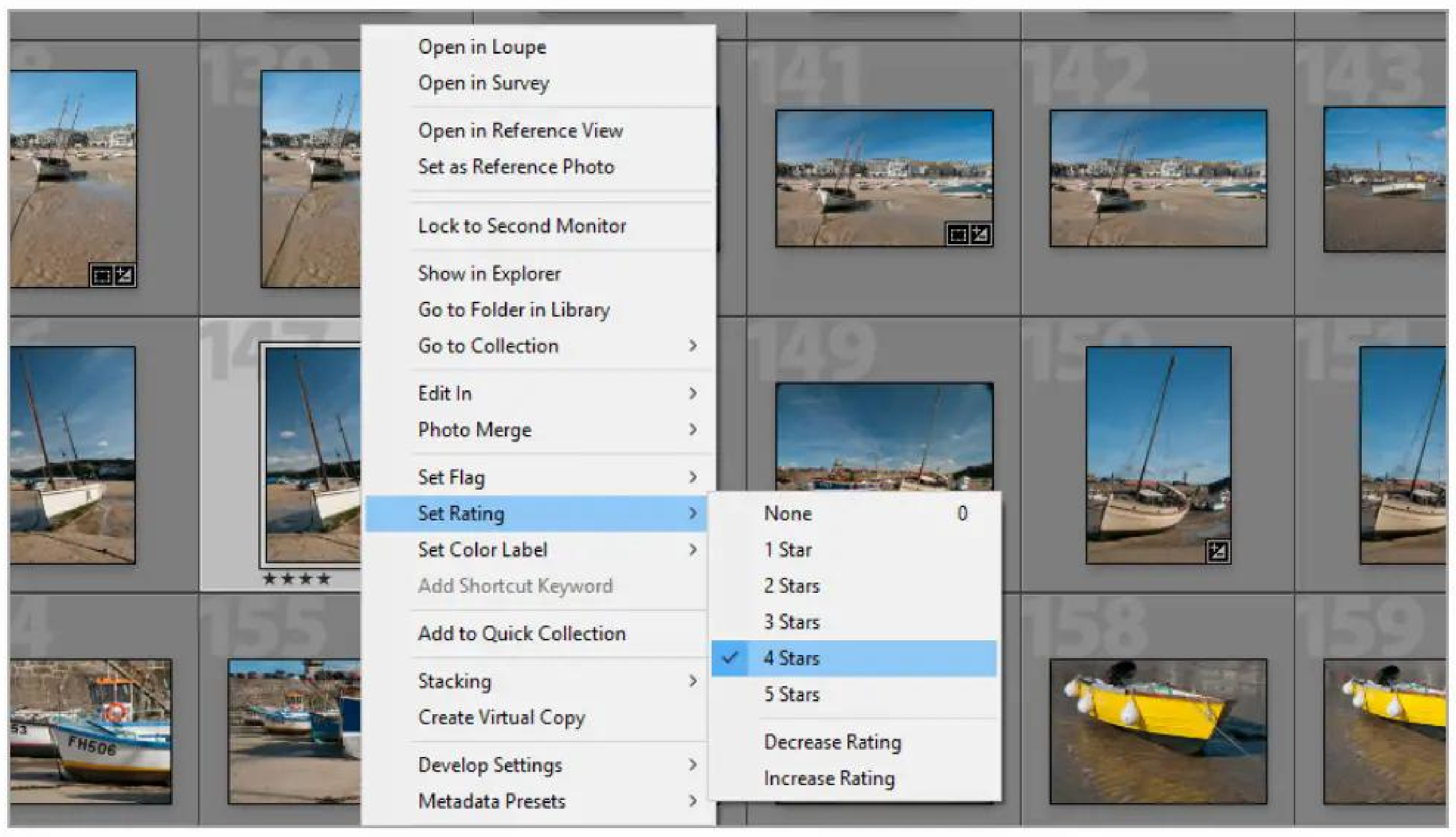
The other really useful feature found in the left sidebar is Keywording. You can add keywords to single images or groups of images, to make it easier to sort and search your image library. You can add keywords manually or from an exhaustive list, or use automatic suggestions. Keywords are added into the metadata for the image. The more keywords you use, the easier it becomes to search your image library for more specific items and narrow down search parameters to pick out the most appropriate photos that you are after.

Sorting and Rating Your Photos

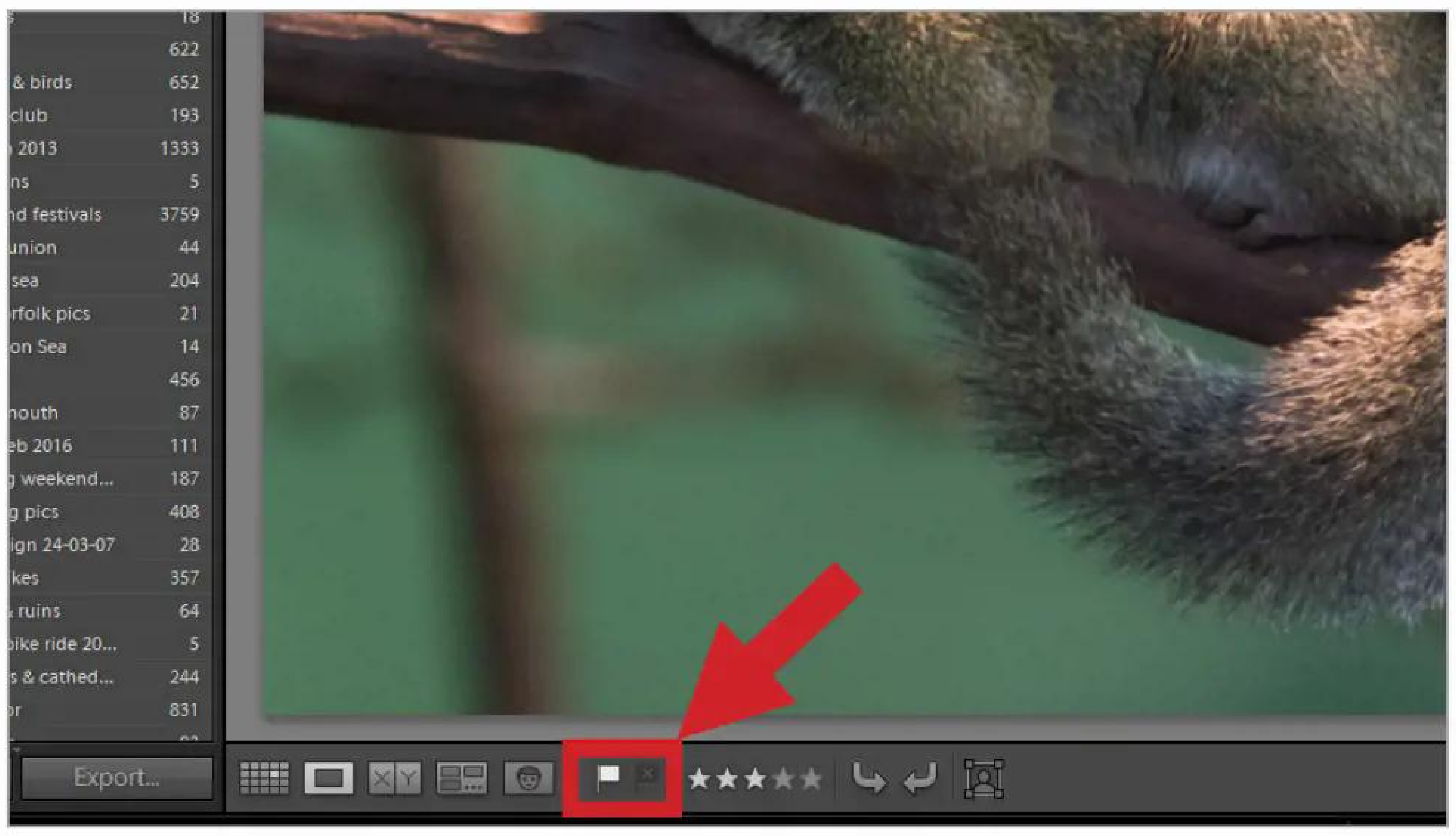
Keeping your photo library organised is essential and the Library module has several tools and features that you can use to achieve this goal; allowing you to group them by subject, time, location and who appears in them.


Edit Count
Rating
Pick
Label Text
Label Color
File Name
File Extension
File Type
Aspect Ratio
Sort: Capture Time

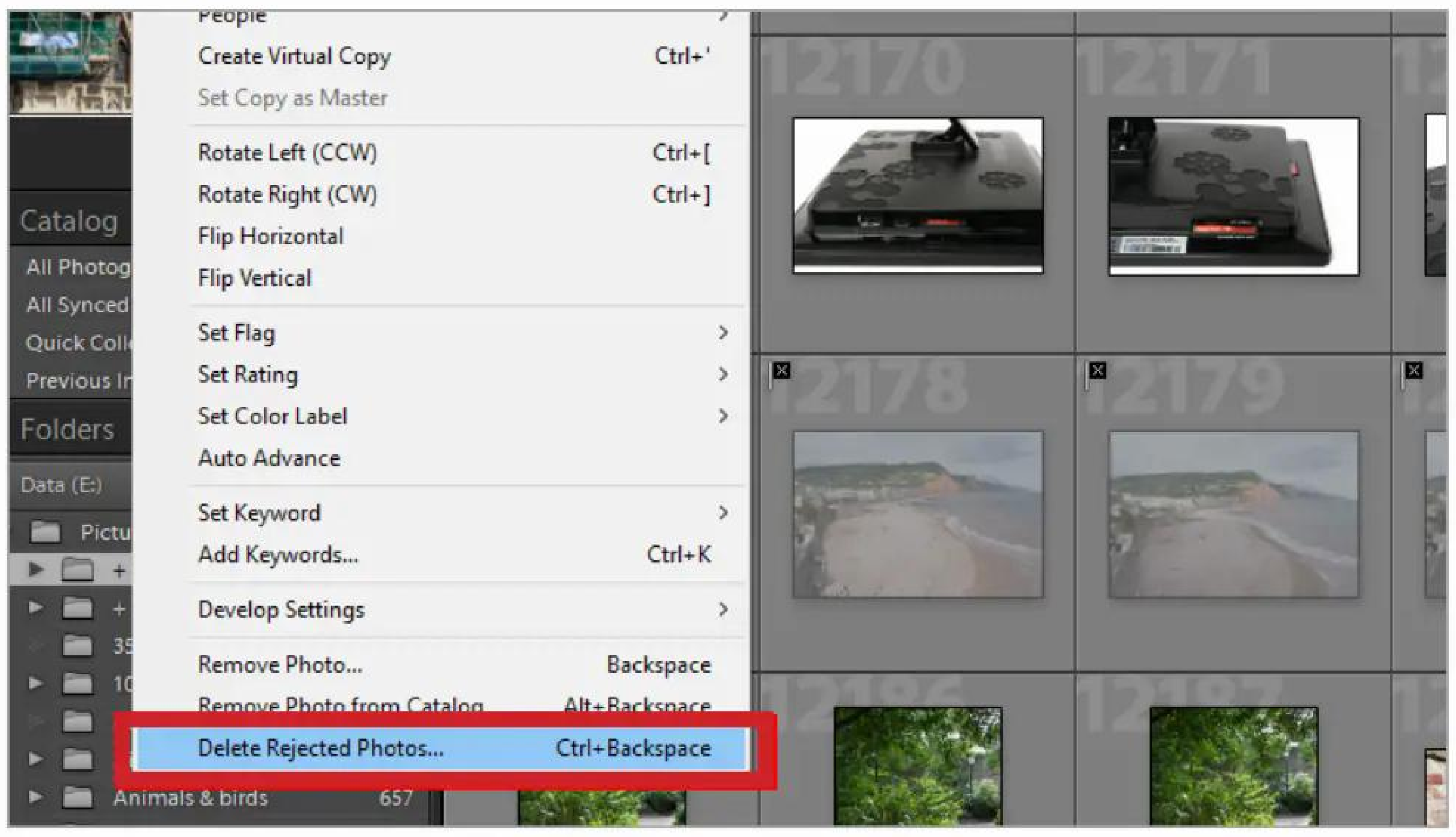
1 Select Grid view by pressing G. By default, photos are listed in the order of shooting date, with the newest at the bottom. You can change the sorting criteria to Rating with the Sort: pop-up menu on the toolbar at the bottom of the view window. You can reverse the order so the highest rated are at the top by clicking the A-Z button.


Open in Loupe
Open in Survey
Open in Reference View
Set as Reference Photo
Lock to Second Monitor
Show in Explorer
Go to Folder in Library
Go to Collection
Edit In
Photo Merge
Set Flag
Set Rating
Set Color Label
Add Shortcut Keyword
Add to Quick Collection
Stacking
Create Virtual Copy
Develop Settings
Metadata Presets
None 0
1 Star
2 Stars
3 Stars
4 Stars
5 Stars
Decrease Rating
Increase Rating

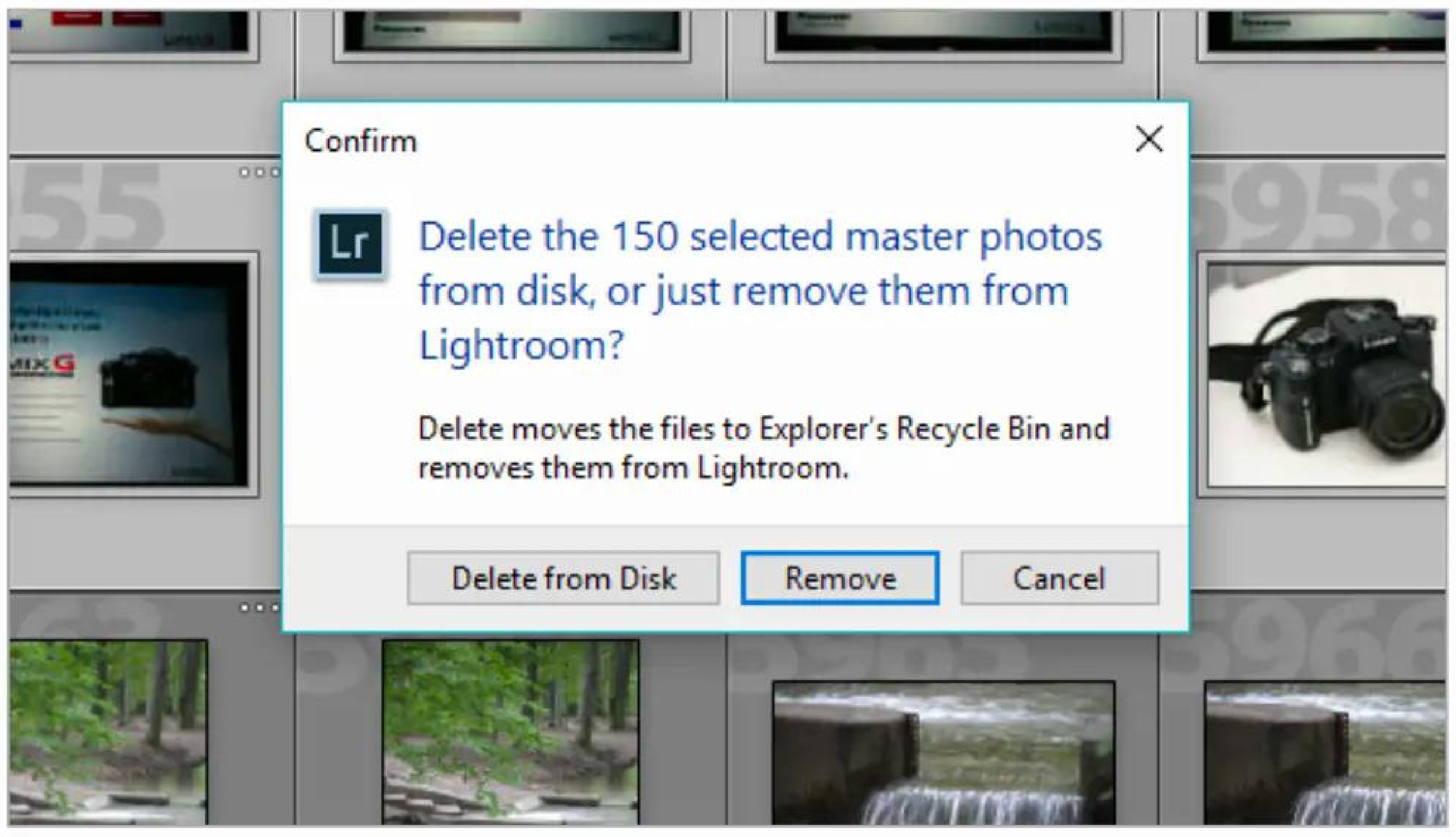
2 The rating of an image is shown by a row of 0-5 stars below the image in all view modes. You can change the rating in several ways: by clicking on the row of stars below the image and dragging to the appropriate position, by tapping the number keys 0-5, or by right-clicking and selecting Set Rating from the menu.



3 As well as setting a star rating, you can also flag a photo as accepted or rejected. Again, there are several ways to accomplish this. You can do it from Grid view by clicking in the upper left corner of the thumbnail or right-clicking to show the Reject flag. You can click on the flag buttons in the toolbar or you can right-click and choose Set Flag from the menu.


Create Virtual Copy Ctrl+'
Set Copy as Master
Rotate Left (CCW) Ctrl+[
Rotate Right (CW) Ctrl+]
Flip Horizontal
Flip Vertical
Set Flag
Set Rating
Set Color Label
Auto Advance
Set Keyword
Add Keywords... Ctrl+K
Develop Settings
Remove Photo... Backspace
Remove Photo from Catalog Alt+Backspace
Delete Rejected Photos... Ctrl+Backspace
Catalog
Folders

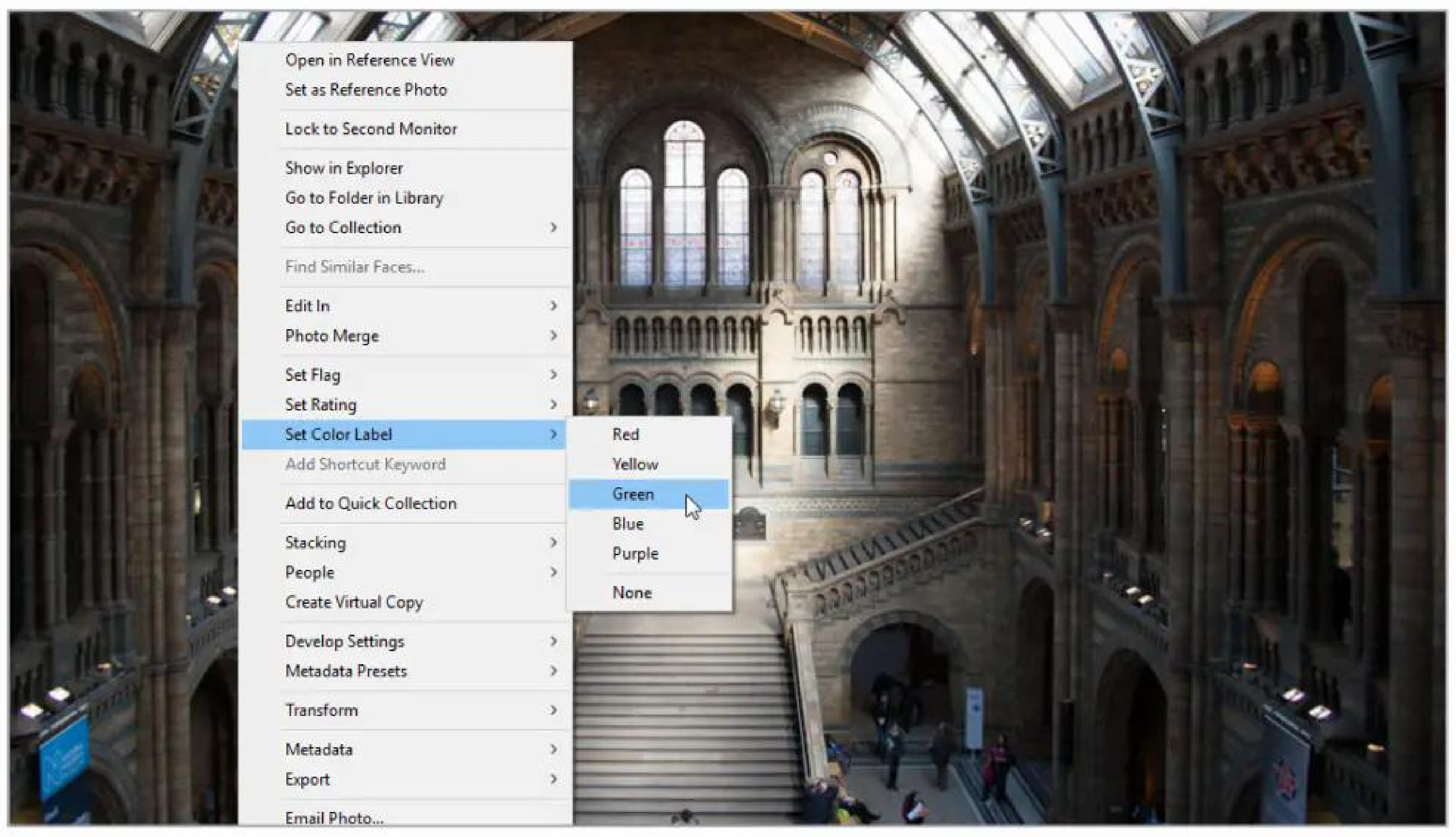
4 Photos flagged as rejected will be greyed out in the Grid view and can be easily deleted. Once you've flagged a few that you don't like, open the Photo menu in the top bar and at the bottom of the list you'll see Delete Rejected Photos. A quicker alternative is to use the keyboard shortcut, Ctrl + Backspace.


Confirm
Lr
Delete from Disk
Remove
Cancel

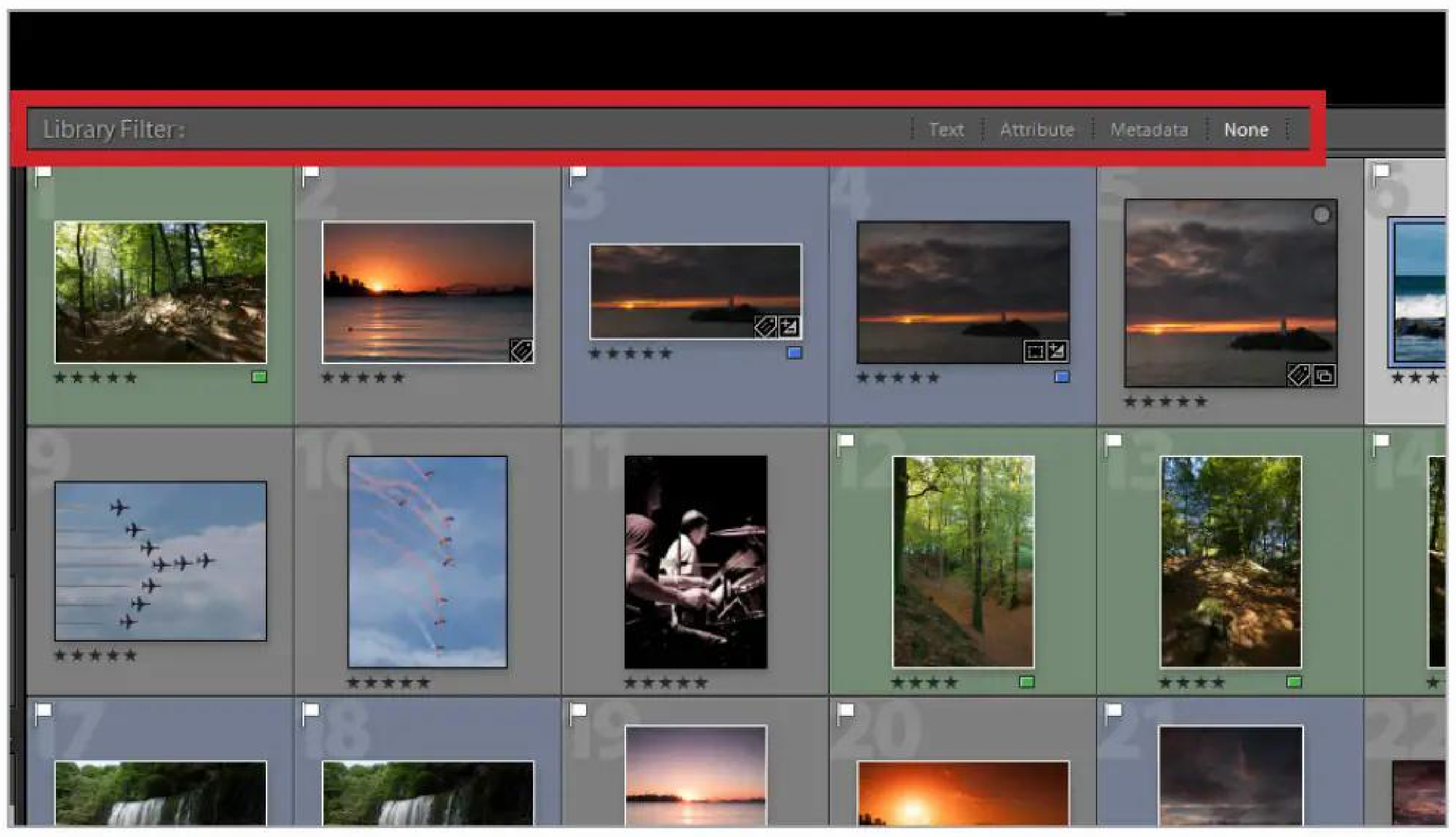
Delete the 150 selected master photos from disk, or just remove them from Lightroom?

Delete moves the files to Explorer's Recycle Bin and removes them from Lightroom.

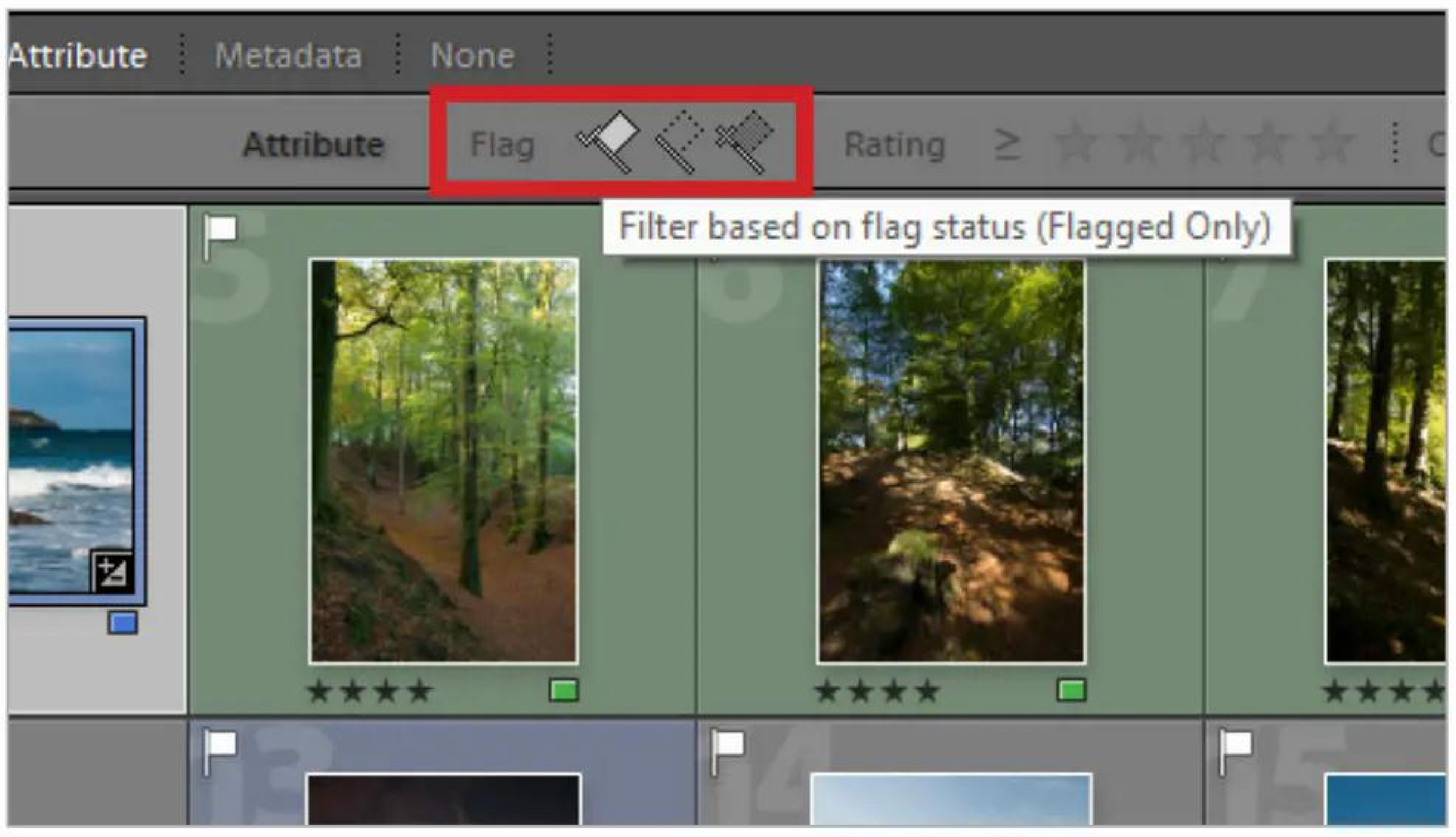
5 The rating of an image is shown by a row of 0-5 stars below the image in all view modes. You can change the rating in several ways: by clicking on the row of stars below the image and dragging to the appropriate position, by tapping the number keys 0-5, or by right-clicking and selecting Set Rating from the menu.


Open in Reference View
Set as Reference Photo
Lock to Second Monitor
Show in Explorer
Go to Folder in Library
Go to Collection
Find Similar Faces...
Edit In
Photo Merge
Set Flag
Set Rating
Set Color Label
Add Shortcut Keyword
Add to Quick Collection
Stacking
People
Create Virtual Copy
Develop Settings
Metadata Presets
Transform
Metadata
Export
Email Photo...
Red
Yellow
Green
Blue
Purple
None

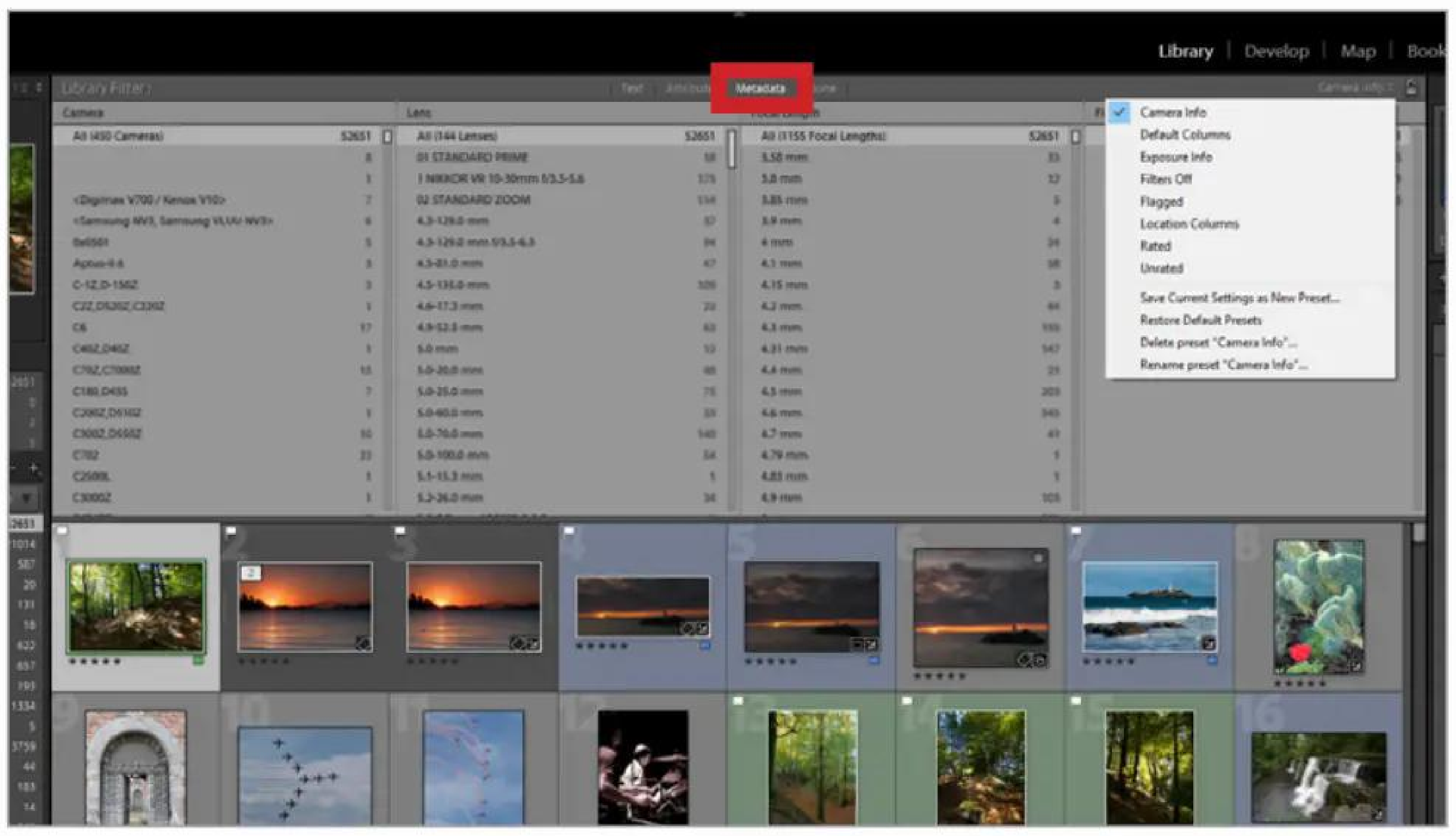
6 There is another way to tag your photos for later sorting, and that is colour labelling. You can apply one of five coloured labels to images. You can apply a label by either clicking on the little box on the lower right edge of the Grid thumbnail or by right-clicking in any view and selecting Set Colour Label from the menu.


Library Filter :
Text
Attribute
Metadata
None

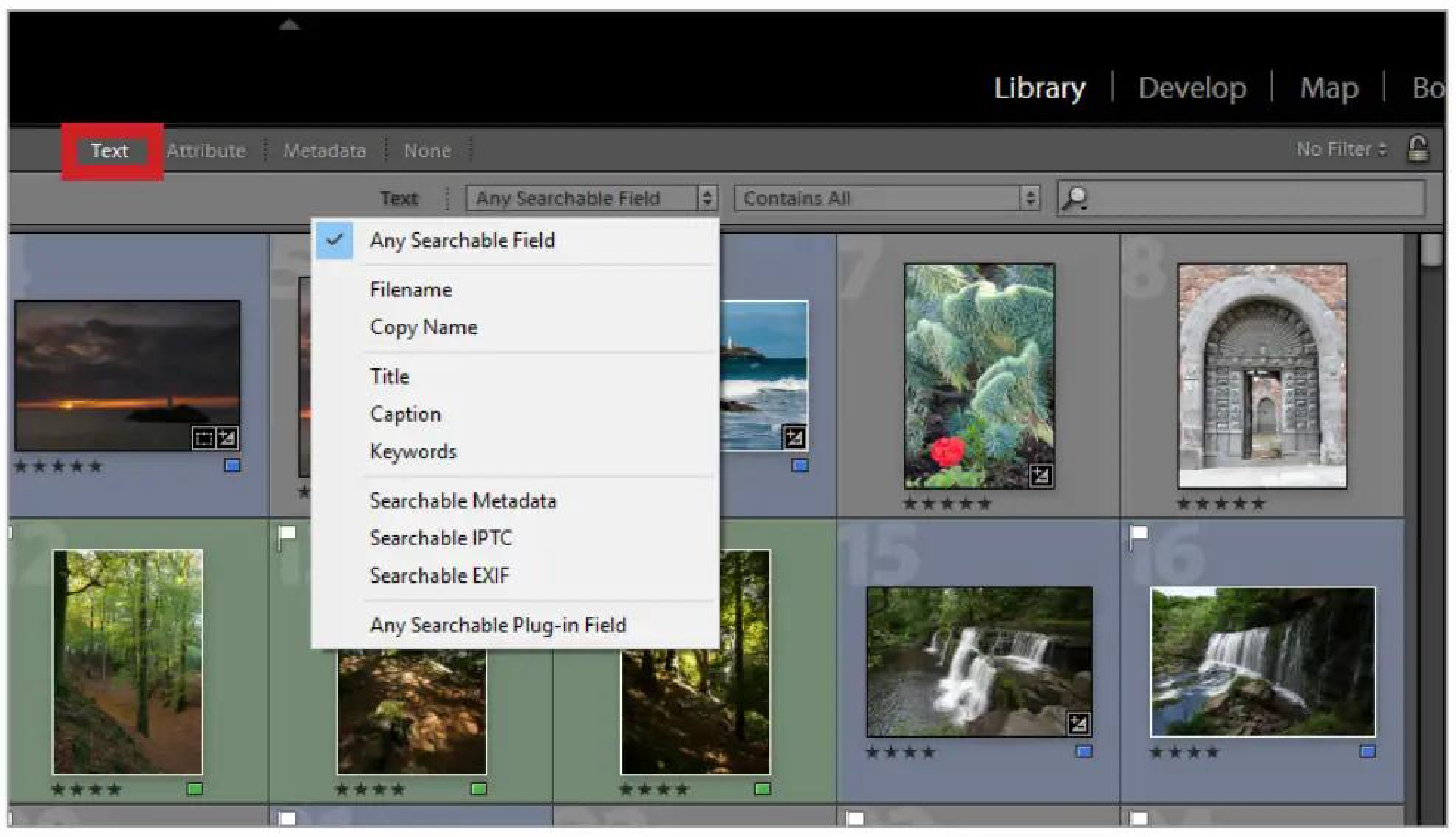
7 Once you've applied ratings, flags and colour labels to your images, you can quickly use these attributes to perform filtered searches on your library. In the Grid view, at the top of the view panel you'll see the Library Filter bar, with four options available: Text, Metadata, Attributes and None. The latter is the default option.


Attribute
Metadata
None
Attribute
Flag
Rating ≥
Filter based on flag status (Flagged Only)

8 If you click on Attributes in the Library Filter bar, you'll see several options. If you click on the Flagged icon, you'll see only images that have been flagged. Similarly, you can choose to see only images over a certain star rating, or only images with one or more colour labels. You can apply several different filters at once.


Library
Develop
Map
Book
Metadata
Camera
Lens
Camera Info
Default Columns
Exposure Info
Filters Off
Flagged
Location Columns
Rated
Unrated

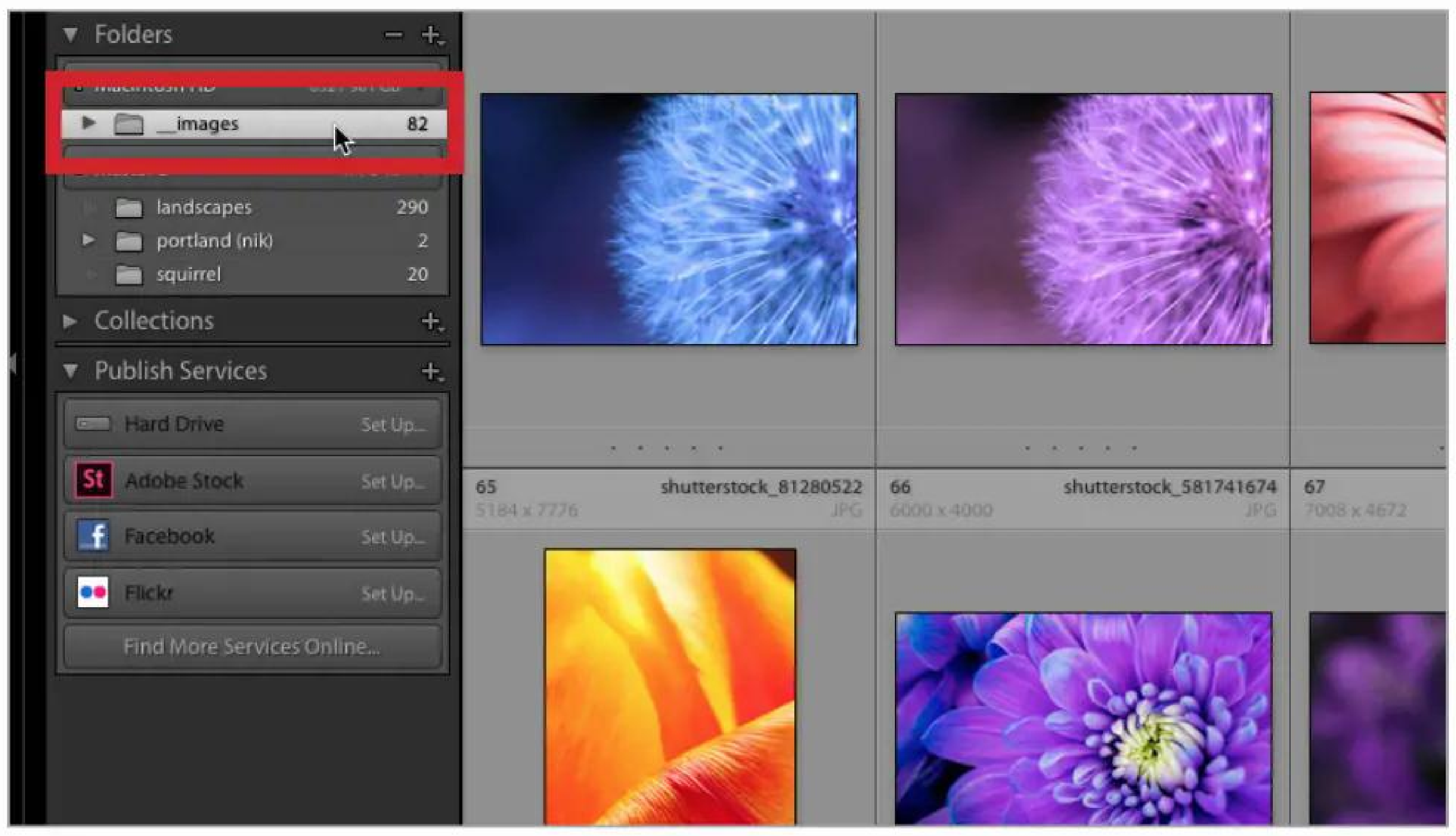
9 Another filter option is Metadata that lets you select only photos taken in a particular year, with a particular camera or lens, or any other searchable metadata field, including detailed location information. This is arguably the most powerful search filter and particularly useful for working professional photographers.


Library
Develop
Map
Text
Attribute
Metadata
None
No Filter
Text
Any Searchable Field
Contains All
Any Searchable Field
Filename
Copy Name
Title
Caption
Keywords
Searchable Metadata
Searchable IPTC
Searchable EXIF
Any Searchable Plug-in Field

10 The Text filter option lets you search in any text field attached to your images. These include the file name, any copy that is attached, the title, caption or keywords and any other searchable EXIF or metadata. This is handy if you title or add descriptive captions to your photos, or if your library includes photos from more than one photographer.

Organising Photos with Collections

If you've been using a digital camera for some years, you probably have thousands of photos stored by now. Lightroom is all about keeping those images organised and accessible, and one great way to do that is by using Collections.


Folders
_images 82
landscapes 290
portland (nik) 2
squirrel 20
Collections
Publish Services
Hard Drive Set Up...
Adobe Stock Set Up...
Facebook Set Up...
Flickr Set Up...
Find More Services Online...
65 shutterstock_81280522
66 shutterstock_581741674
67

1 Quick Collections are a temporary method of quickly organising a group of photos that you want to be able to find easily. In this example, we've got a series of macro close up photos of flowers and we want to group all the photos of certain colours of flower. First, find the folder containing the photos in the Folders sidebar tab.

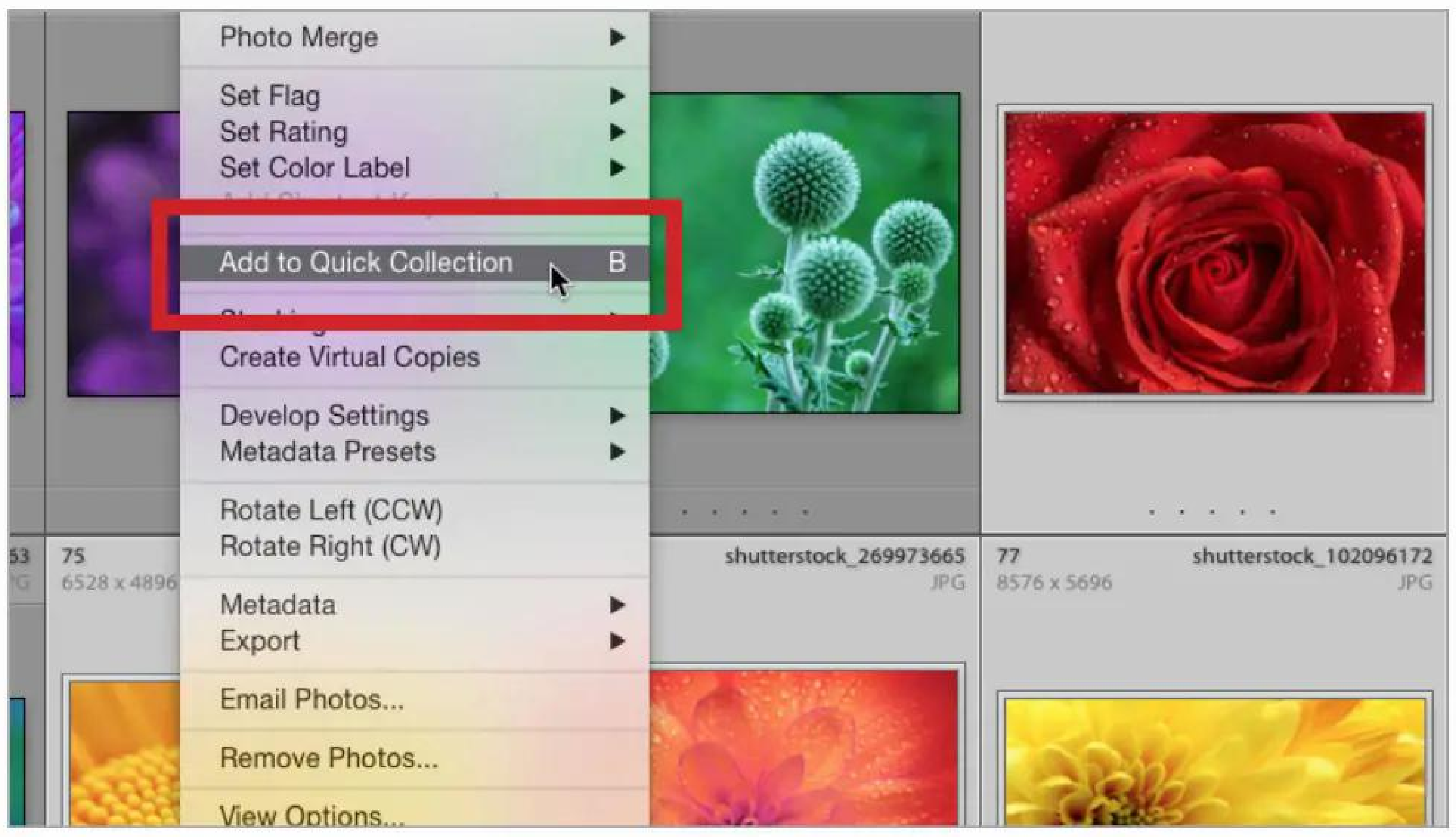
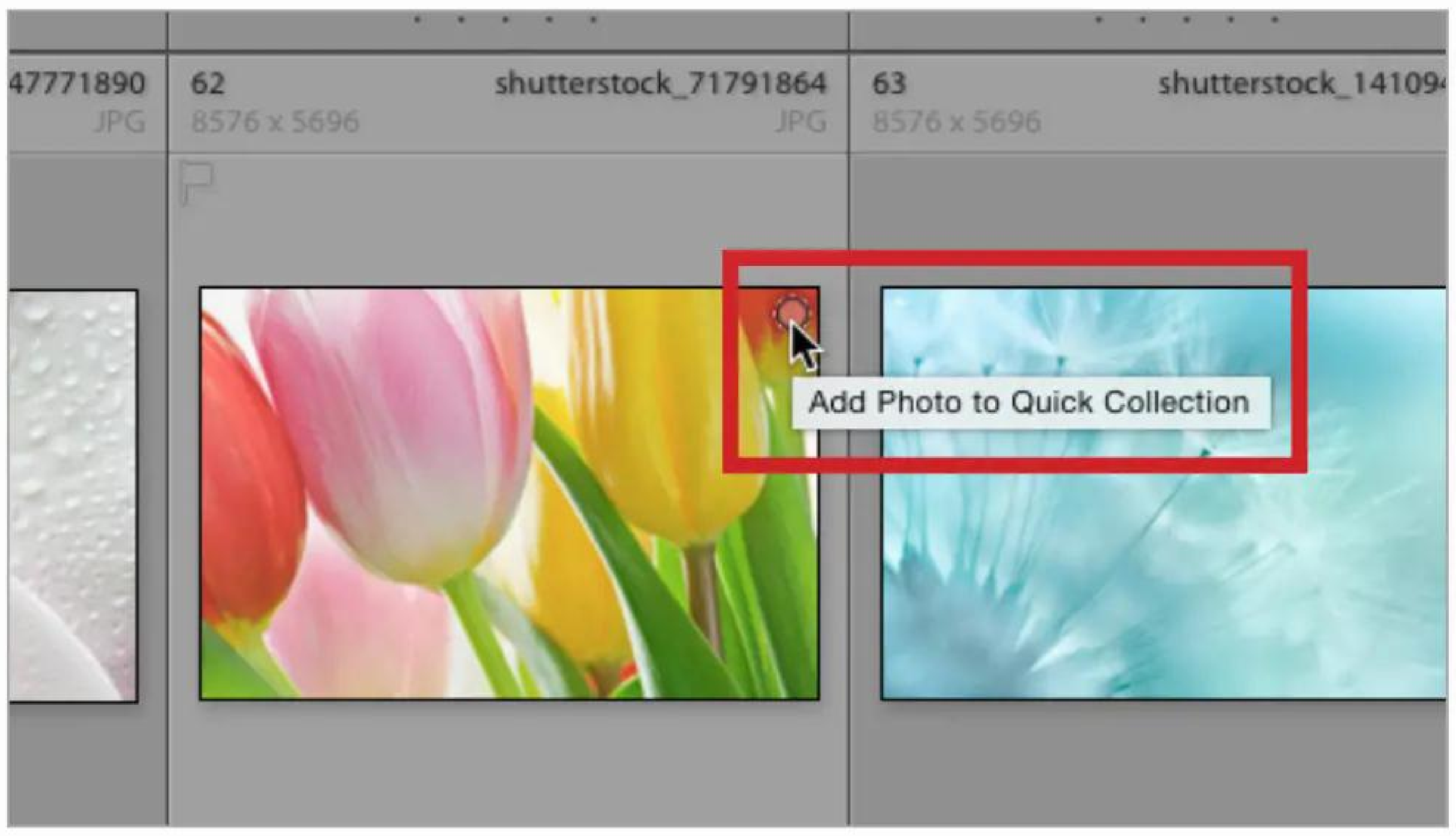
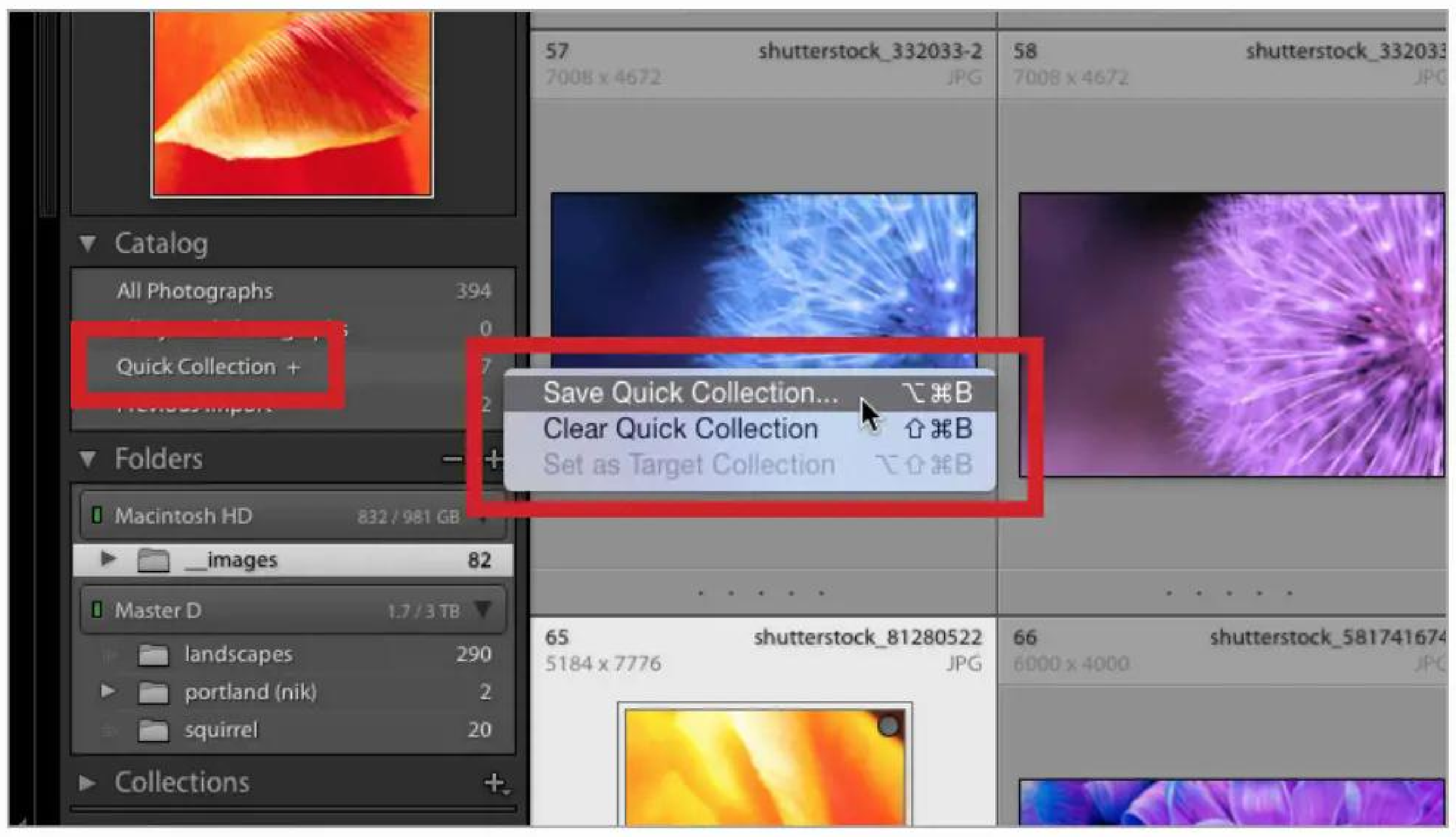


Photo Merge
Set Flag
Set Rating
Set Color Label
Add to Quick Collection B
Create Virtual Copies
Develop Settings
Metadata Presets
Rotate Left (CCW)
Rotate Right (CW)
Metadata
Export
Email Photos...
Remove Photos...
View Options...
75 6528 x 4896
shutterstock_269973665 JPG
77 8576 x 5696
shutterstock_102096172 JPG

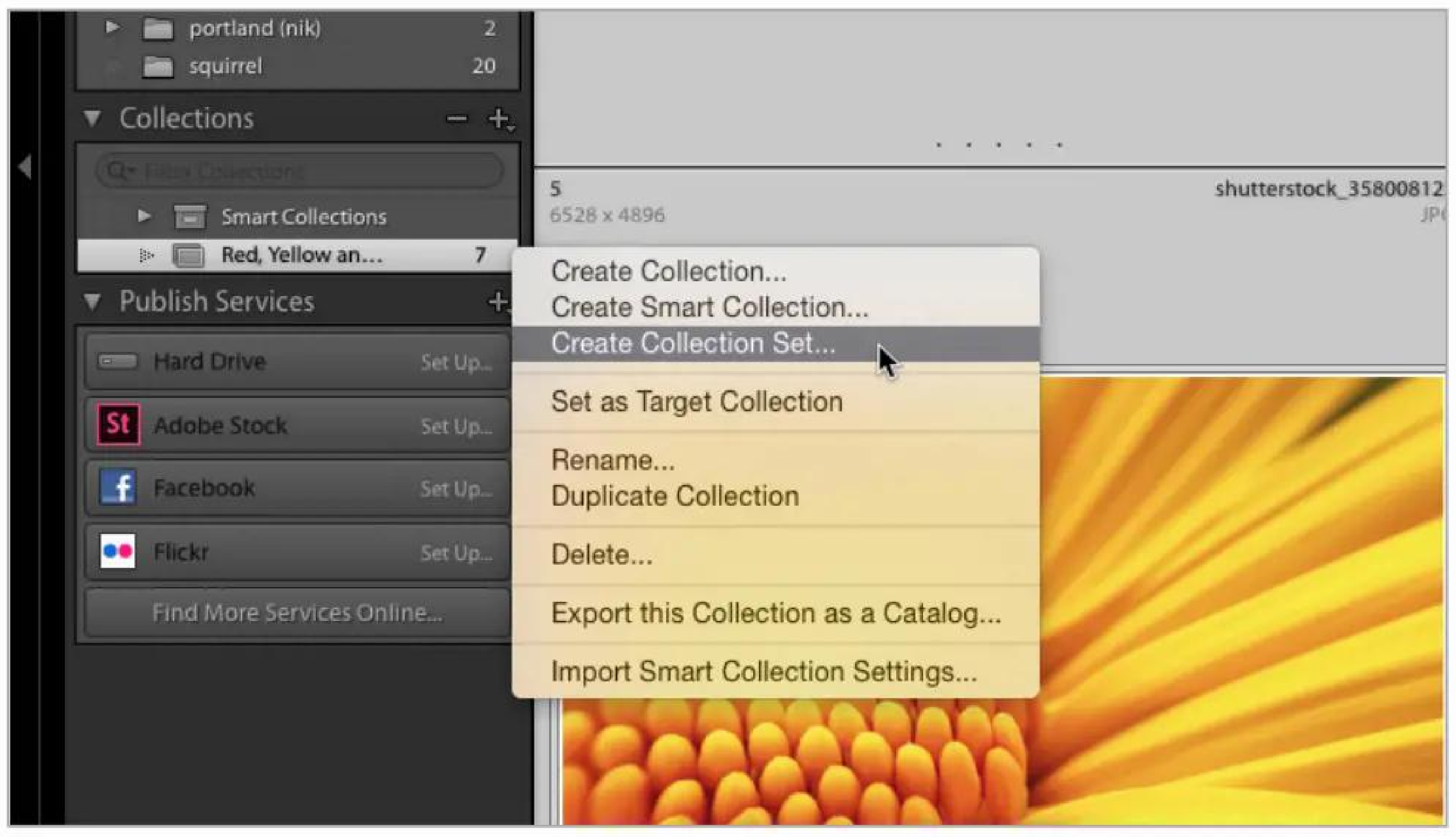
2 Go through your photos and use CTRL-click to select all the photos that you want to add to the Quick Collection, in this case all the shots of flowers that are red, orange and yellow. Once you've highlighted a few, right-click on any of the selected shots and select Add to Quick Collection from the menu that appears.


47771890 JPG
62 8576 x 5696
shutterstock_71791864 JPG
63 8576 x 5696
Add Photo to Quick Collection

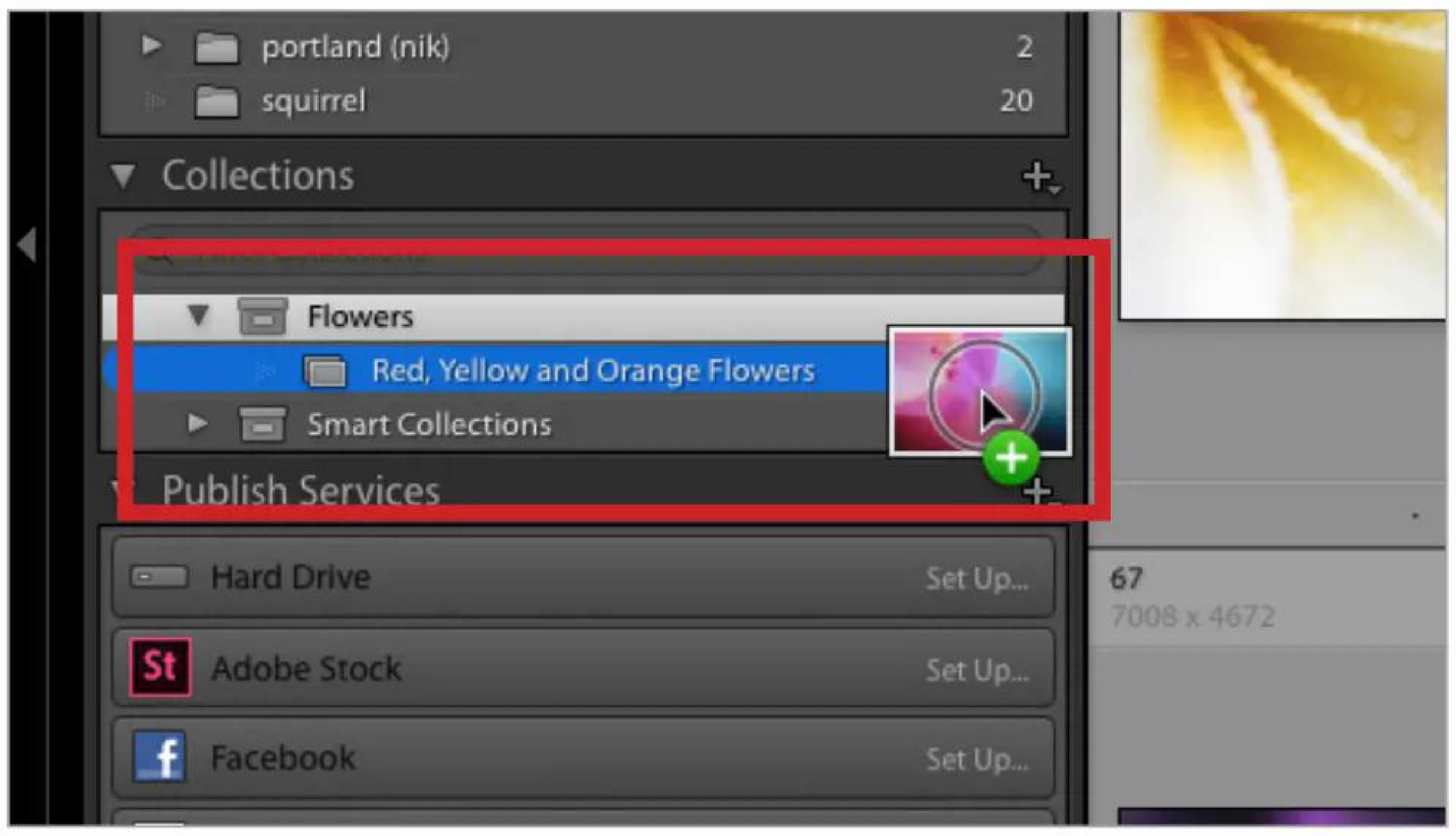
3 You can see that photos are added to the Quick Collection and marked with a small circle in the upper right corner of the thumbnail. If there are any additional photographs that you want to add to the Quick Collection, such as this shot of some tulips, you can either use the menu or simply click on the position of the circle.


Catalog
All Photographs 394
Quick Collection +
Folders
Macintosh HD
_images 82
Master D
landscapes 290
portland (nik) 2
squirrel 20
Collections
Save Quick Collection... ⌥⌘B
Clear Quick Collection ⇧⌘B
Set as Target Collection ⌥⇧⌘B
57 7008 x 4672 shutterstock_332033-2 JPG
58 7008 x 4672
65 5184 x 7776 shutterstock_81280522 JPG
66 6000 x 4000 shutterstock_581741674

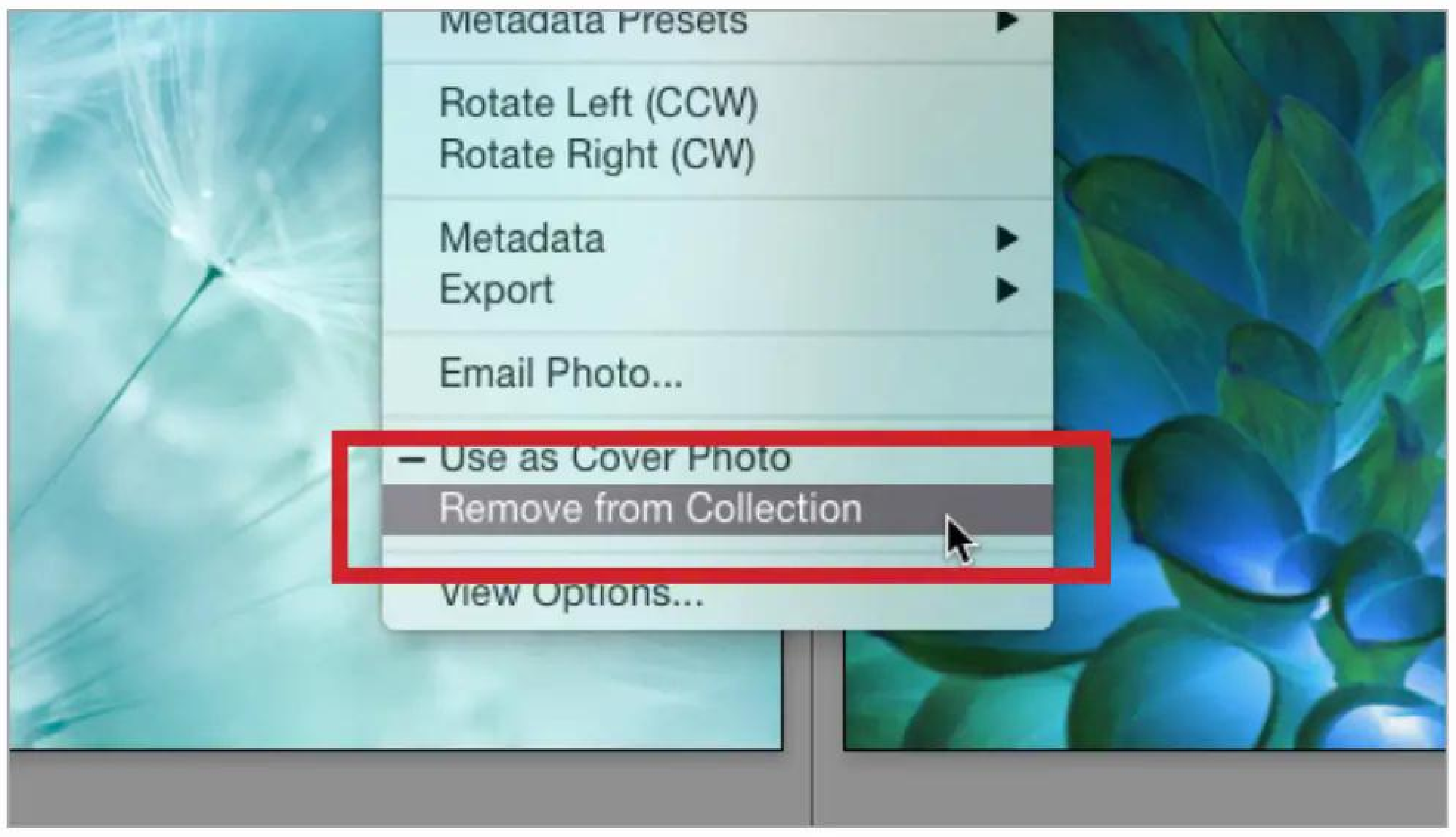
4 You can save your Quick Collection as a permanent collection by right-clicking on the Quick Collections + and selecting Save Quick Collection. Type in a name for your collection and if you want to clear the Quick Collection at the same time, check the box for that option. You'll find your new Collection in the Collections tab.


portland (nik) 2
squirrel 20
Collections
Smart Collections
Red, Yellow an... 7
Publish Services
Hard Drive Set Up...
Adobe Stock Set Up...
Facebook Set Up...
Flickr Set Up...
Find More Services Online...
Create Collection...
Create Smart Collection...
Create Collection Set...
Set as Target Collection
Rename...
Duplicate Collection
Delete...
Export this Collection as a Catalog...
Import Smart Collection Settings...

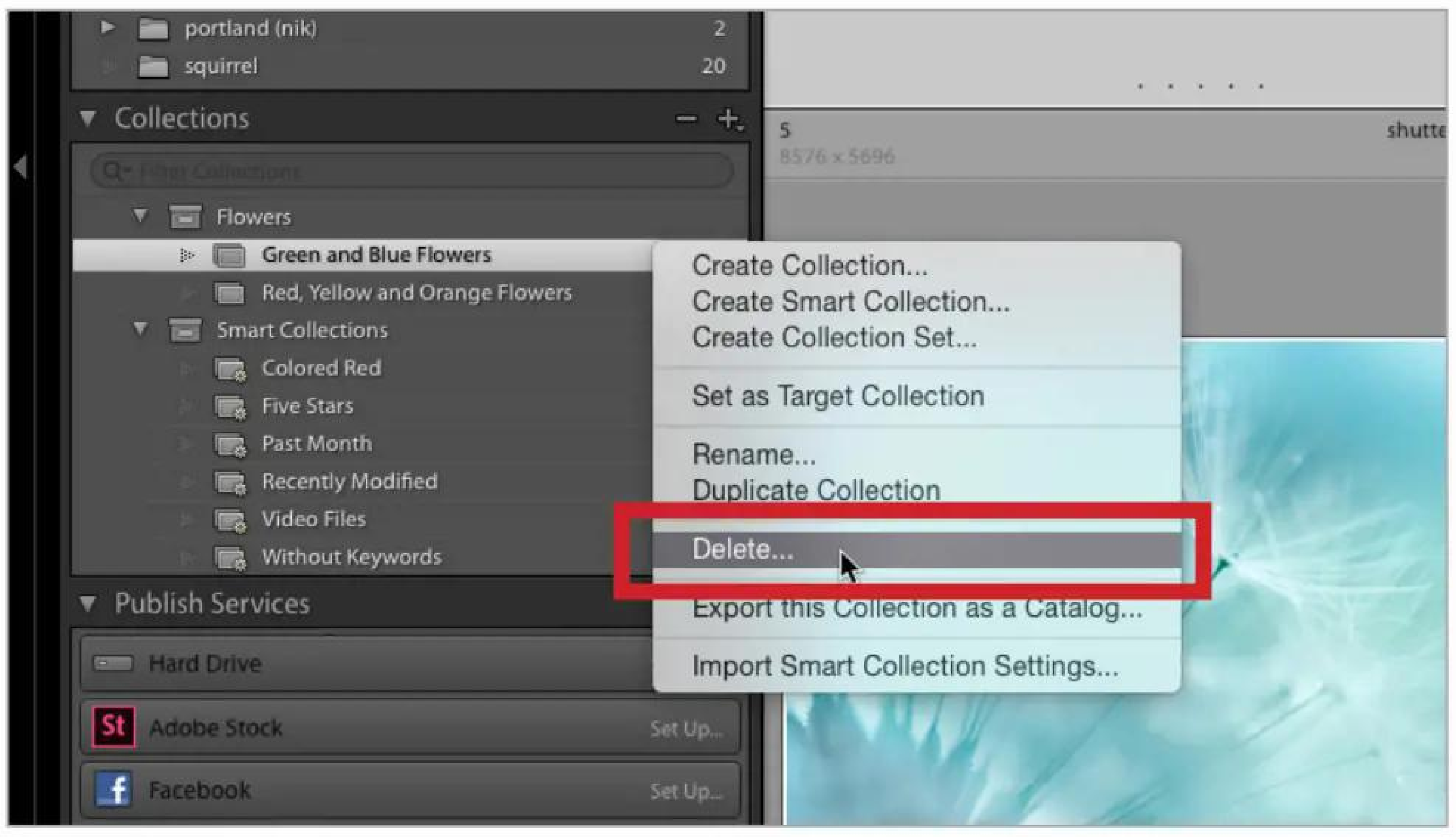
5 You can nest groups of collections inside one another by creating a Collection Set. Once you've created a set (our example here is called Flowers), you can create further sets or collections within it and move collections into the set by dragging and dropping in the Collections sidebar tab. This way you can build-up a useful collection structure.


portland (nik) 2
squirrel 20
Collections
Flowers
Red, Yellow and Orange Flowers
Smart Collections
Publish Services
Hard Drive Set Up...
Adobe Stock Set Up...
Facebook Set Up...
67
7008 x 4672

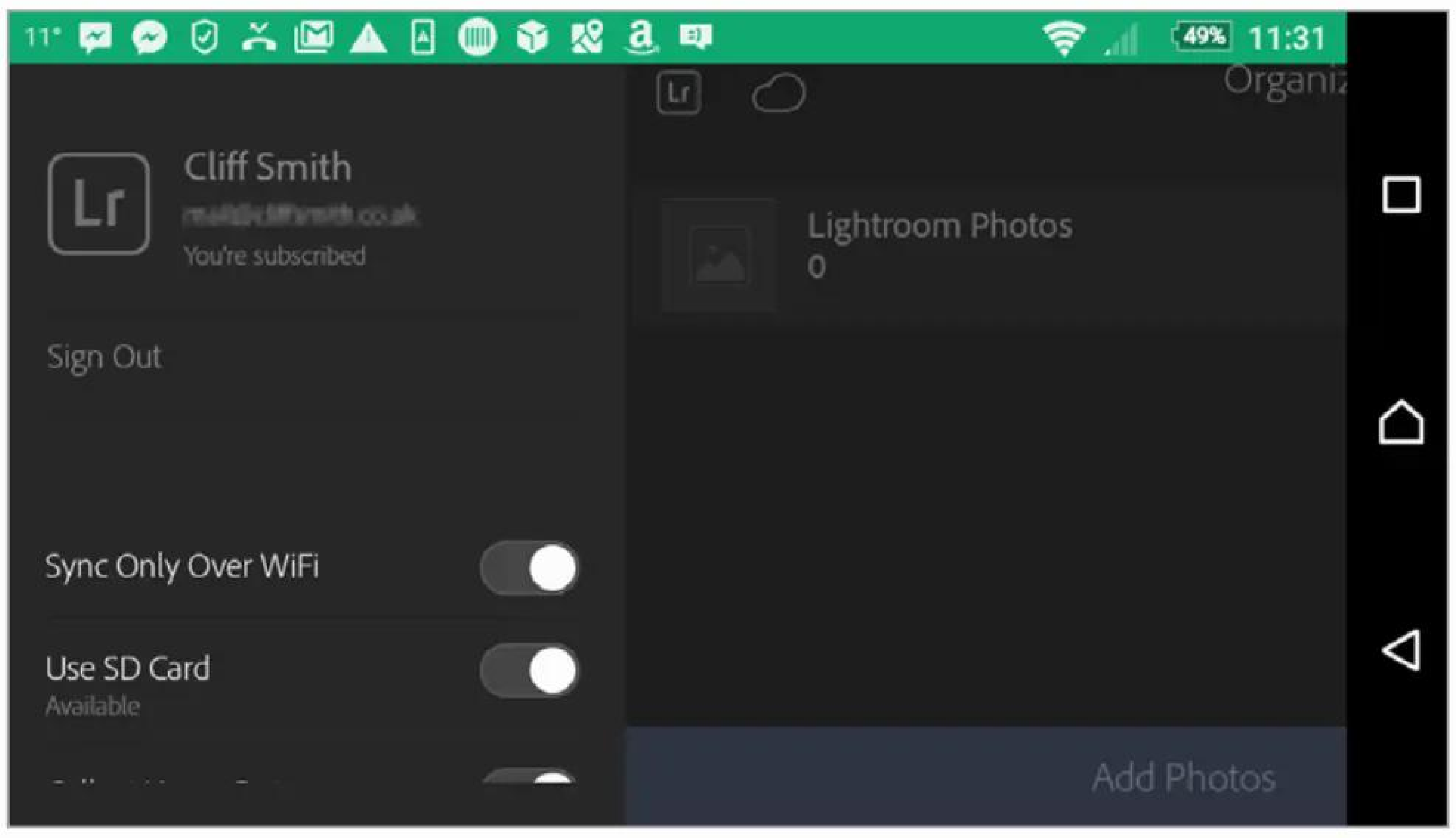
6 You can add more photos to an existing collection by dragging them from the Grid view onto the appropriate collection in the sidebar. You can select several photos at once and drag the whole stack over. Note that you have to click on the thumbnail, not on the surrounding box, and drop them over the collection name, not the folder icon.


Metadata Presets
Rotate Left (CCW)
Rotate Right (CW)
Metadata
Export
Email Photo...
Use as Cover Photo
Remove from Collection
View Options...

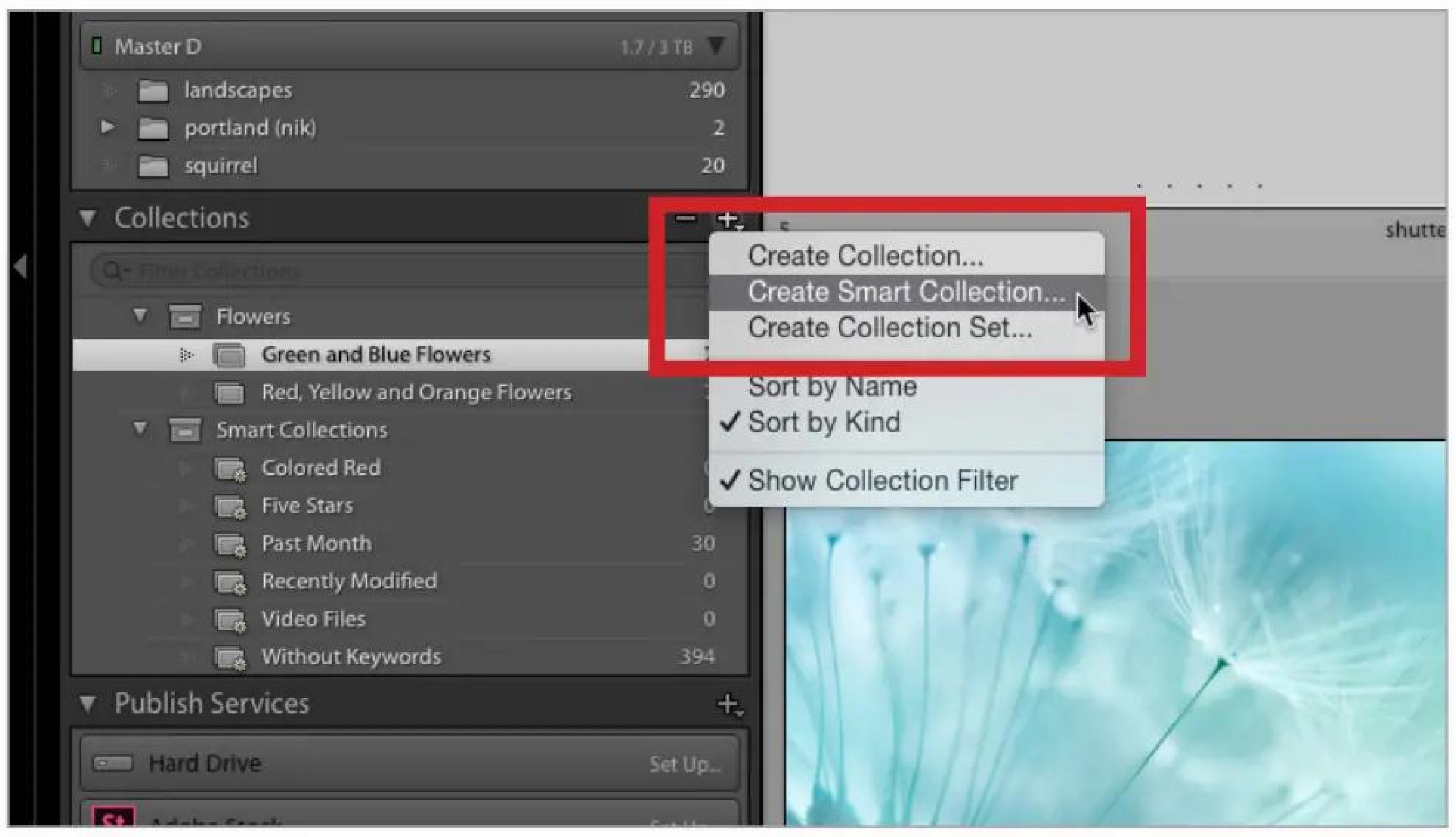
7 To remove a photo from a collection, simply right-click on the thumbnail and select Remove from Collection from the pop-up menu. Note that you can only remove a photo from within the actual Collection of which it is a part and not from any Collection Set within which it is nested. Removing a photo does not delete it from your Library.


portland (nik) 2
squirrel 20
Collections
Flowers
Green and Blue Flowers
Red, Yellow and Orange Flowers
Smart Collections
Colored Red
Five Stars
Past Month
Recently Modified
Video Files
Without Keywords
Publish Services
Hard Drive
Adobe Stock Set Up...
Facebook Set Up...
Create Collection...
Create Smart Collection...
Create Collection Set...
Set as Target Collection
Rename...
Duplicate Collection
Delete...
Export this Collection as a Catalog...
Import Smart Collection Settings...

8 You can delete a collection by either right-clicking on it in the Collections tab and selecting Delete from the pop-up menu or by highlighting the collection and clicking on the minus sign button on the Collections tab title bar. Either way, doing so does not actually delete the photos from your library or hard drive, just gets rid of the collection.


11:31
49%
Cliff Smith
You're subscribed
Sign Out
Lightroom Photos
0
Sync Only Over WiFi
Use SD Card
Available
Add Photos

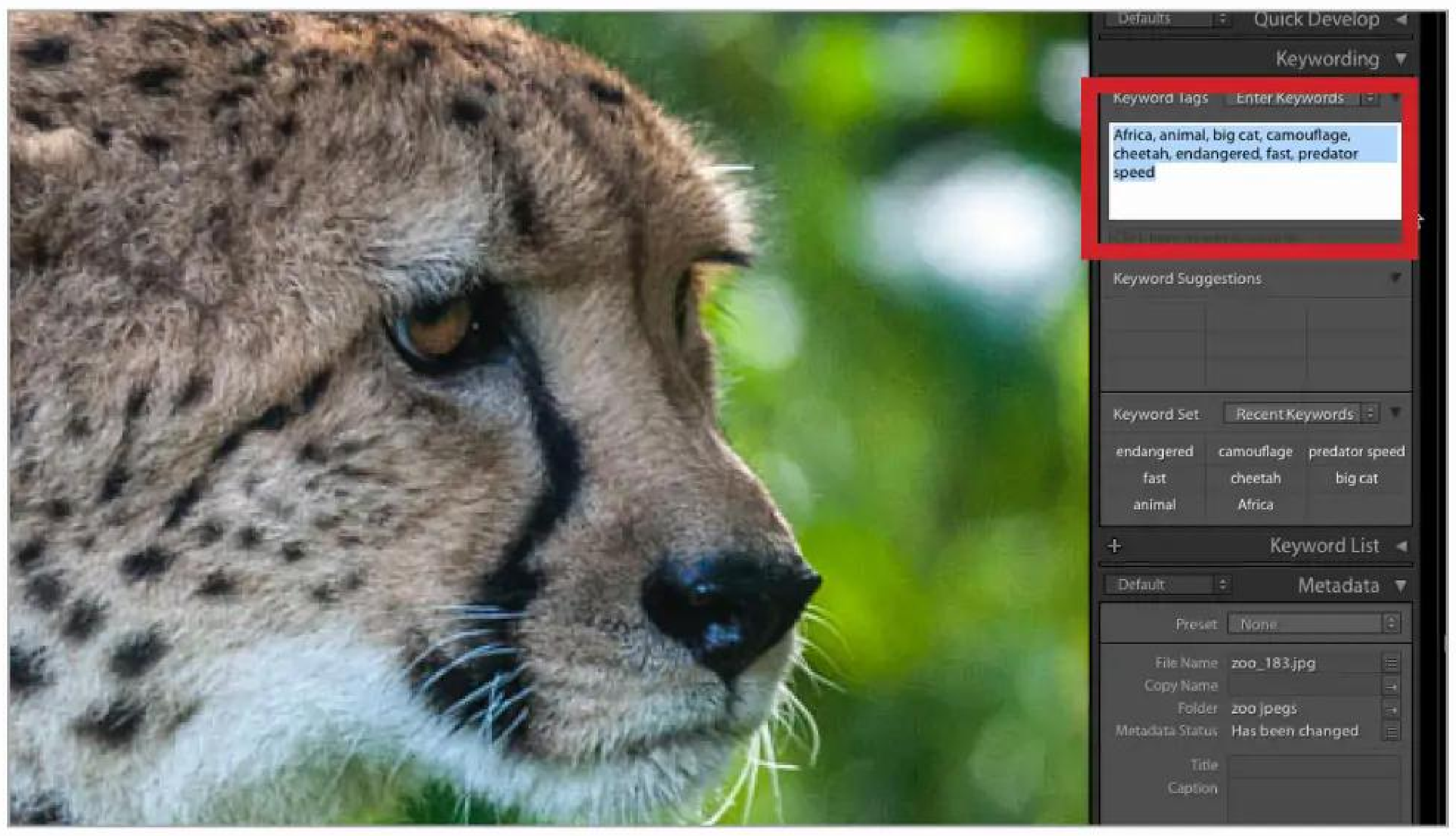
9 You can share Collections between the Lightroom desktop application and the mobile apps for Android or iOS. If you add photos to collections on one device, they will be automatically synchronised between all your devices. We'll cover this in more detail when we look at the Lightroom Mobile app in a later chapter.


Master D
landscapes 290
portland (nik) 2
squirrel 20
Collections
Flowers
Green and Blue Flowers
Red, Yellow and Orange Flowers
Smart Collections
Colored Red
Five Stars
Past Month 30
Recently Modified 0
Video Files 0
Without Keywords 394
Publish Services
Hard Drive Set Up...
Create Collection...
Create Smart Collection...
Create Collection Set...
Sort by Name
✓ Sort by Kind
✓ Show Collection Filter

10 Lightroom can automatically build Smart Collections for you. Click on the plus sign on the Collections tab title bar and select Create Smart Collection. You can set up multiple rules for selection, such as rating, caption text, image size etc. and apply them to instantly build a collection. In all other ways a Smart Collection behaves exactly like any other.

Searching for Your Images

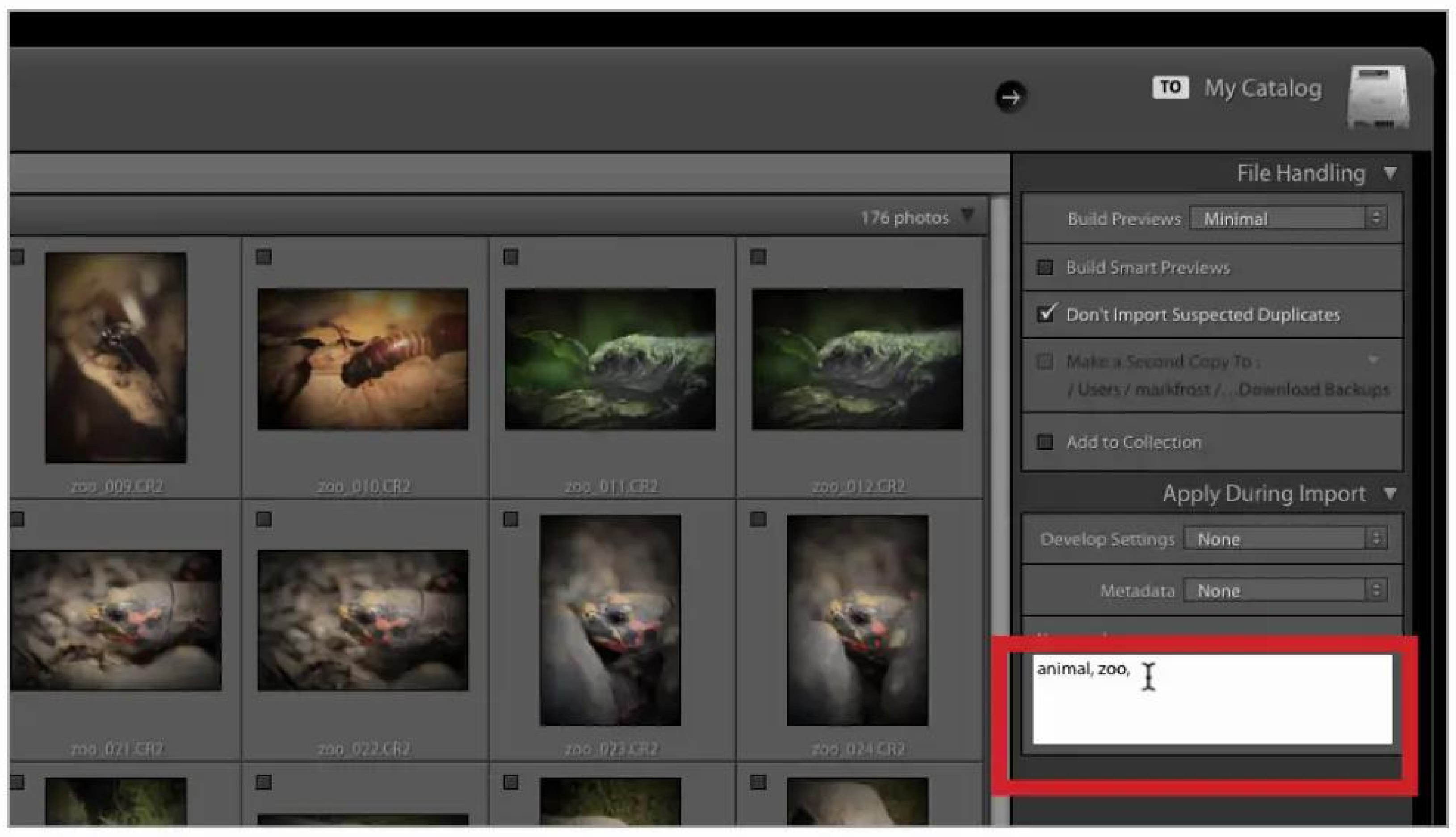
Adobe Lightroom offers many ways to search for particular images or groups of images but some of them require a little bit of setting up to get the most out of them. Once you get things organised though, you'll never lose an image again!


Quick Develop
Keywording
Keyword Tags
Enter Keywords
Keyword Suggestions
Keyword Set
Recent Keywords
Keyword List
Metadata
Preset
File Name
Copy Name
Folder
Metadata Status
Title
Caption

Keyword Tags: Africa, animal, big cat, camouflage, cheetah, endangered, fast, predator speed

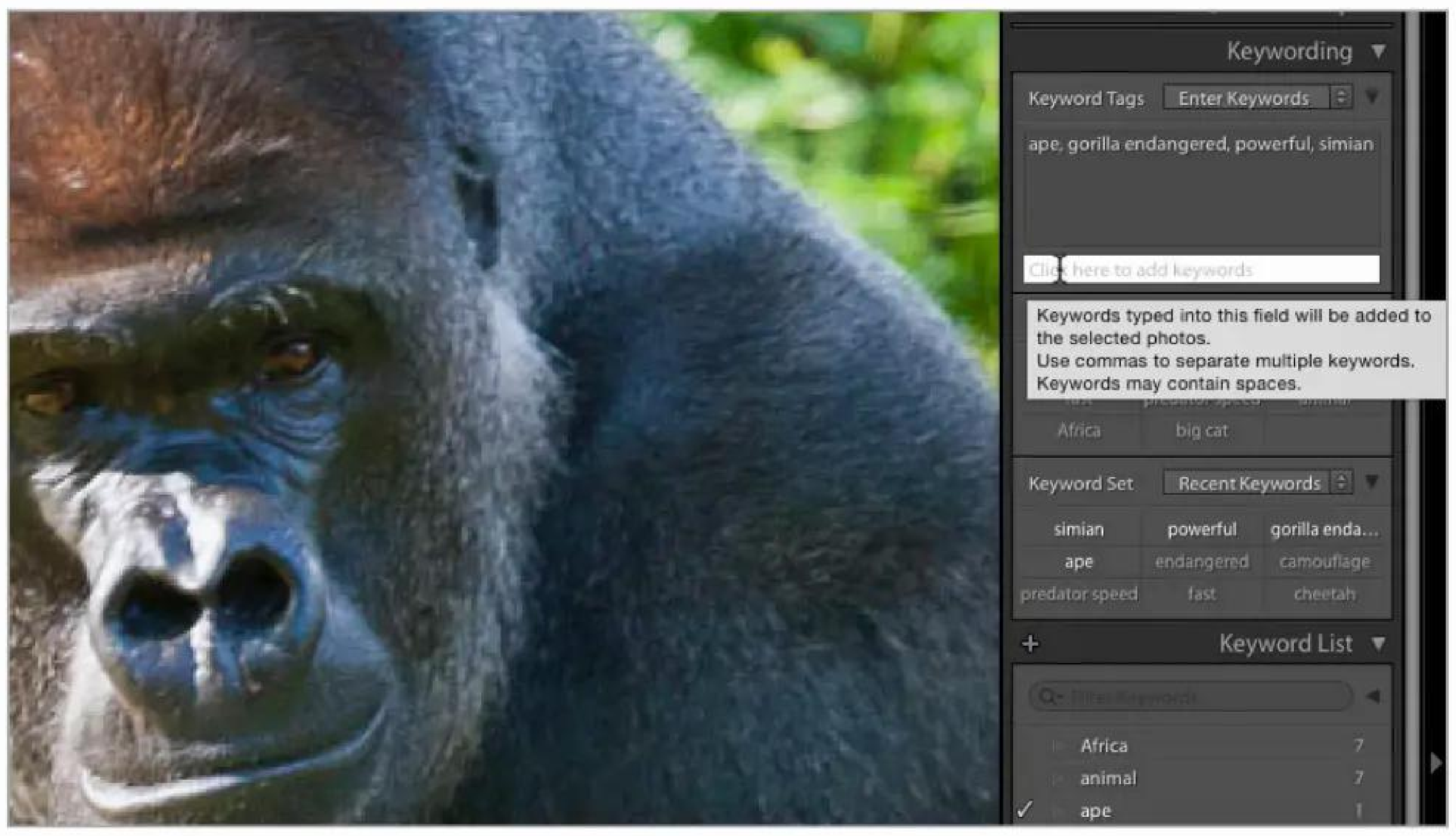
Preset: None
File Name: zoo_183.jpg
Folder: zoo jpegs
Metadata Status: Has been changed

1 The best way to make your library searchable is by applying keywords to your photos. Keywording is more art than science; you should add words that describe the image but also ones that describe the circumstances. For example, this shot has the keywords: Africa, animal, big cat, camouflage, cheetah, endangered, fast, predator and speed.


My Catalog
176 photos
File Handling
Build Previews
Minimal
Build Smart Previews
☑ Don't Import Suspected Duplicates
Make a Second Copy To
Add to Collection
Apply During Import
Develop Settings
None
Metadata
None

animal, zoo,

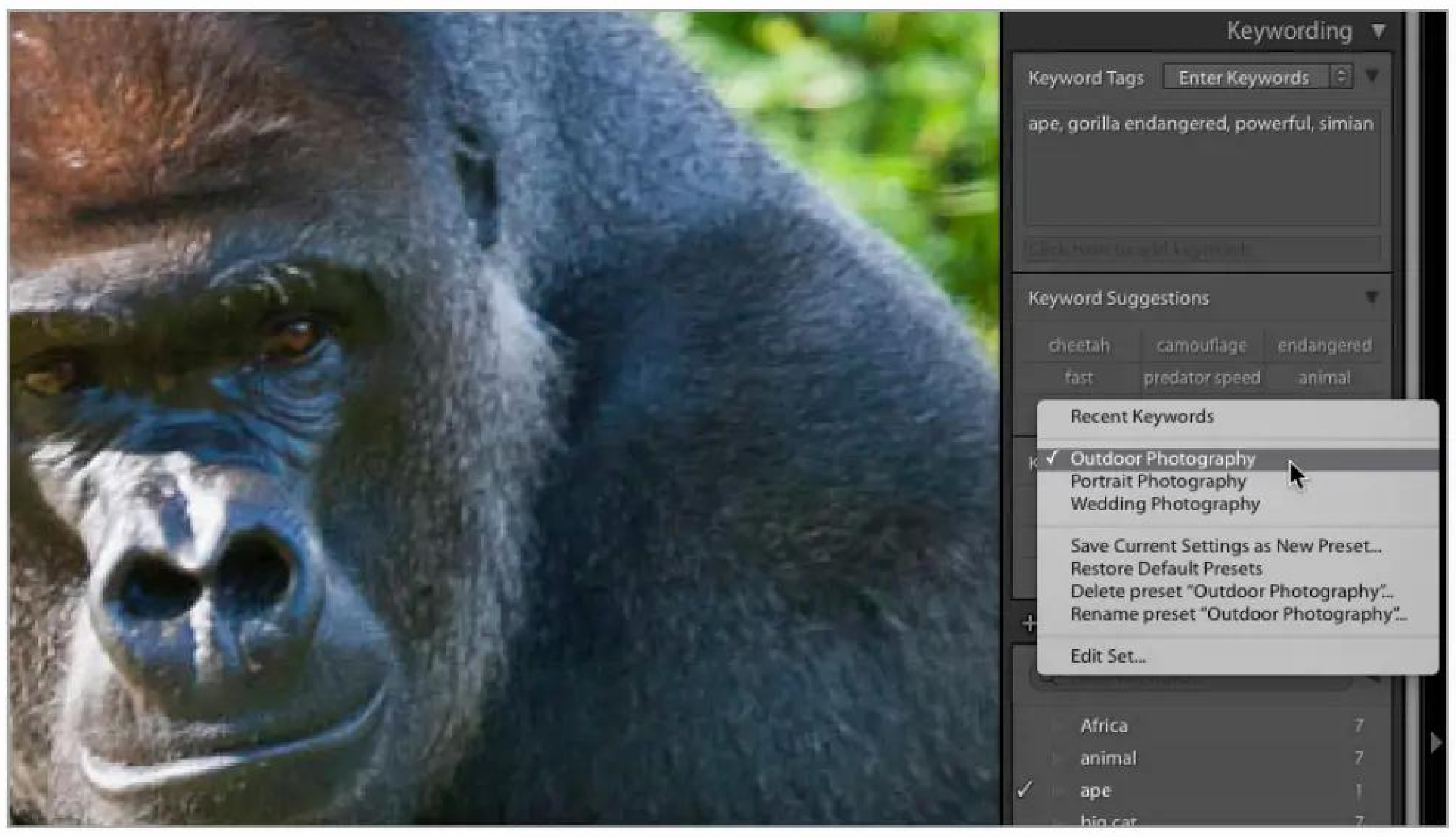
2 The quickest and easiest way to apply keywords is during the import process. When you click on the Import button, along with your images you'll see the Apply During Import option, including a panel for keywords that will be added to all the images imported in that batch. You can always apply more keywords later but these first few will help.


Keywording
Keyword Tags
Enter Keywords
Click here to add keywords
Keyword Set
Recent Keywords
Keyword List
Africa
animal
ape

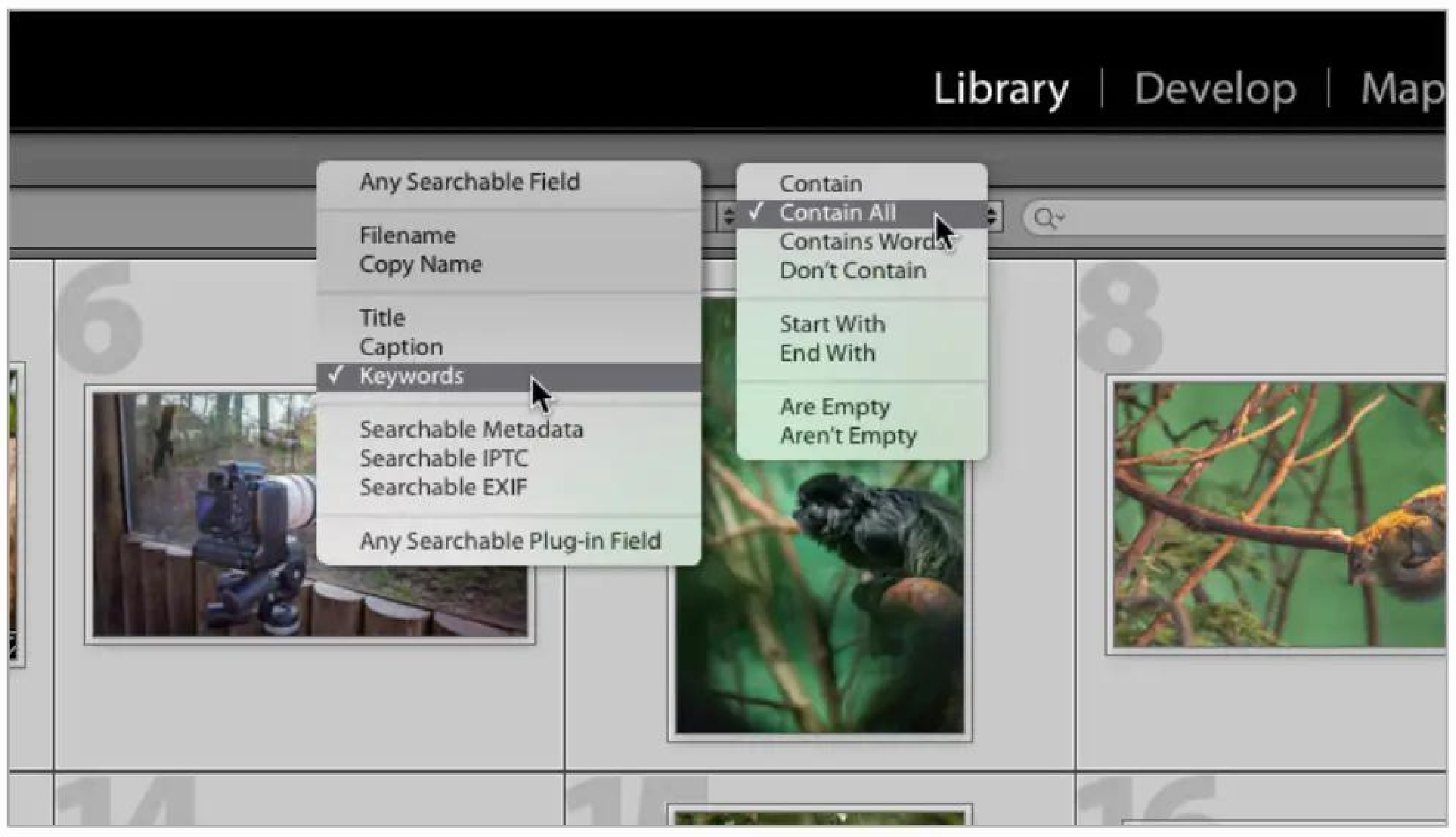
Keyword Tags: ape, gorilla endangered, powerful, simian

Keywords typed into this field will be added to the selected photos. Use commas to separate multiple keywords. Keywords may contain spaces.

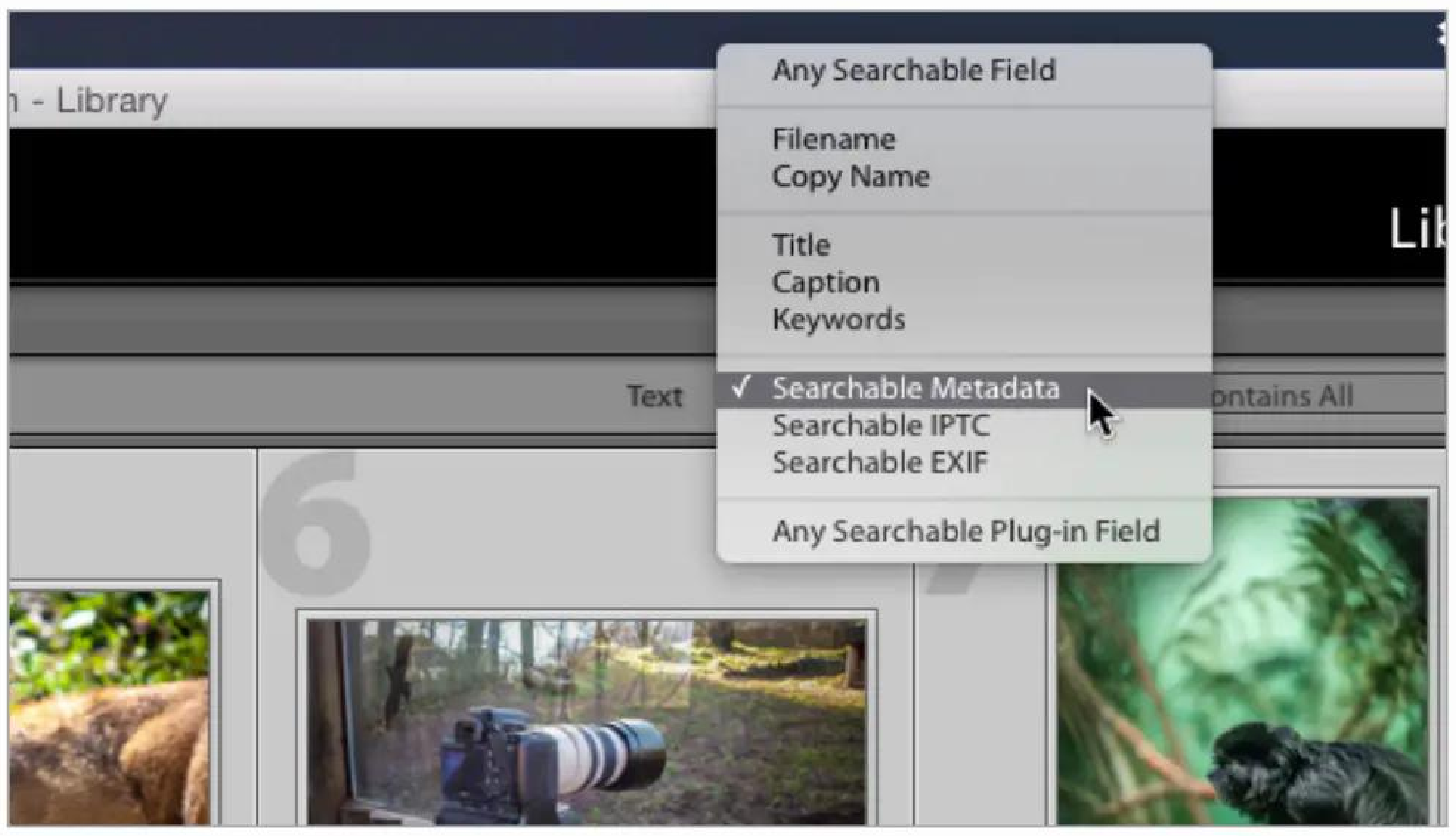
3 You can apply keywords manually to images that have already been imported. In the Library view, in the right-hand sidebar you'll find the Keywording tab. To add a keyword, you can type it into the 'Click here to add keywords' bar, or select from the Keyword Suggestions panel. Keywords are separated by commas and can contain spaces.


Keywording
Keyword Tags
Enter Keywords
ape, gorilla endangered, powerful, simian
Keyword Suggestions
cheetah
camouflage
endangered
fast
predator speed
animal
Recent Keywords
✓ Outdoor Photography
Portrait Photography
Wedding Photography
Save Current Settings as New Preset...
Restore Default Presets
Delete preset "Outdoor Photography"...
Rename preset "Outdoor Photography"...
Edit Set...
Africa
animal
ape

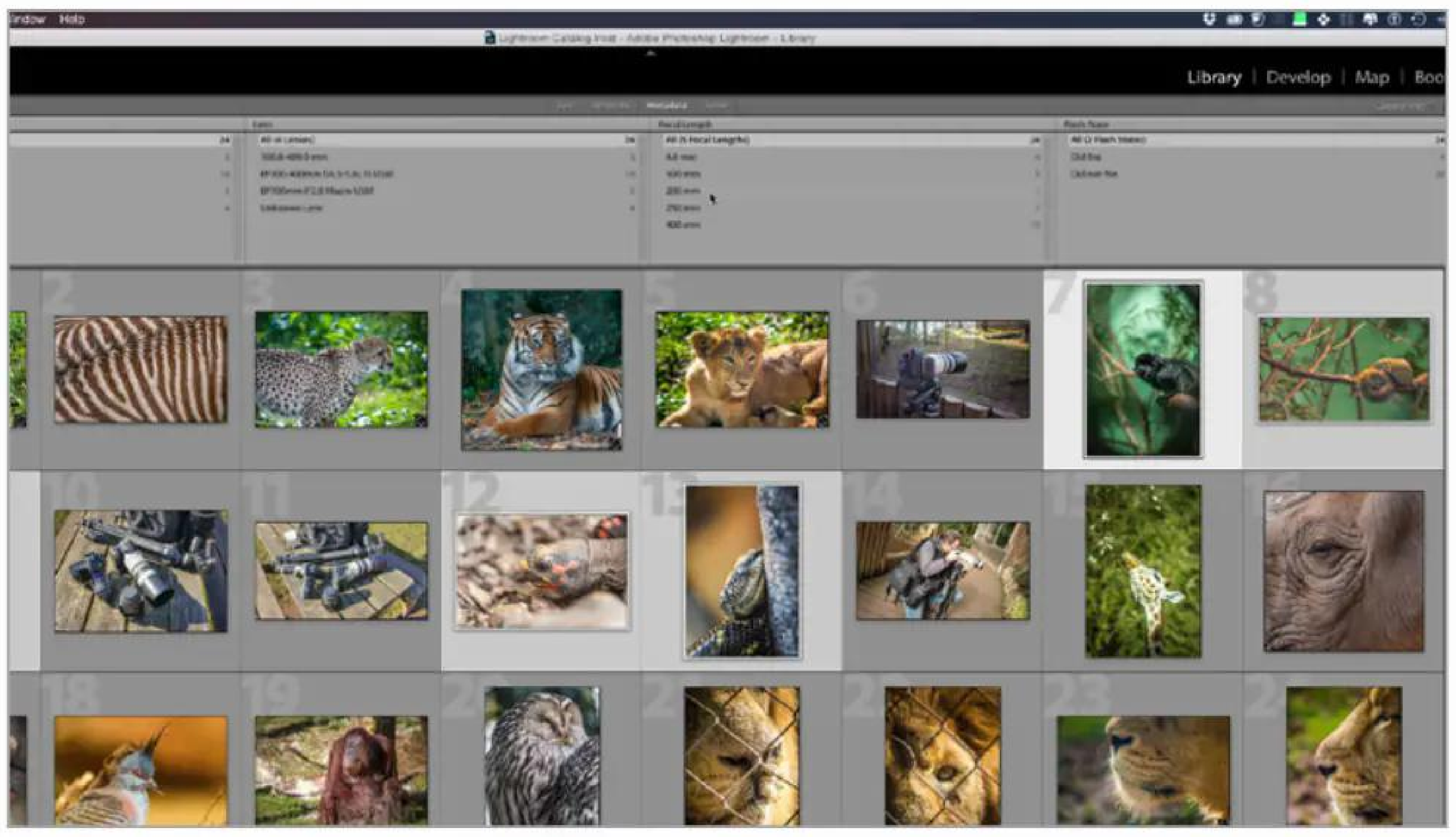
4 Lightroom includes preset Keyword Sets, including Outdoor Photography, Portrait Photography and Wedding Photography; but you can build and save your own personalised keyword sets, which is very useful if you regularly photograph similar subjects or in similar situations. You can also edit or delete preset and personal keyword sets and restore defaults.


Library | Develop | Map
Any Searchable Field
Filename
Copy Name
Title
Caption
✓ Keywords
Searchable Metadata
Searchable IPTC
Searchable EXIF
Any Searchable Plug-in Field
Contain
✓ Contain All
Contains Words
Don't Contain
Start With
End With
Are Empty
Aren't Empty

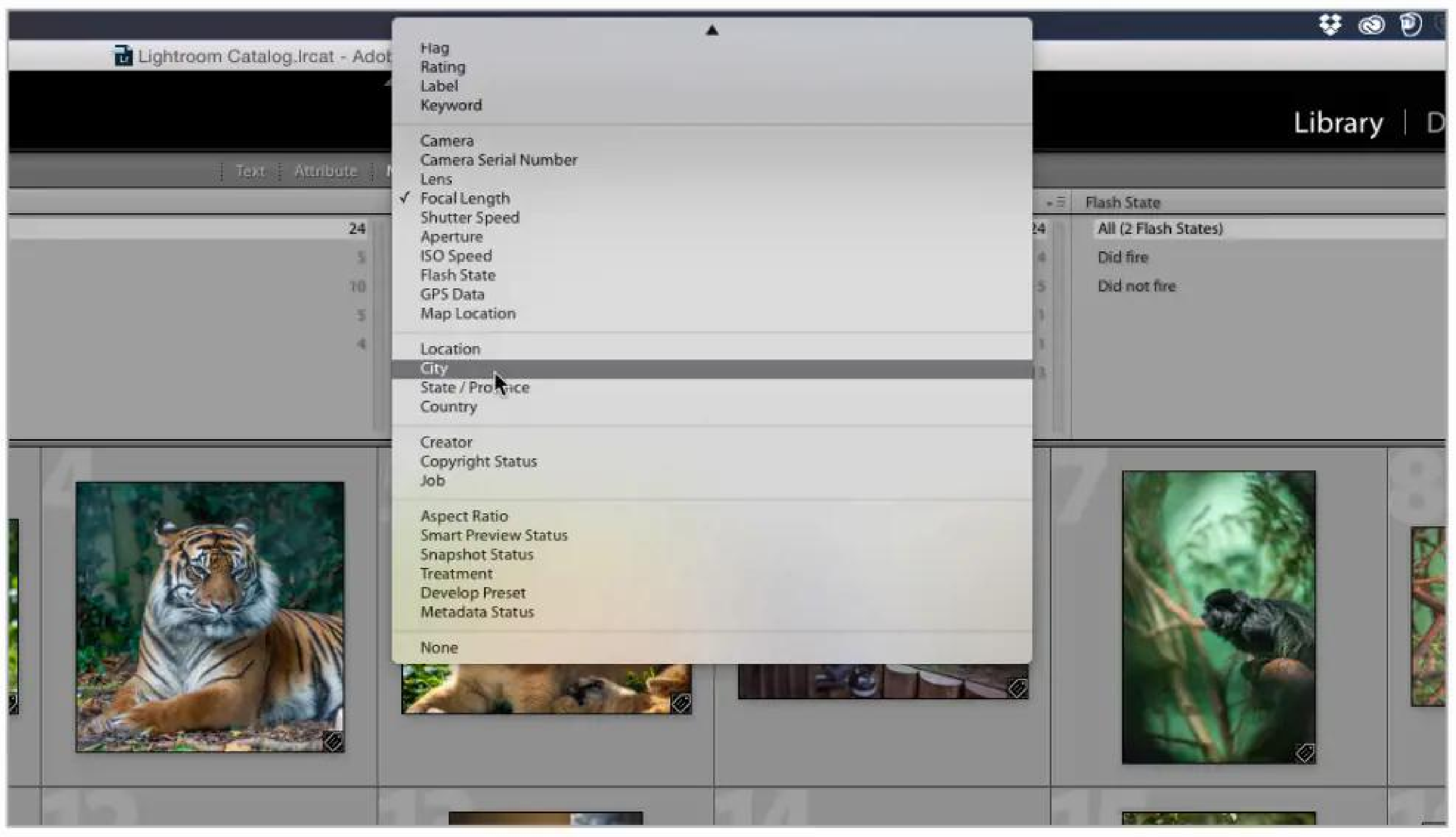
5 Once you've applied keywords to your photos, you can use those keywords to search or filter your photo library, helping you find specific images. In the Library Grid view, you'll see a selection of filters at the top of the screen. Select Text, and choose Keywords from the drop-down menu. You can also choose to filter inclusively or exclusively.


- Library
Text
Any Searchable Field
Filename
Copy Name
Title
Caption
Keywords
✓ Searchable Metadata
Searchable IPTC
Searchable EXIF
Any Searchable Plug-in Field
ontains All

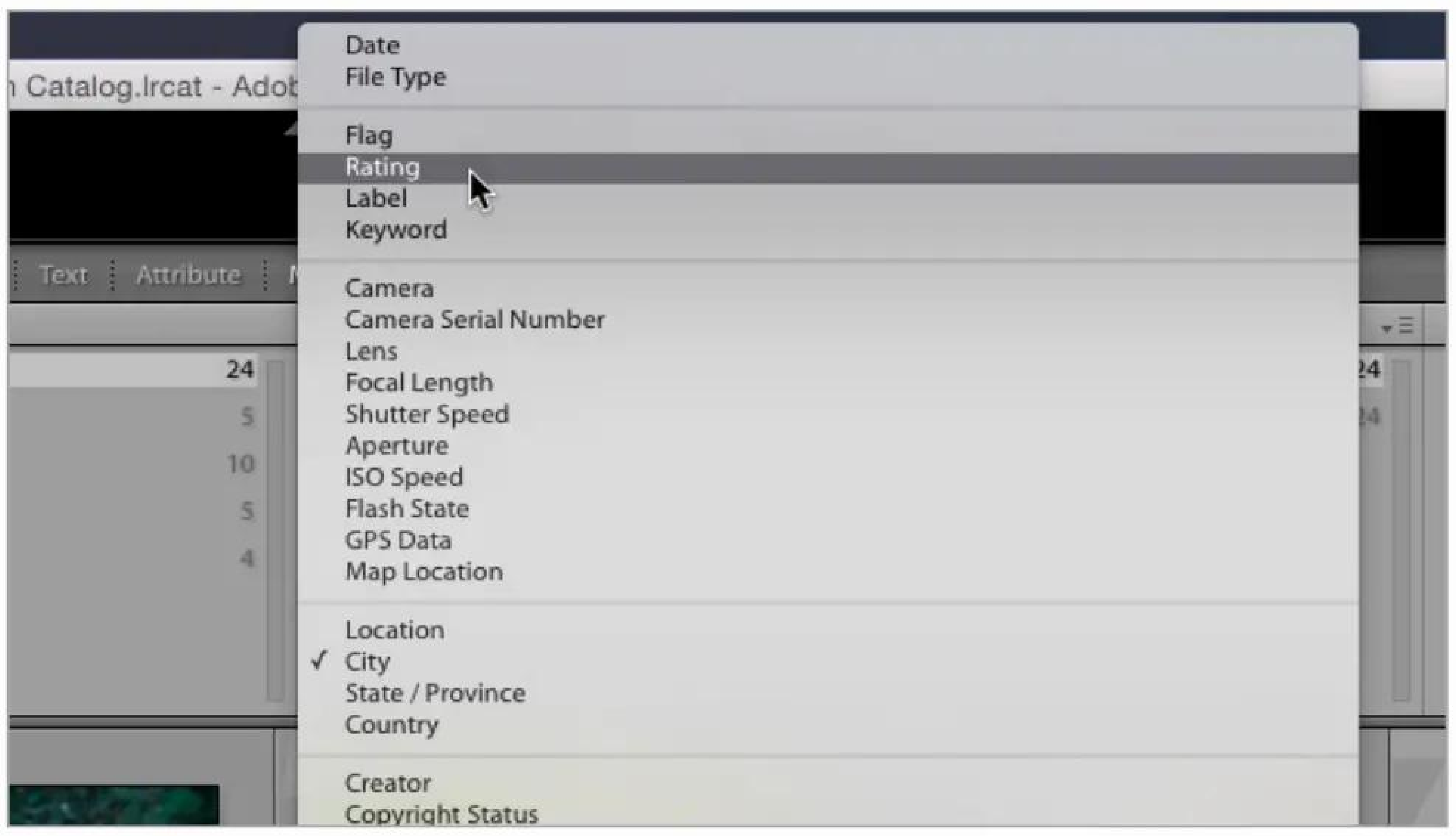
6 You can use the text search filters to find more than just keywords. You can also search for specific words in image metadata, for example a camera brand name or model type. If you shoot particular types of photo with a particular camera this can help to narrow down your search to just photos taken with that camera.


Library | Develop | Map | Boo

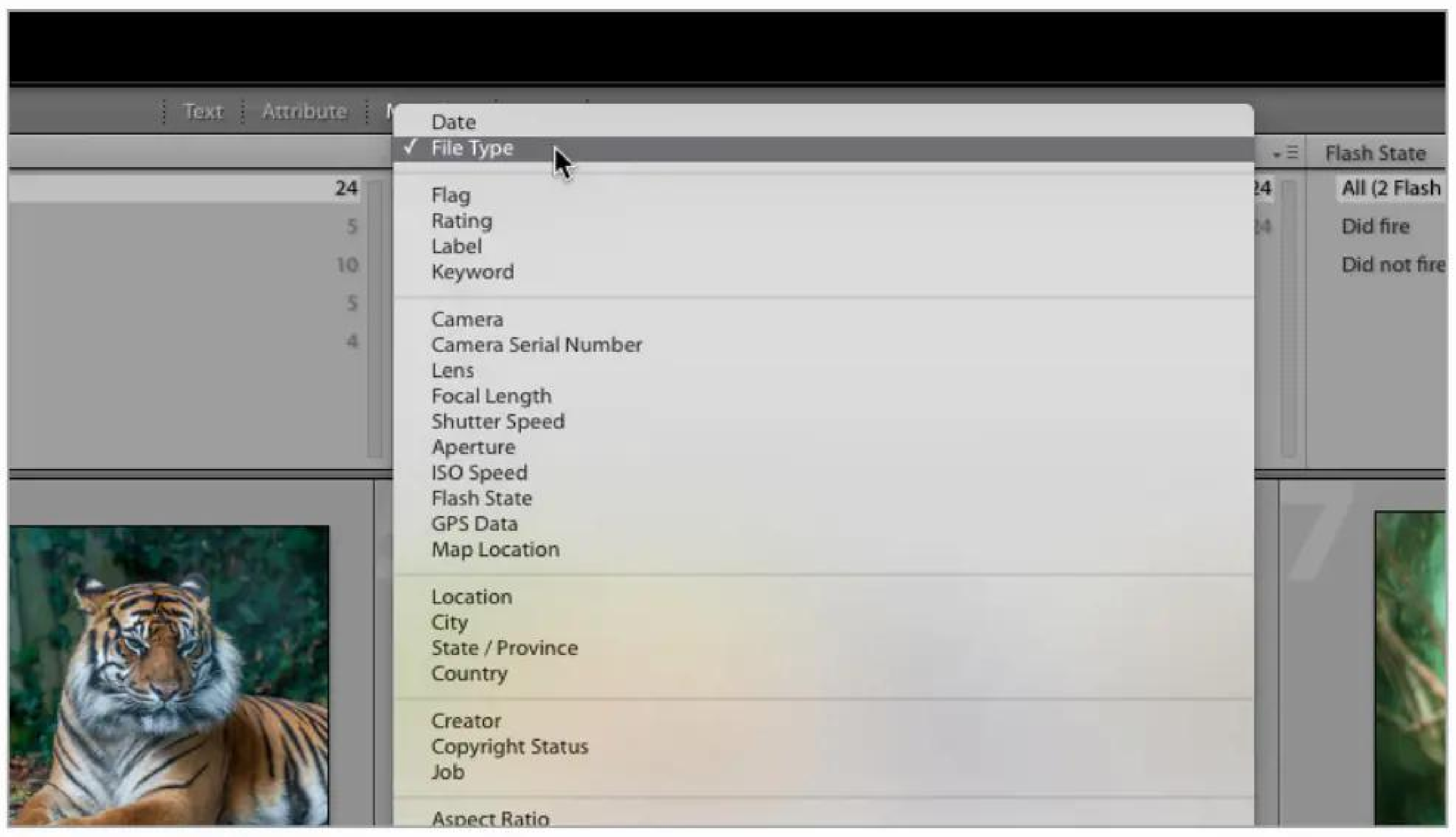
7 You looked at metadata in a previous section and you can also use metadata to filter your searches. Since the metadata of a digital photograph contains information on the time the photo was taken and the type of camera used to take it, you can quickly filter search for just photos taken with a specific camera and lens on a particular date.


Lightroom Catalog.lrcat - Adob
Library
Flag
Rating
Label
Keyword
Camera
Camera Serial Number
Lens
✓ Focal Length
Shutter Speed
Aperture
ISO Speed
Flash State
GPS Data
Map Location
Location
City
State / Province
Country
Creator
Copyright Status
Job
Aspect Ratio
Smart Preview Status
Snapshot Status
Treatment
Develop Preset
Metadata Status
None
Flash State
All (2 Flash States)
Did fire
Did not fire

8 You can customise the metadata filters to help you search under a number of different parameters. If you regularly shoot with a GPS-enabled camera, one very handy search parameter is the location data. Click on the top bar of a search filter column and select from Location, City, State/Province or Location to see a list of the available data.


Catalog.lrcat - Adob
Text
Attribute
Date
File Type
Flag
Rating
Label
Keyword
Camera
Camera Serial Number
Lens
Focal Length
Shutter Speed
Aperture
ISO Speed
Flash State
GPS Data
Map Location
Location
✓ City
State / Province
Country
Creator
Copyright Status

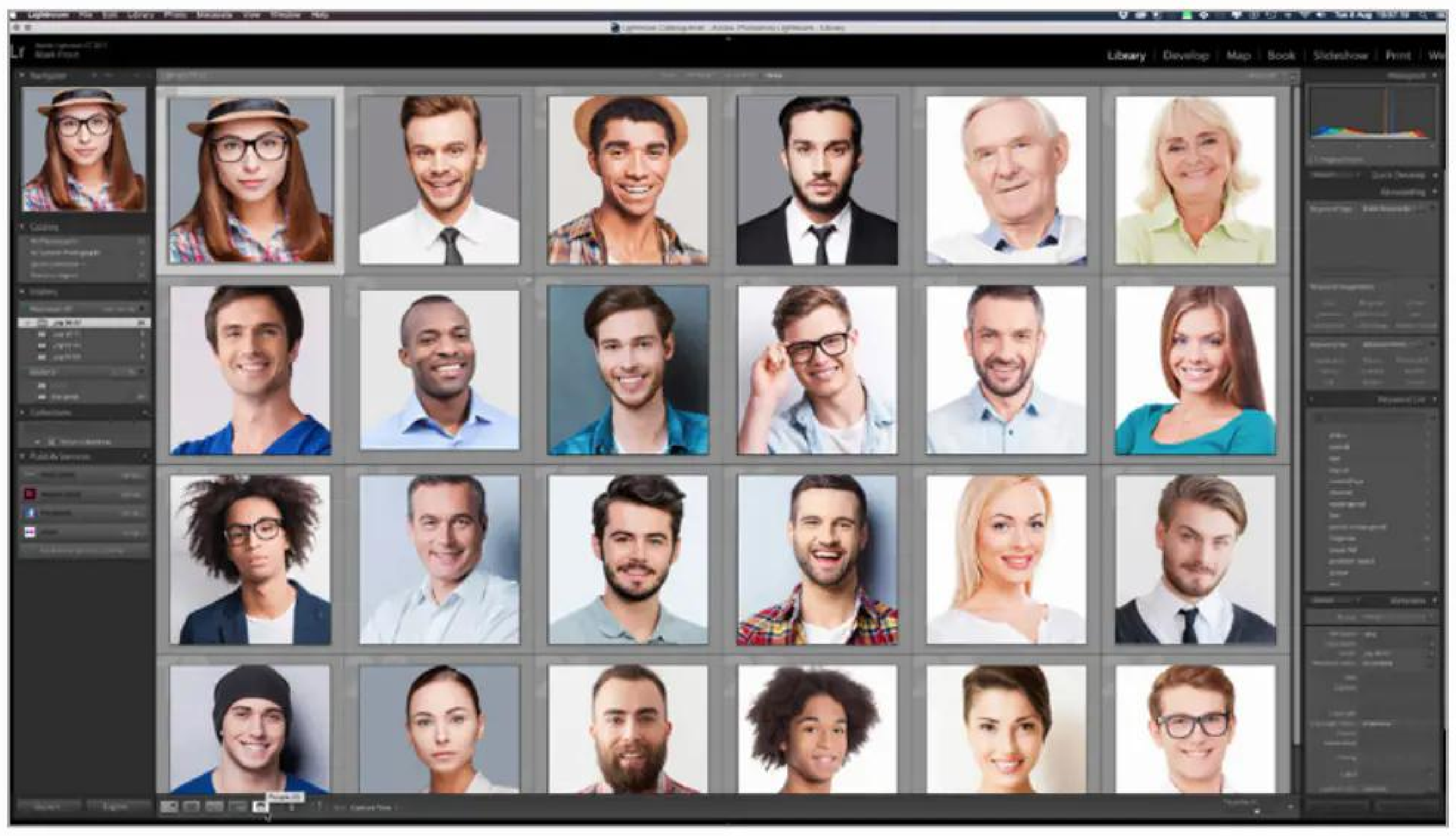
9 Another use for the metadata filter is to search for photos that you've flagged or given a particular star rating. Again, you can choose an option from the drop-down menu by clicking on the top bar of any of the metadata filter columns. The columns will show you the number of photos in your library to which each filter applies.


Text
Attribute
Date
✓ File Type
Flag
Rating
Label
Keyword
Camera
Camera Serial Number
Lens
Focal Length
Shutter Speed
Aperture
ISO Speed
Flash State
GPS Data
Map Location
Location
City
State / Province
Country
Creator
Copyright Status
Job
Aspect Ratio
Flash State
All (2 Flash
Did fire
Did not fire

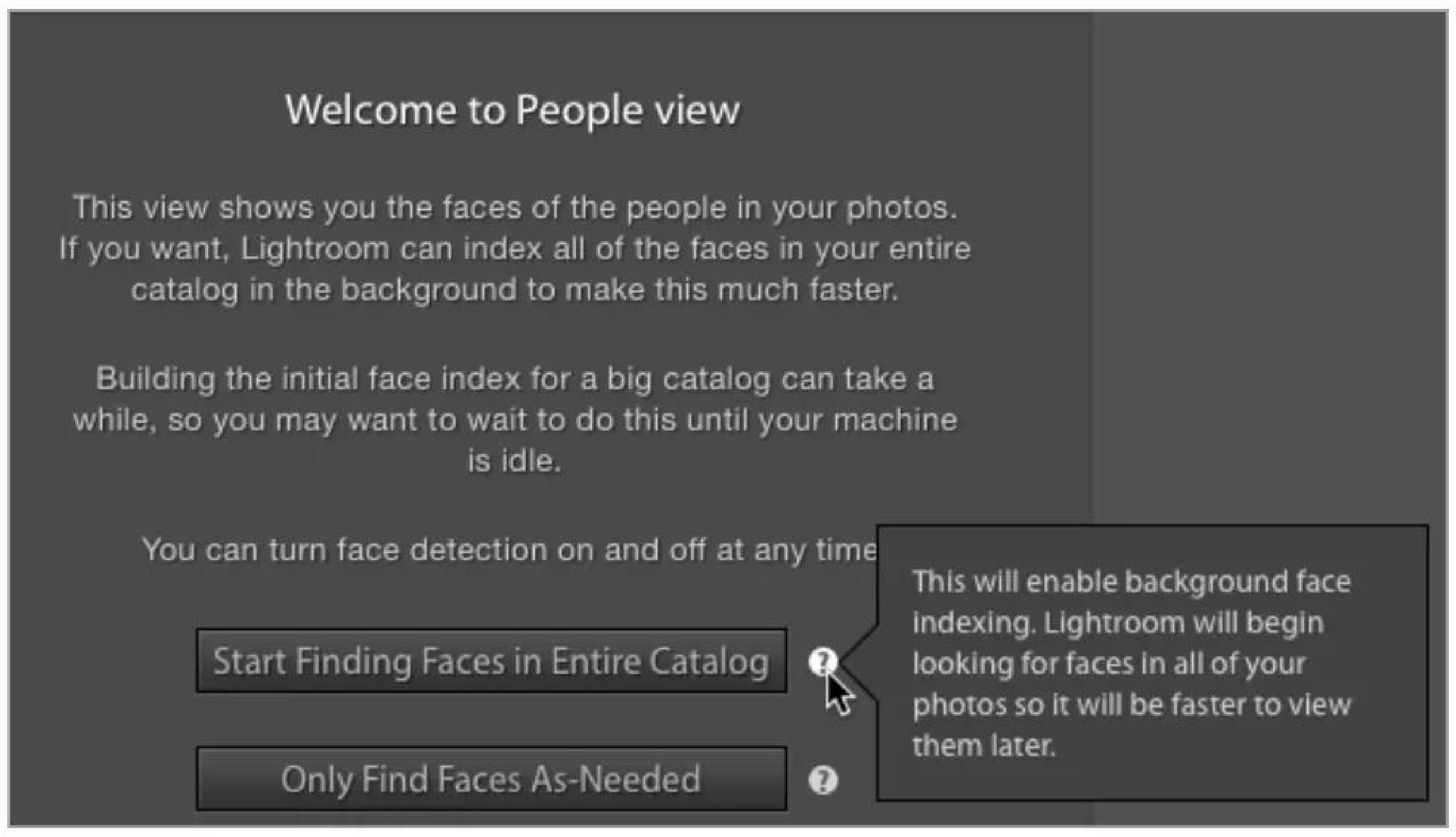
10 You can also search by file type, such as JPEG, DNG, Photoshop PSD file, TIFF, Raw files from various camera types, PNG graphics files or video files of any type. If, as we've suggested, you always shoot in Raw mode this might not be too helpful but if you have a lot of mixed media in your collection it can help to locate specific types of file.

Using Face Recognition

Lightroom incorporates advanced facial recognition technology to help put names to the faces in your photos. It's remarkably effective at recognising the same face, even under unusual conditions, but it does need a bit of help.



1 To get started with the facial recognition system, go to the Library Grid view. On the bar at the bottom of the view window you'll see the row of viewing option buttons that we discussed earlier, and next to them a button with a face on it. This is the People button; click on it or alternatively use the hotkey shortcut O.



Welcome to People view

This view shows you the faces of the people in your photos. If you want, Lightroom can index all of the faces in your entire catalog in the background to make this much faster.

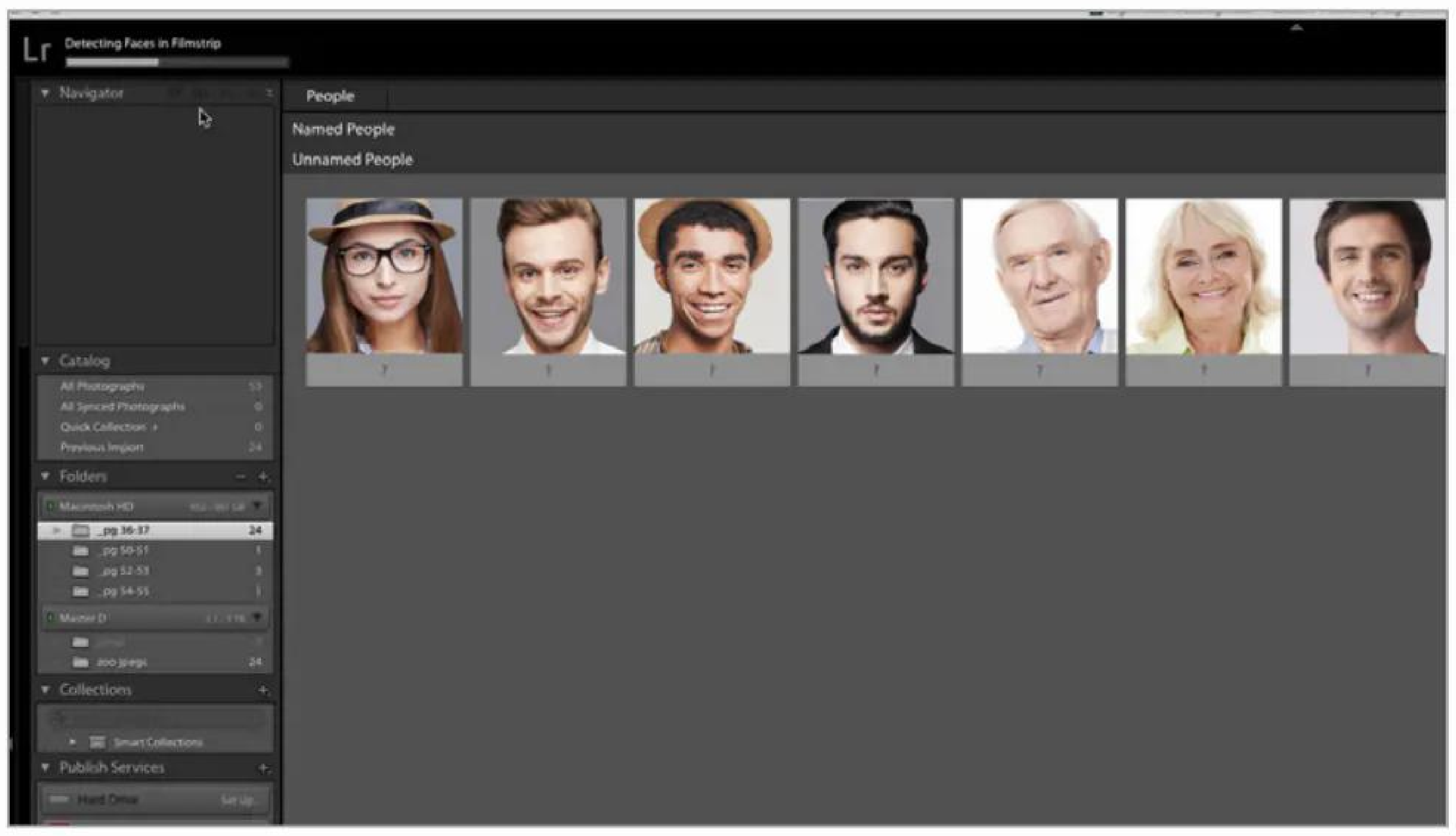
Building the initial face index for a big catalog can take a while, so you may want to wait to do this until your machine is idle.

You can turn face detection on and off at any time

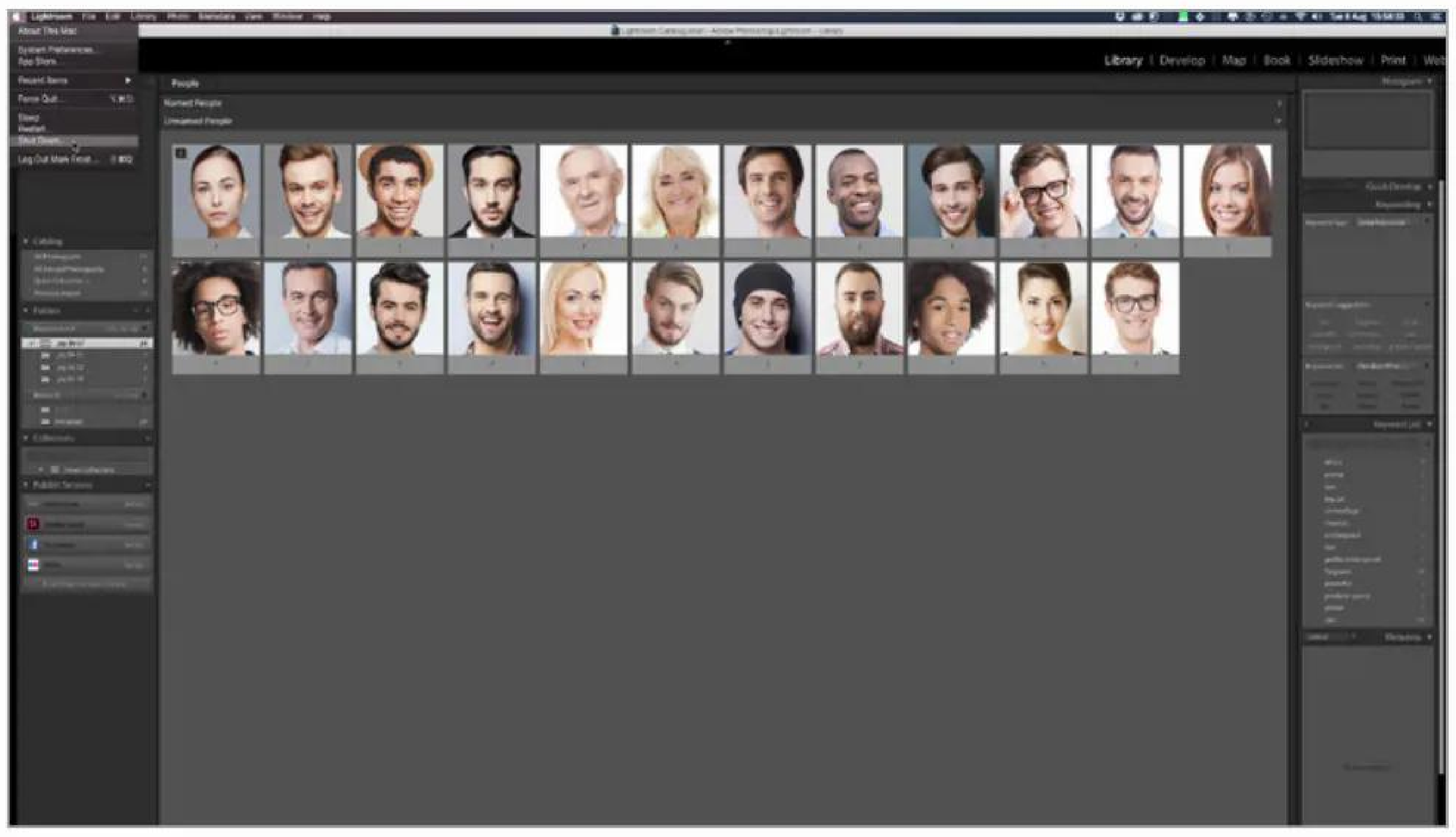
This will enable background face indexing. Lightroom will begin looking for faces in all of your photos so it will be faster to view them later.

Start Finding Faces in Entire Catalog
Only Find Faces As-Needed

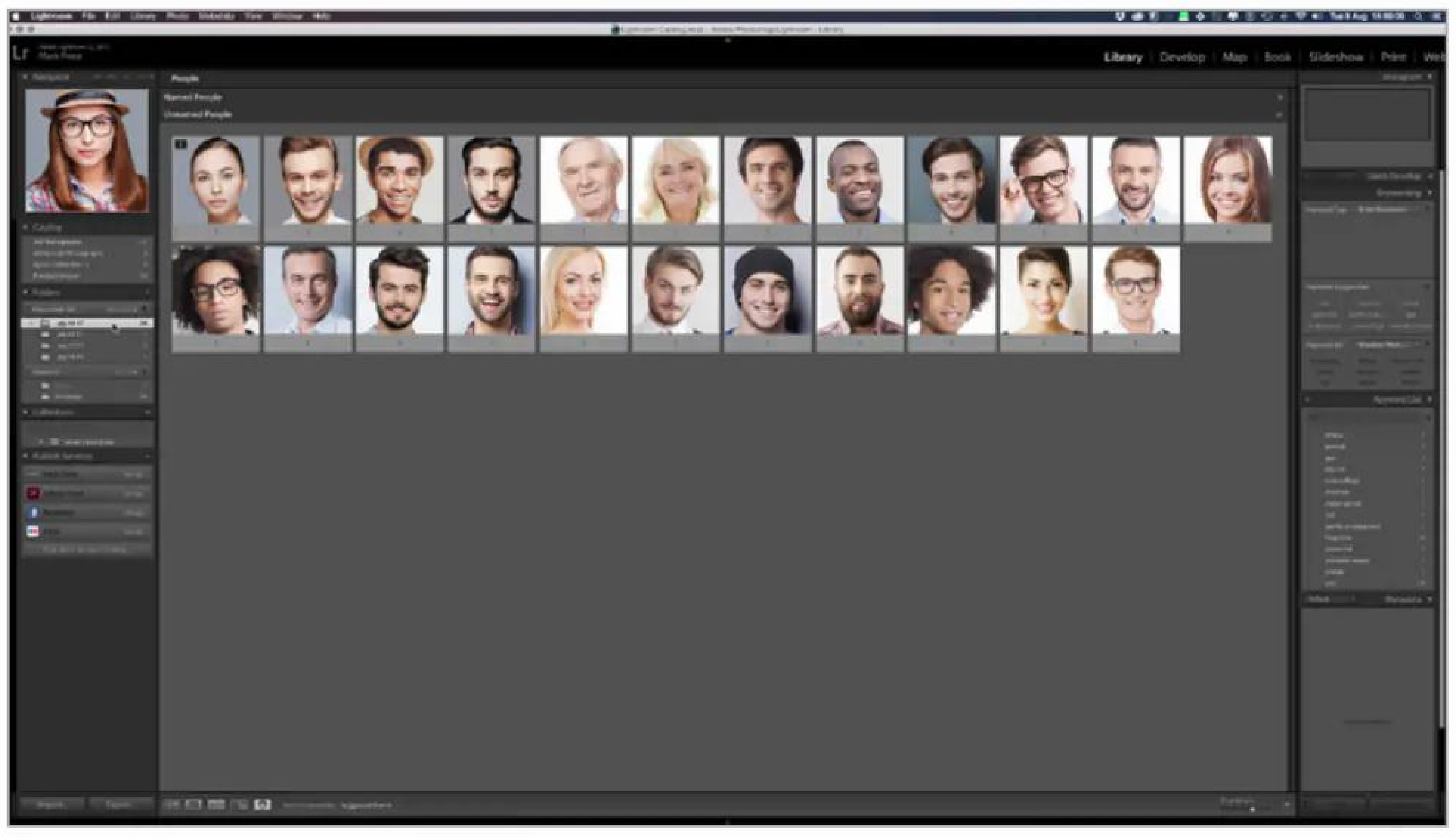
2 If this is your first time using the facial recognition system, you'll see an introduction screen with two options. You can choose either to fun face recognition on your entire catalogue of images or to just use it as needed. The first option will produce more useful results in the long run but the second is more convenient for a single image.



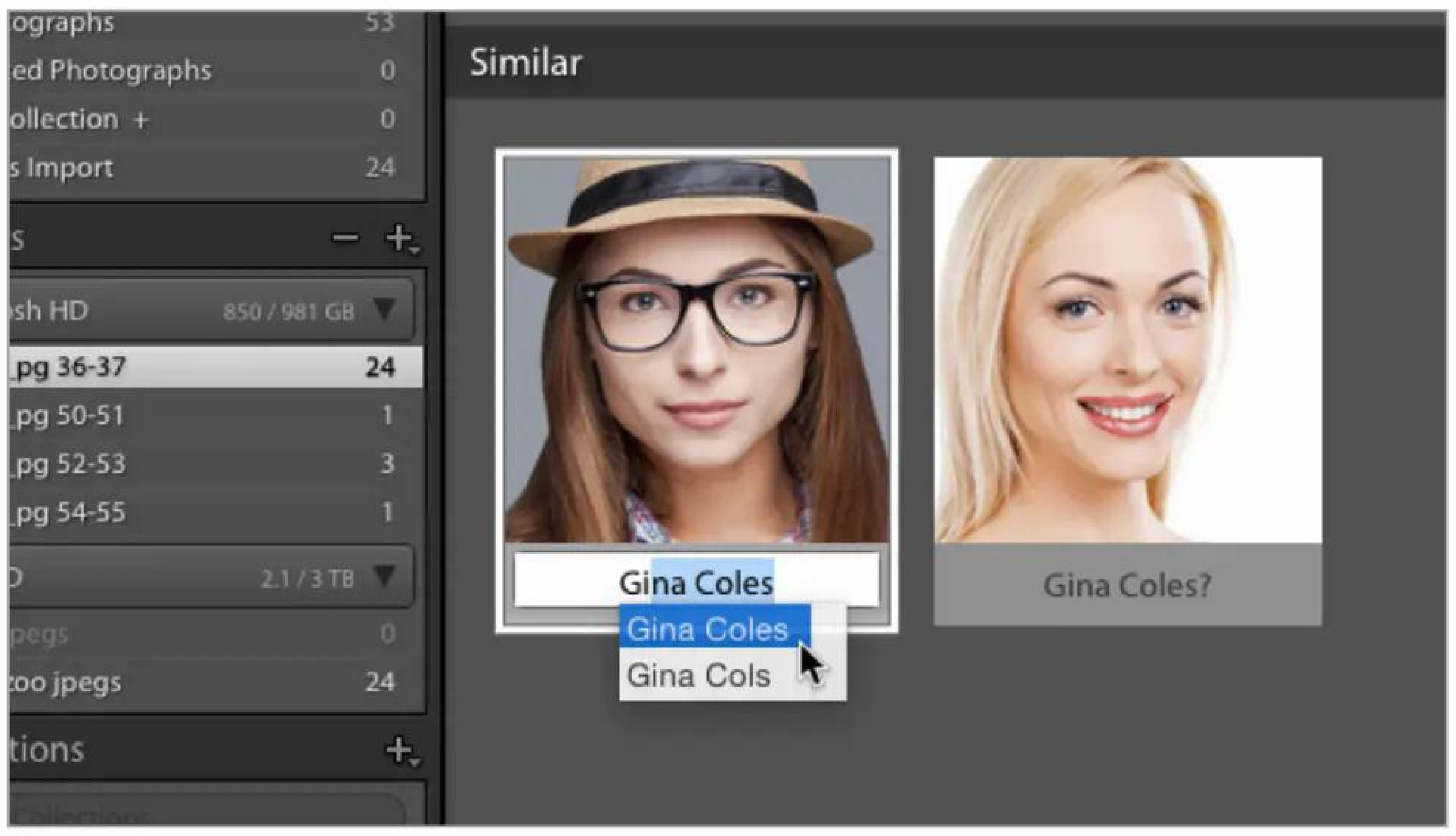
3 Click on the 'Start finding faces…' button and the program will start going through your image library looking for faces. If you have a collection of thousands of images with many of them containing people, this process may take a long time. For example, a collection of more than 50,000 images could take around 24 hours.



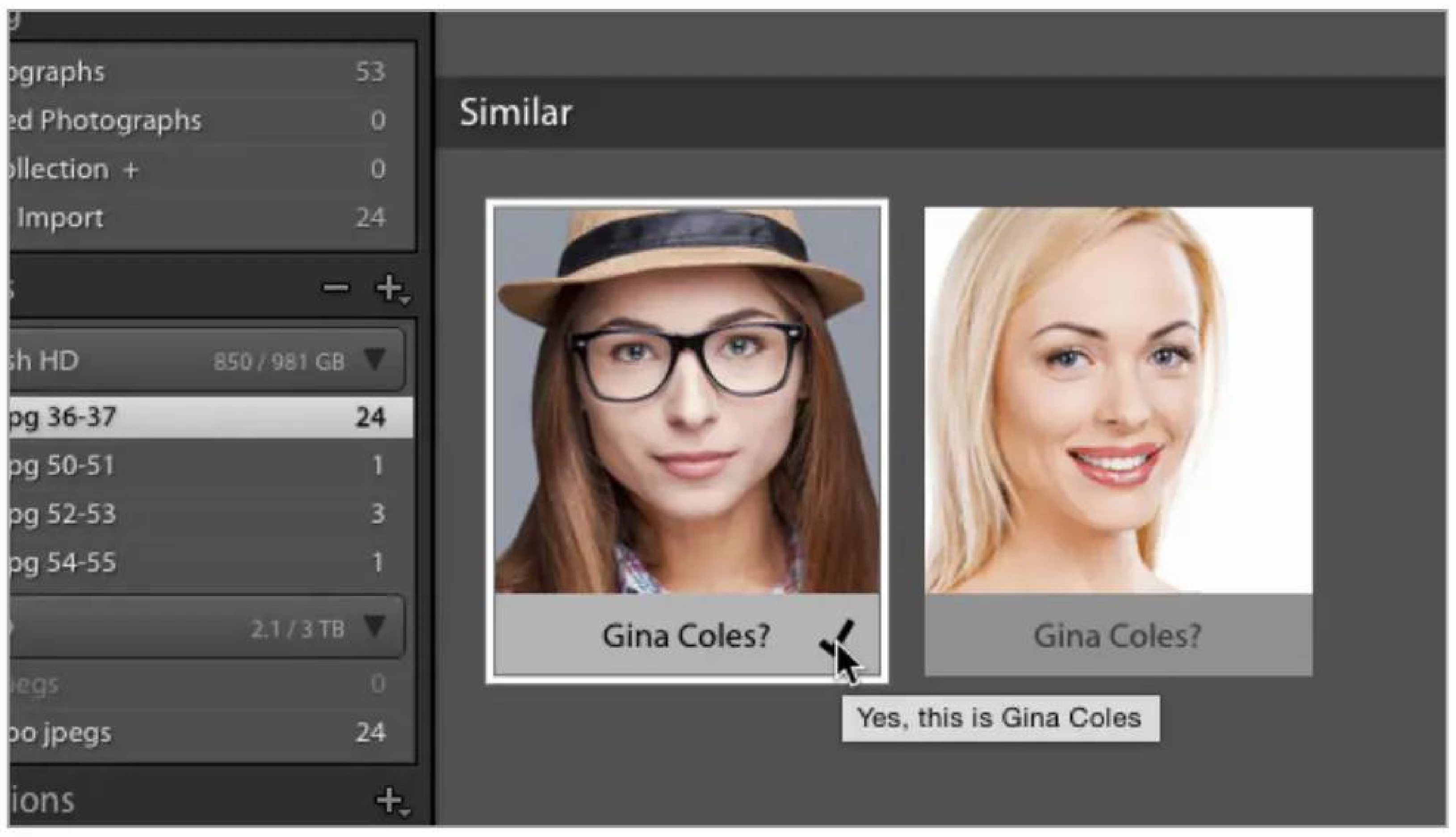
4 If you are able to leave your PC switched on overnight, you can leave the search running and it should be complete by the morning. If not, don't worry. You can close the program and switch off your PC safely. The search will resume the next time you start Lightroom and will carry on running in the background as it is not too processor intensive.



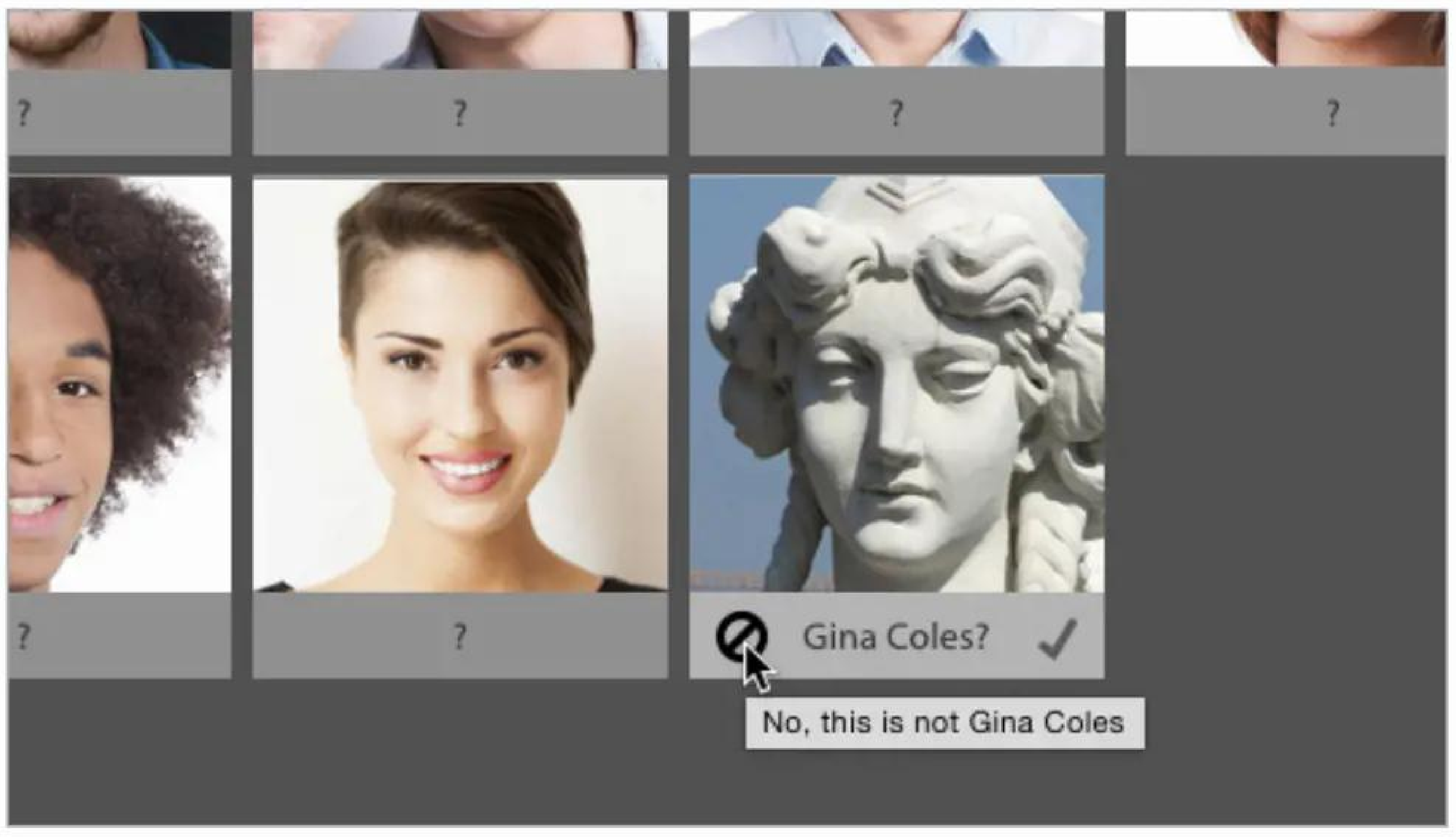
5 By default, the system will start searching through and indexing your entire picture library but you can set it to just look in one particular folder. While the search is running, go to the Folders tab and select the folder that you want to search. The system will immediately begin indexing that folder and any sub-folders that it contains.


ographs 53
ed Photographs 0
ollection + 0
s Import 24
sh HD 850 / 981 GB
pg 36-37 24
pg 50-51 1
pg 52-53 3
pg 54-55 1
2.1 / 3 TB
pegs 0
oo jpegs 24
tions
Similar
Gina Coles
Gina Coles
Gina Cols
Gina Coles?

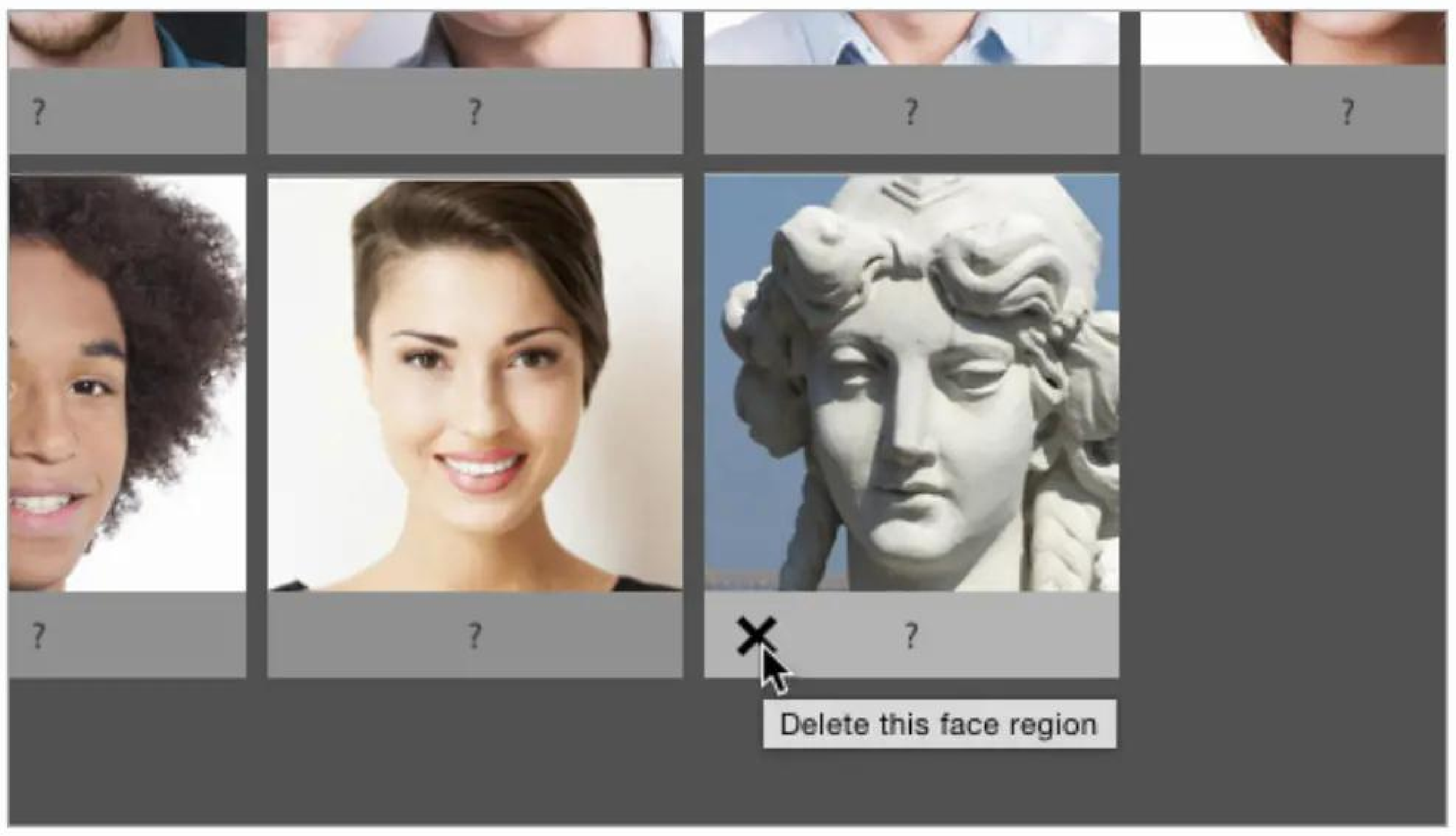
6 As the system starts finding faces, you can start adding names to them. At first, obviously, it won't recognise anyone and the faces will just have question marks under them. Click on the question mark to add a name to the face and the system will then start suggesting similar faces to the ones that you've identified.


pgraphs 53
ed Photographs 0
ollection + 0
Import 24
sh HD 850 / 981 GB
pg 36-37 24
pg 50-51 1
pg 52-53 3
pg 54-55 1
2.1 / 3 TB
egs 0
oo jpegs 24
ions
Similar
Gina Coles?
Gina Coles?
Yes, this is Gina Coles

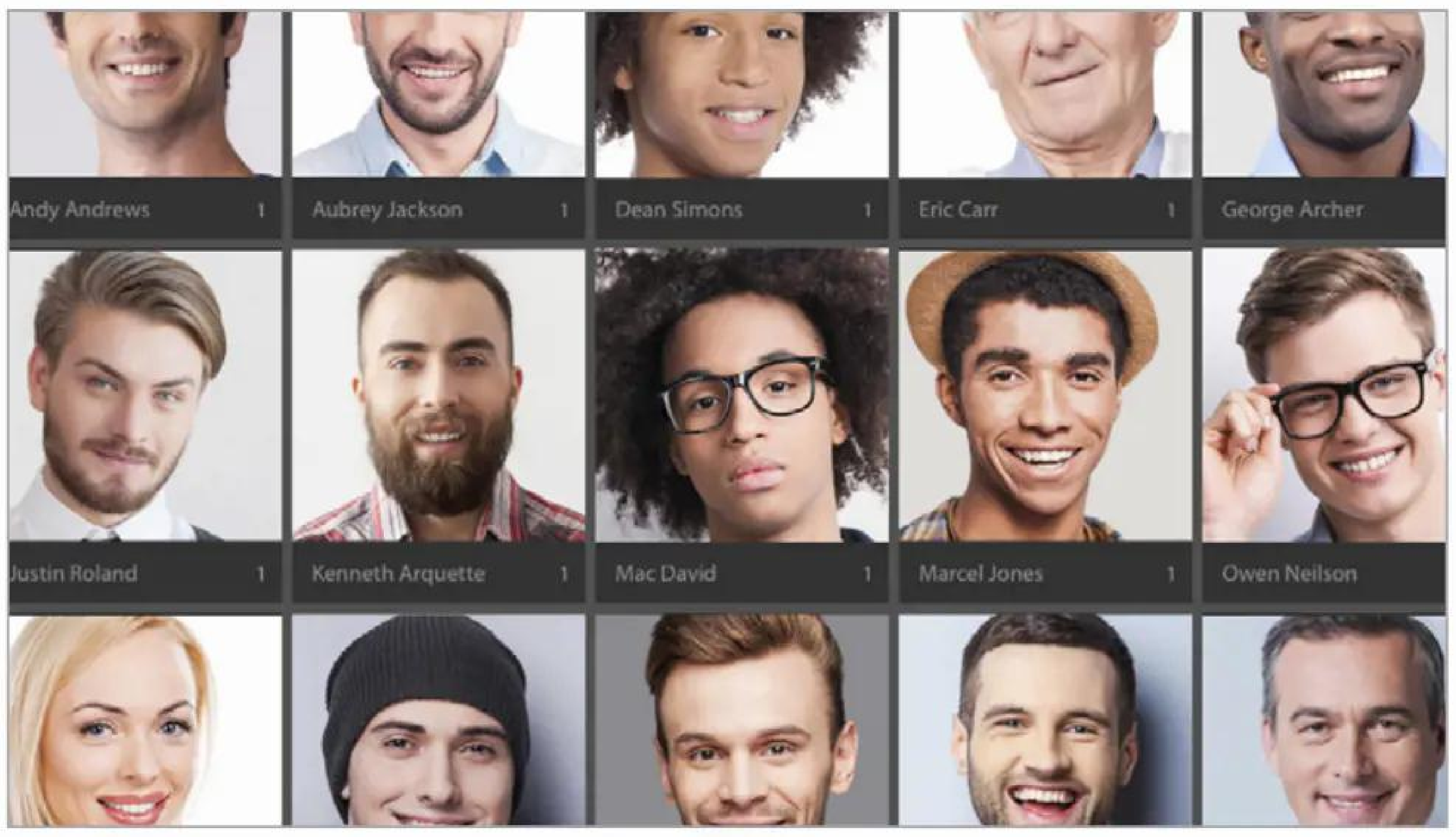
7 Once you've added a few names and the system starts making identifications, you can confirm the correct ones by clicking on the Tick button under the thumbnail. The more correct identifications that you confirm, the more accurate the face detection algorithm will become. You'll be surprised by just how accurate it can be.


?
?
?
?
?
?
Gina Coles?
No, this is not Gina Coles

8 Similarly, if the system makes an incorrect identification, click on the button on the right below the thumbnail to let it know that this is not the person it thought it had recognised. The suggested name will revert to a question mark, so if it is someone you recognise you can click on that and enter the correct name instead.


?
?
?
?
?
?
?
Delete this face region

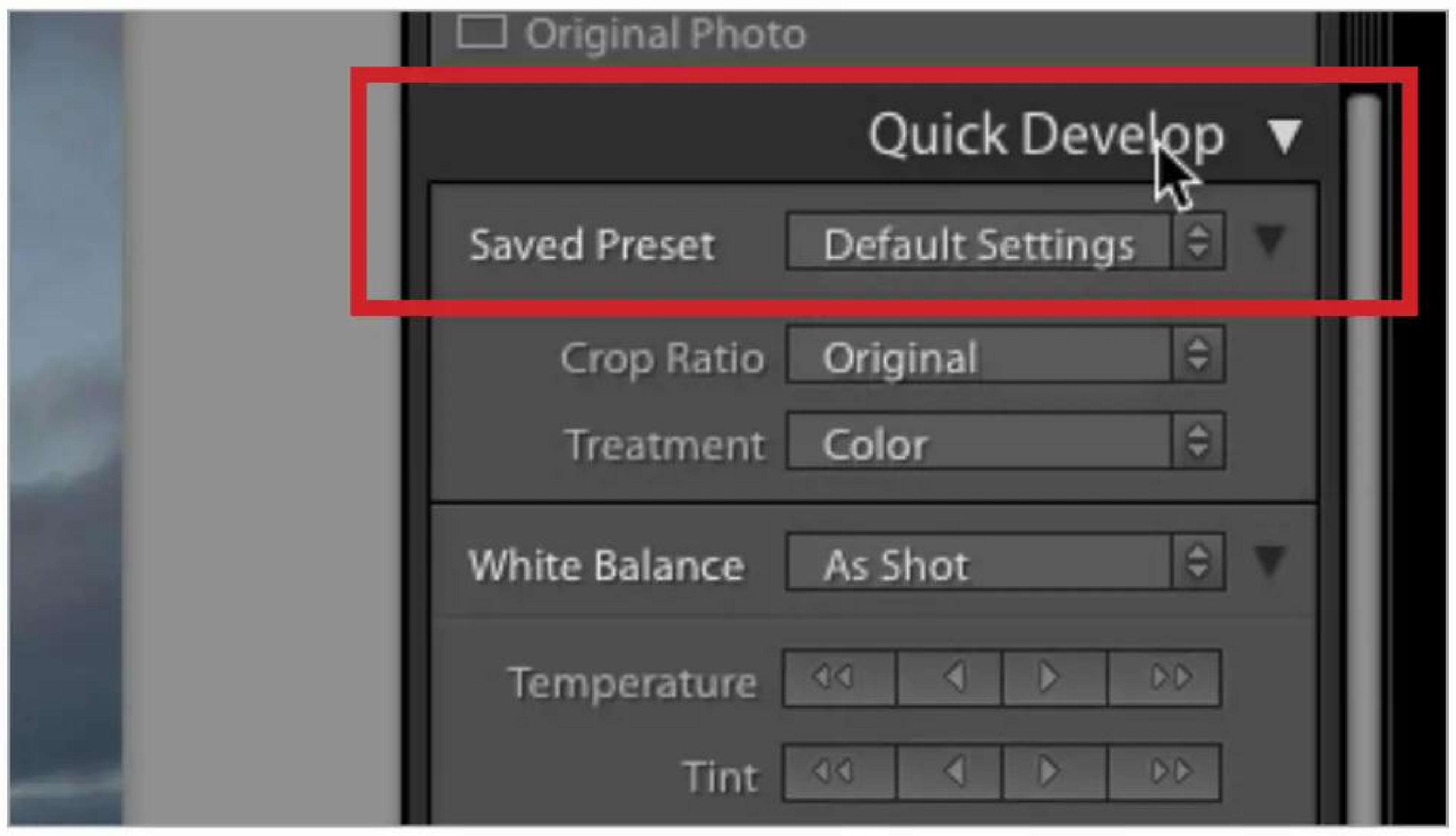
9 Although the face recognition algorithm is extremely good, it's really only identifying patterns of pixels that look like a face, so it will sometimes make mistakes. Statues, posters and cats (although not dogs, strangely) will confuse it, as will other face-like shapes. You can remove these by clicking again on the right-hand button.


Andy Andrews 1
Aubrey Jackson 1
Dean Simons 1
Eric Carr 1
George Archer
Justin Roland 1
Kenneth Arquette 1
Mac David 1
Marcel Jones 1
Owen Neilson

10 You'll be amazed at how successful the face recognition can be. It can easily recognise photos of people taken thirty years apart and has no problem with sunglasses, fancy dress costumes and people pulling silly faces. The mistakes can be quite amusing too, a depiction of Satan on a poster mistaken for a former boss, for example!

Fix Photos with Quick Develop

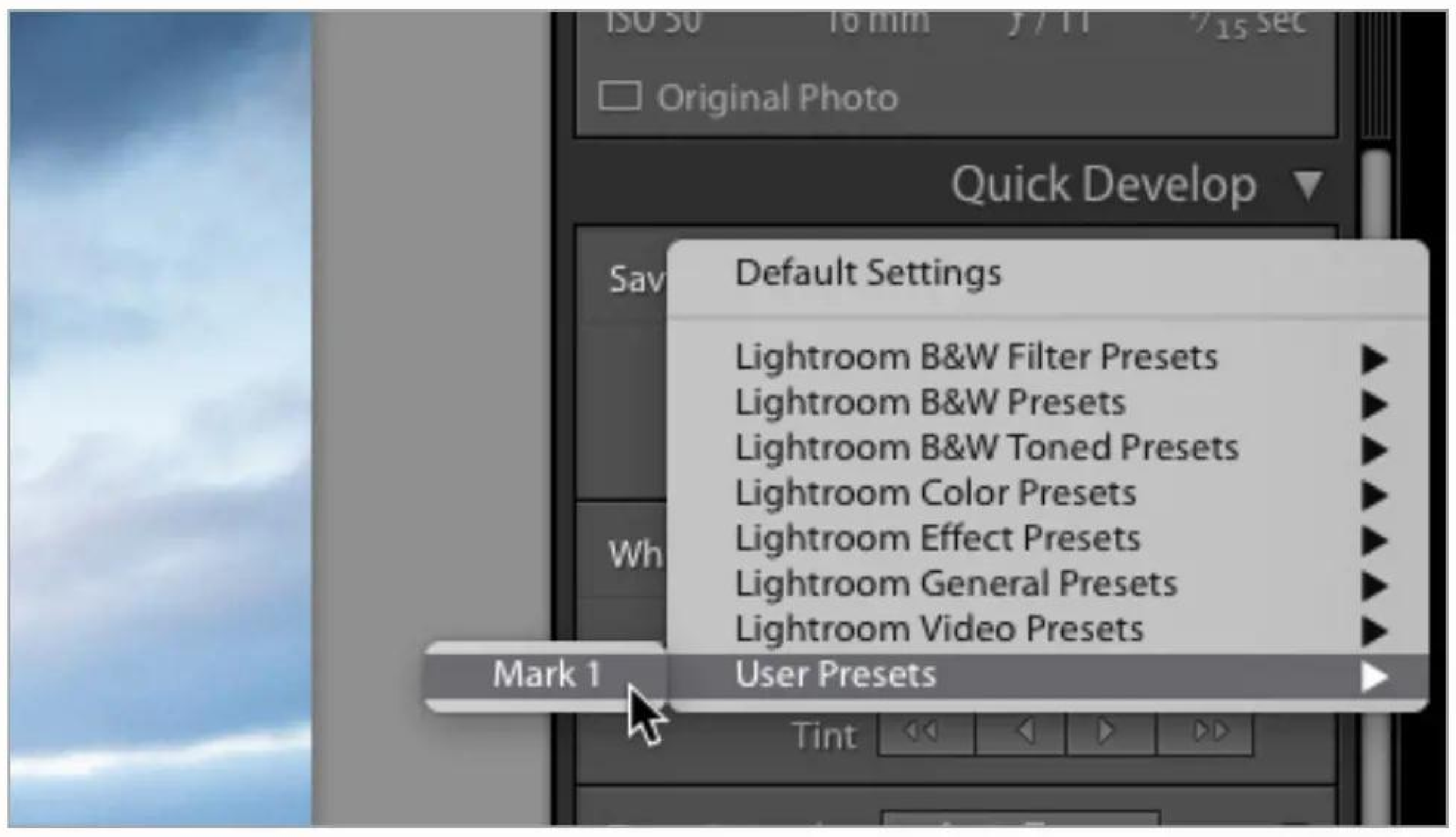
Lightroom offers two ways to get the best out of your images. We'll take a closer look at the power of the Develop module in the next section but the Library module Quick Develop tab features a range of tools that can apply quick fixes to improve your photos.


☐ Original Photo
Quick Develop ▼

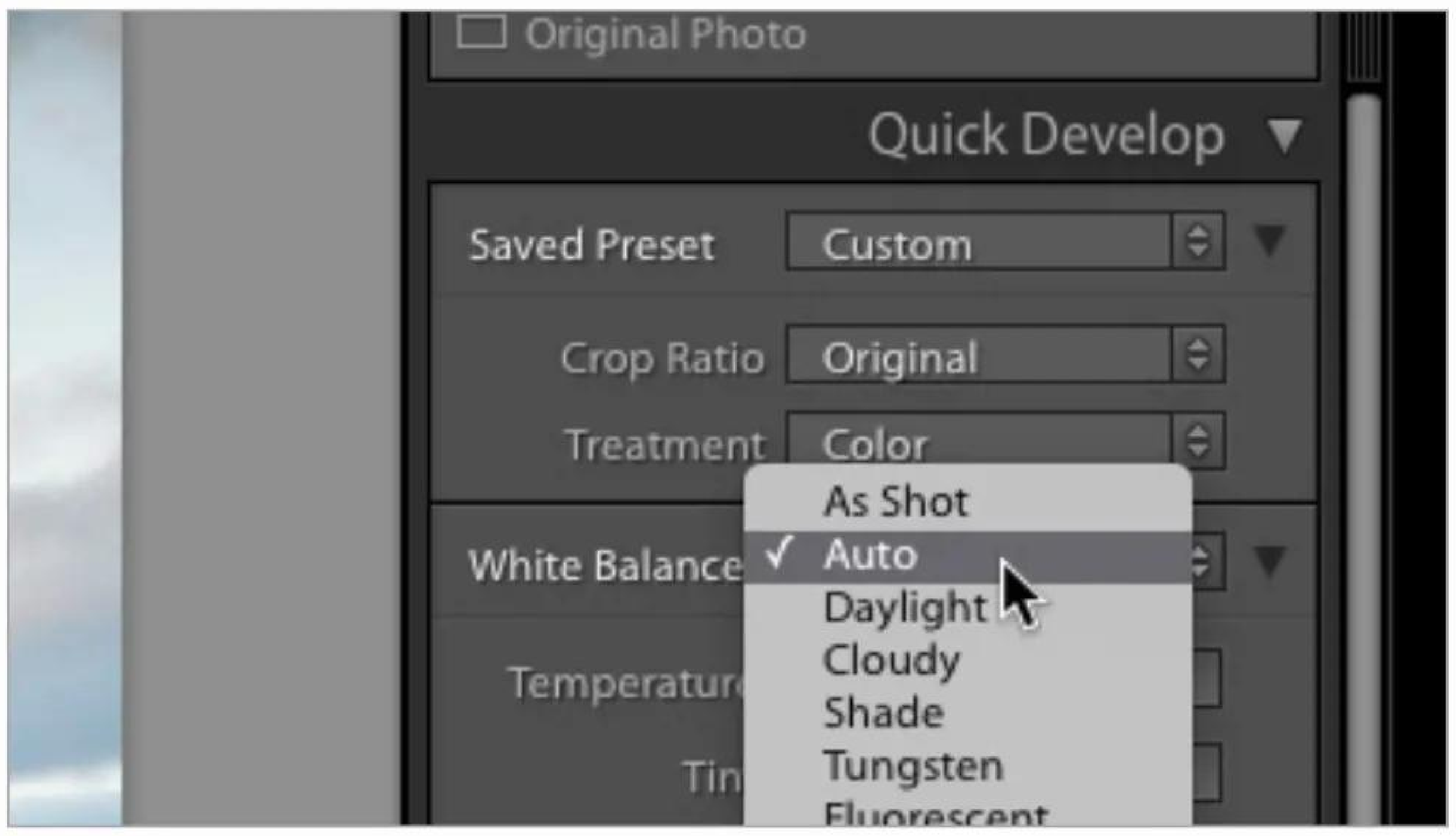
Saved Preset: Default Settings
Crop Ratio: Original
Treatment: Color
White Balance: As Shot

Temperature
Tint

1 You can find the Quick Develop tab in the right-hand sidebar of the Library module. To get the best use out of it, it's a good idea to make sure you have the Histogram tab open at the same time, to help get the exposure right, and use the Loupe view in zoomed-out mode so you can see the whole picture much more clearly.


ISO 50
16 mm
ƒ/11
1/15 sec
☐ Original Photo
Quick Develop ▼
Sav
Default Settings
Lightroom B&W Filter Presets ▶
Lightroom B&W Presets ▶
Lightroom B&W Toned Presets ▶
Lightroom Color Presets ▶
Lightroom Effect Presets ▶
Lightroom General Presets ▶
Lightroom Video Presets ▶
User Presets ▶
Mark 1
Wh
Tint

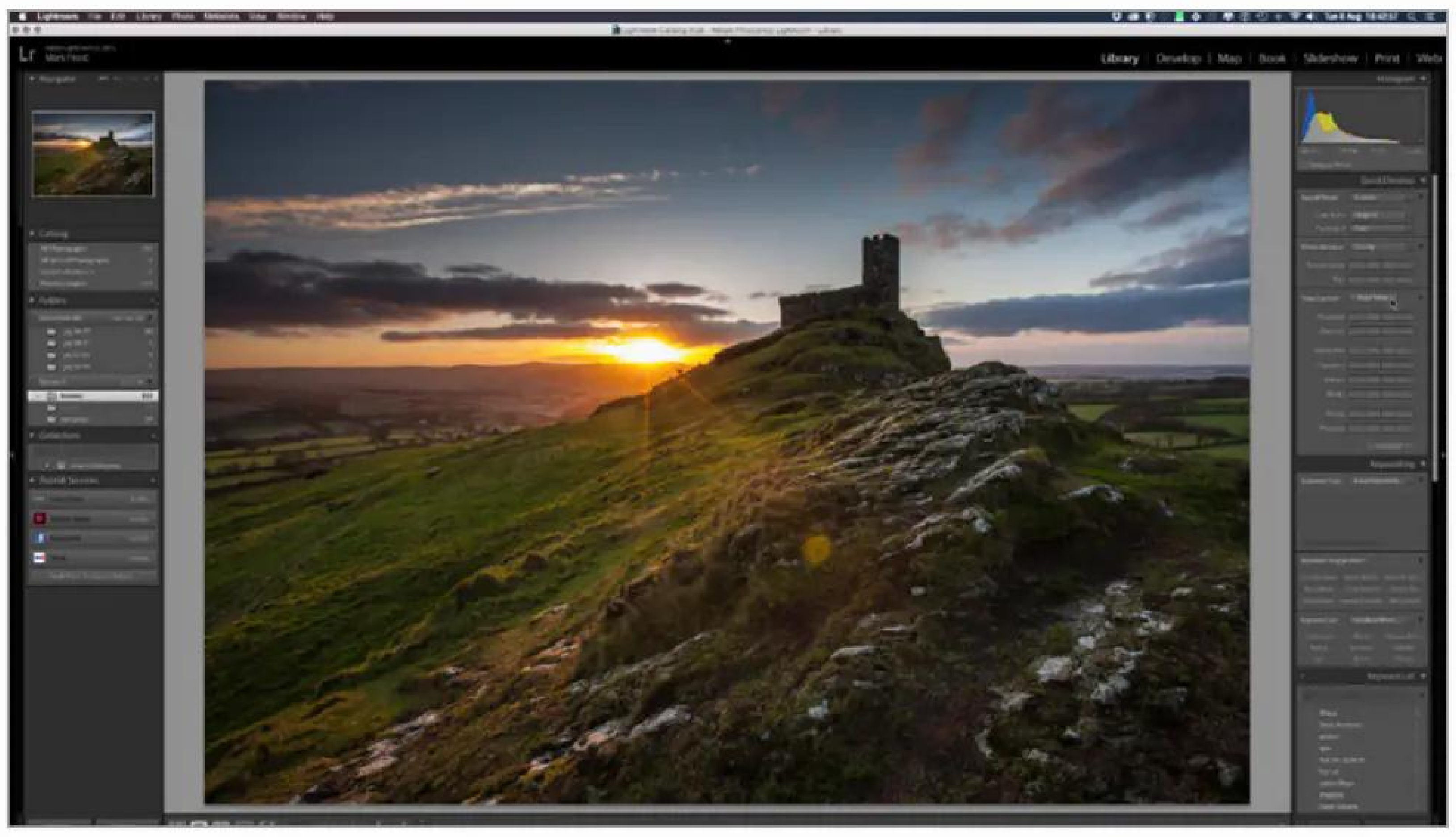
2 At the top of the Quick Develop panel you'll see a drop-down menu offering a wide range of preset developing settings. These are great for experimenting with different looks and styles and include a range of monochrome filter and toning effects, various colour processing styles, sharpening, contrast enhancement and more. There are also video effects available.


☐ Original Photo
Quick Develop ▼

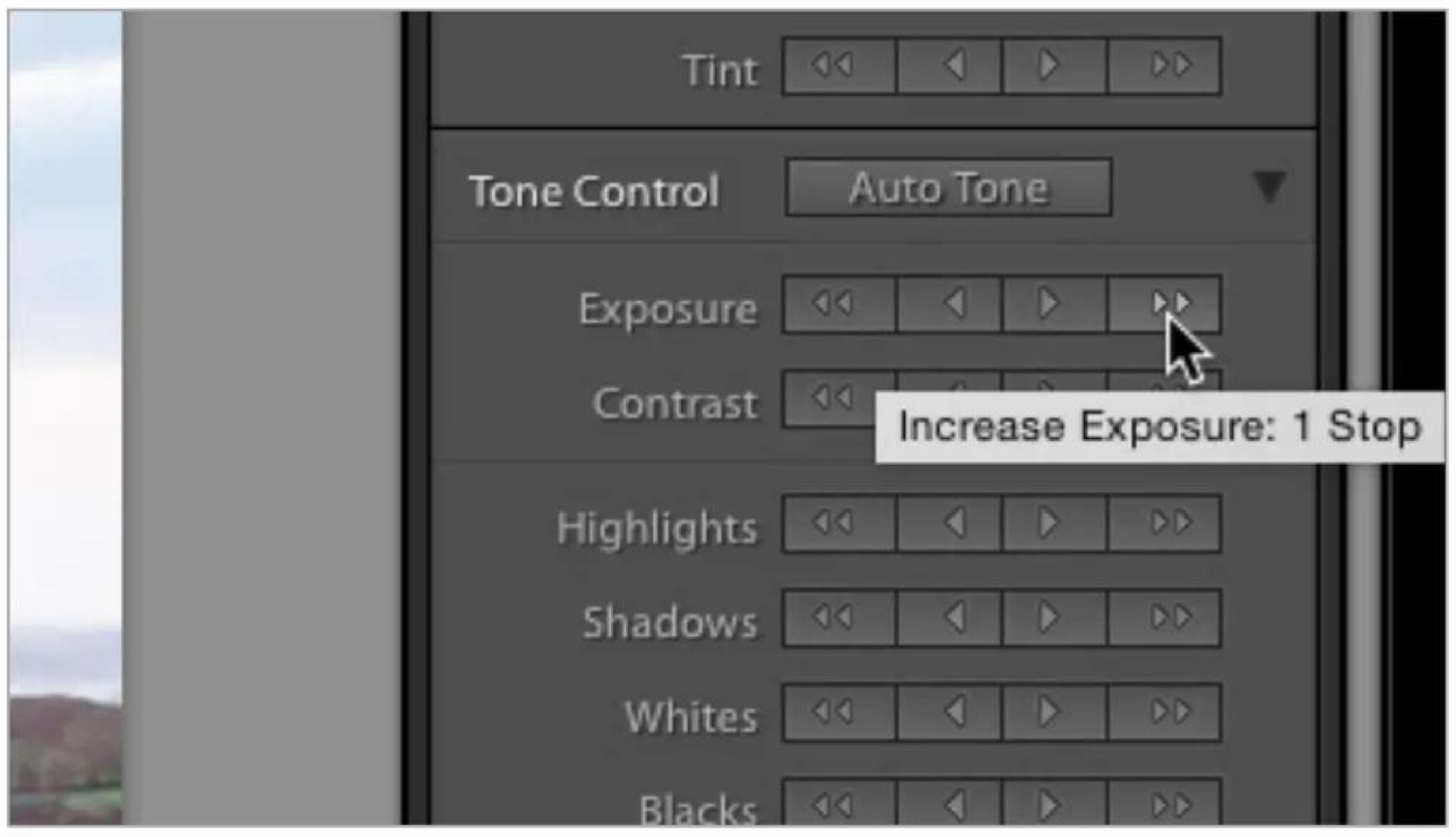
Saved Preset: Custom
Crop Ratio: Original
Treatment: Color
White Balance: ✓ Auto

As Shot
Auto
Daylight
Cloudy
Shade
Tungsten
Fluorescent
Temperatur
Tin

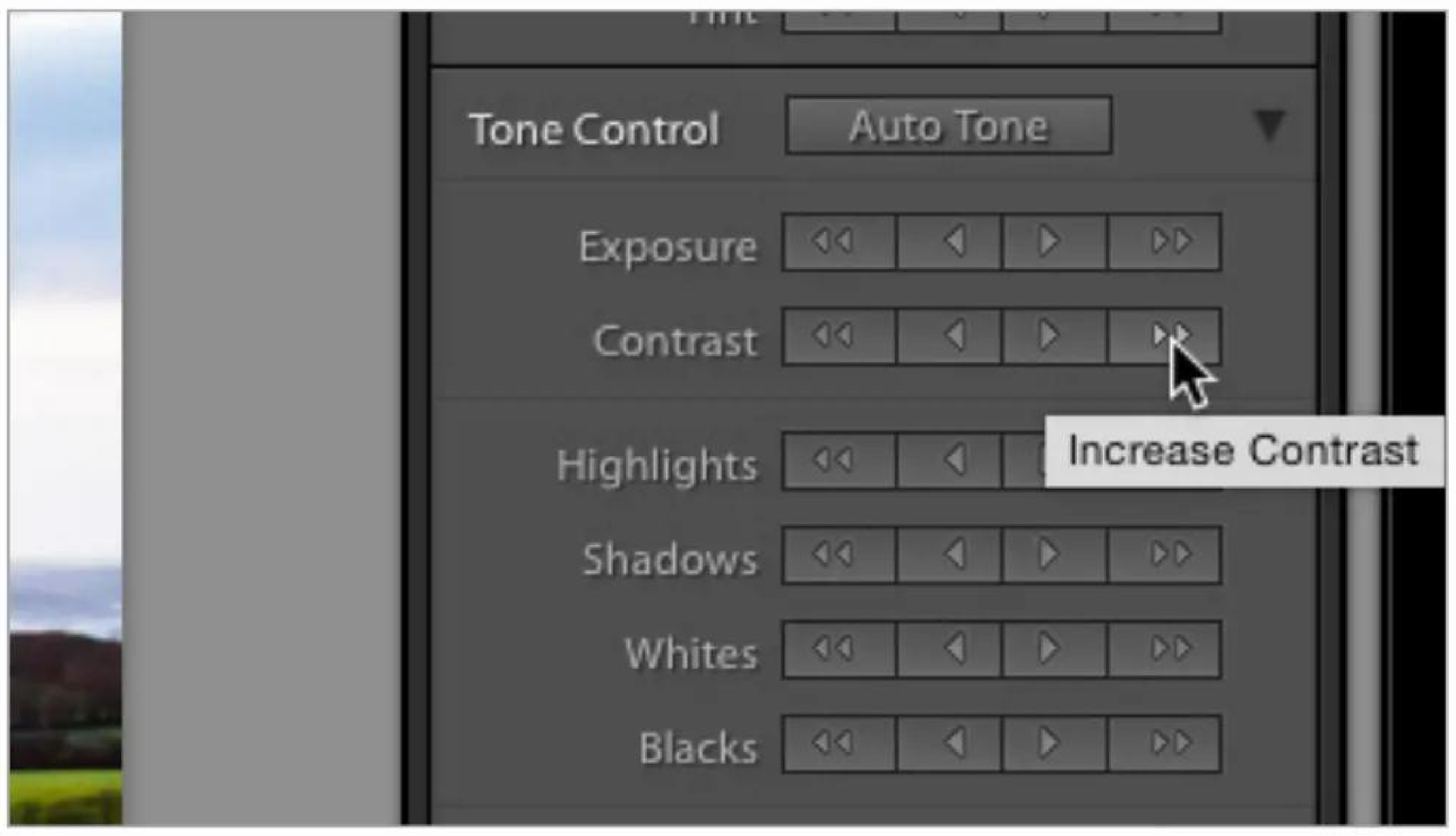
3 The next feature is the white balance control. This lets you change the white balance from the setting used on the camera when you took the photo. It works best if you're editing a Raw file, since it can correct the white balance without losing quality. If you're not sure what the correct white balance should be, use the Auto option.



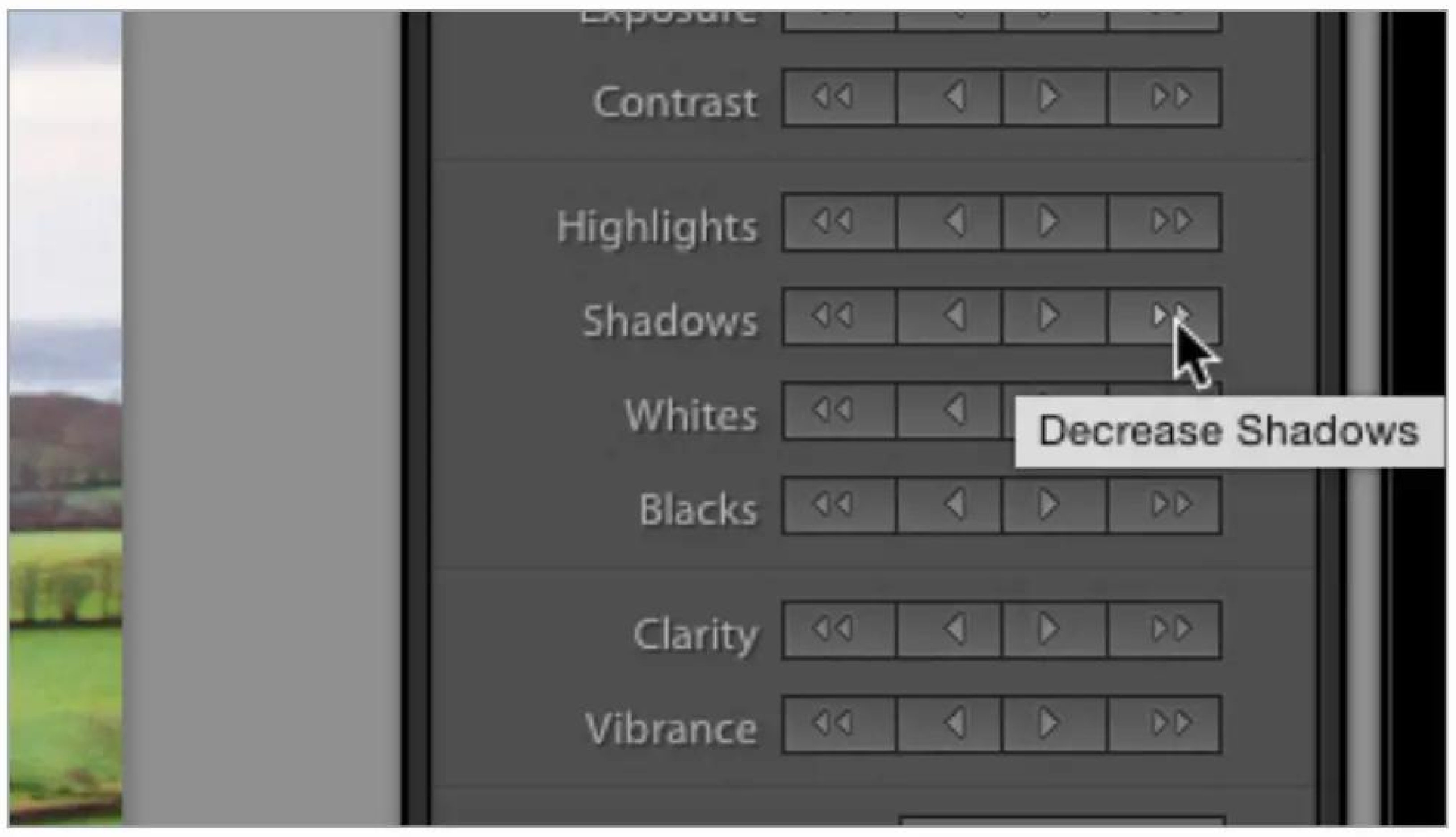
4 The Auto Tone button is something of a last-resort option. It will attempt to optimise the exposure, contrast and tone settings to produce a good result but it will only ever be an average approximation. All photos vary in their requirements, so it's best to avoid it and adjust tone and exposure manually, keeping an eye on the histogram.


Tint
Tone Control
Auto Tone
Exposure
Contrast
Increase Exposure: 1 Stop
Highlights
Shadows
Whites
Blacks

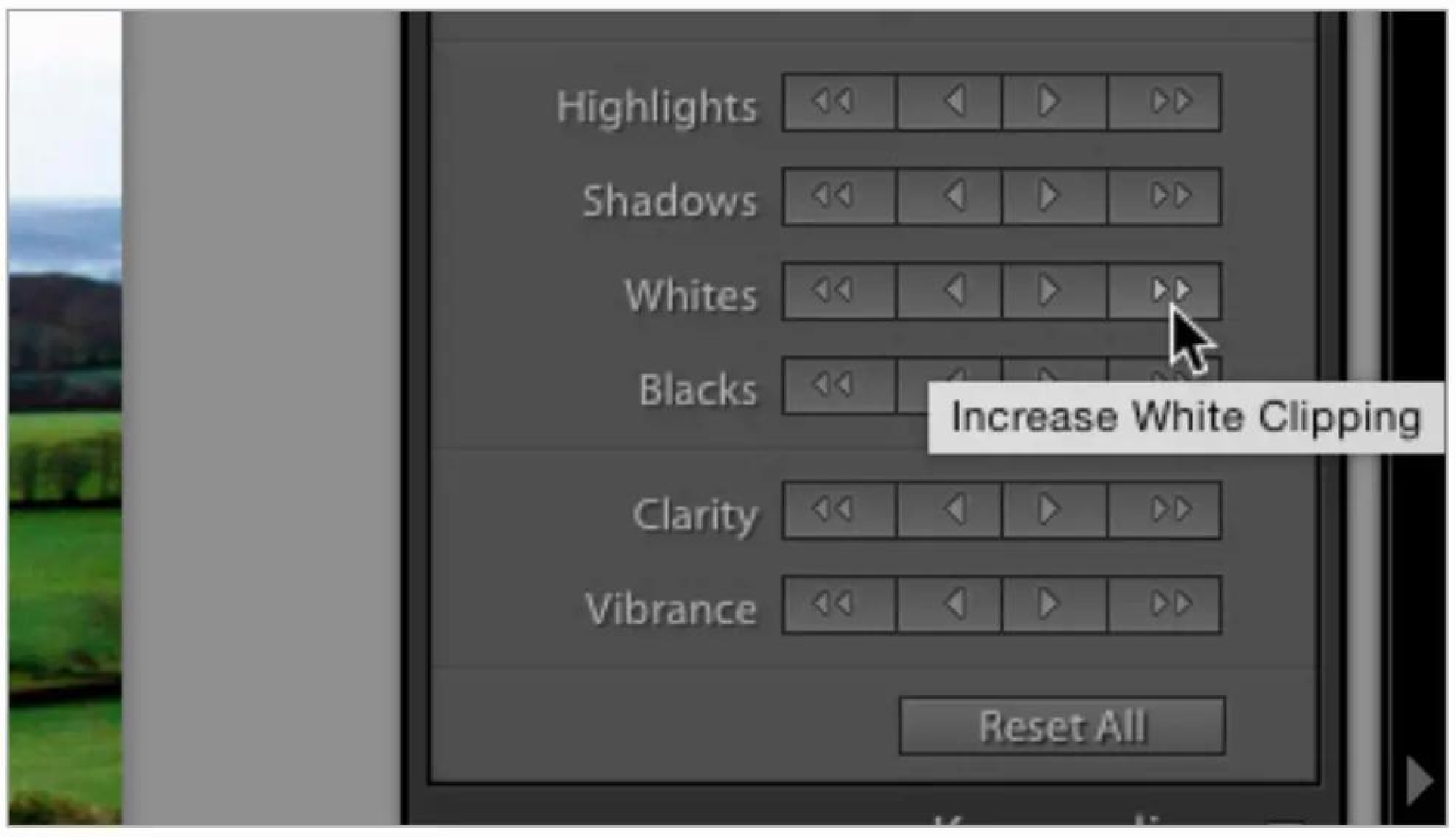
5 The Exposure adjustment control has four buttons. The ones with the single chevron adjust the exposure up or down by one third of a stop, while the buttons with two chevrons adjust it by a full stop. Unless your image is dramatically under or over-exposed it's best to use the 1/3rd-stop buttons, keeping an eye on the histogram and the Loupe view.


Tone Control
Auto Tone
Exposure
Contrast
Increase Contrast
Highlights
Shadows
Whites
Blacks

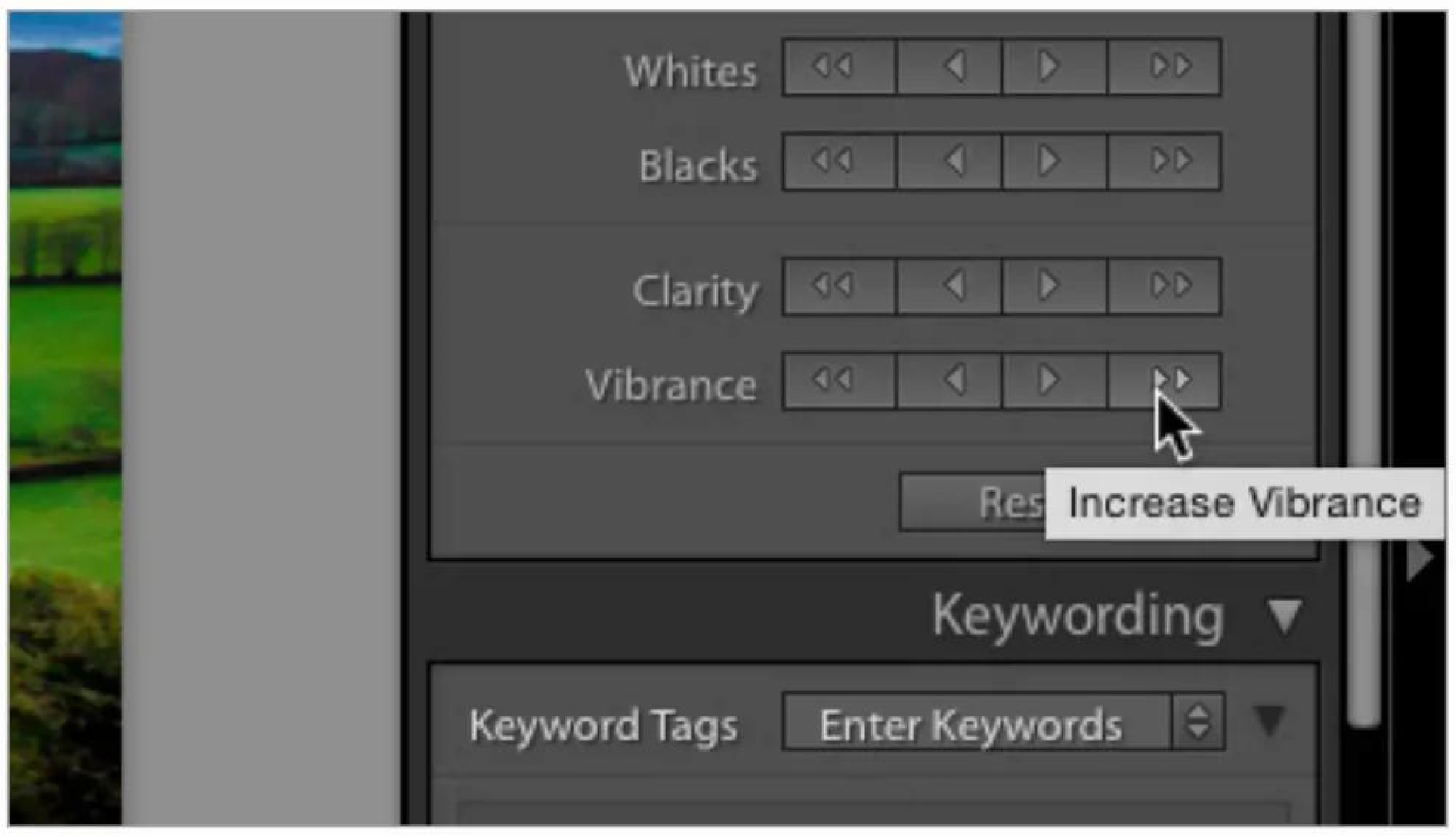
6 Contrast is a harder thing to quantify than exposure but generally it makes the light tones lighter and the dark tones darker. Again, the singe chevron buttons make a slight adjustment, while the double chevron buttons make a larger adjustment. Most correctly exposed images won't need much adjustment, so use it sparingly for best effect.


Contrast
Highlights
Shadows
Whites
Decrease Shadows
Blacks
Clarity
Vibrance

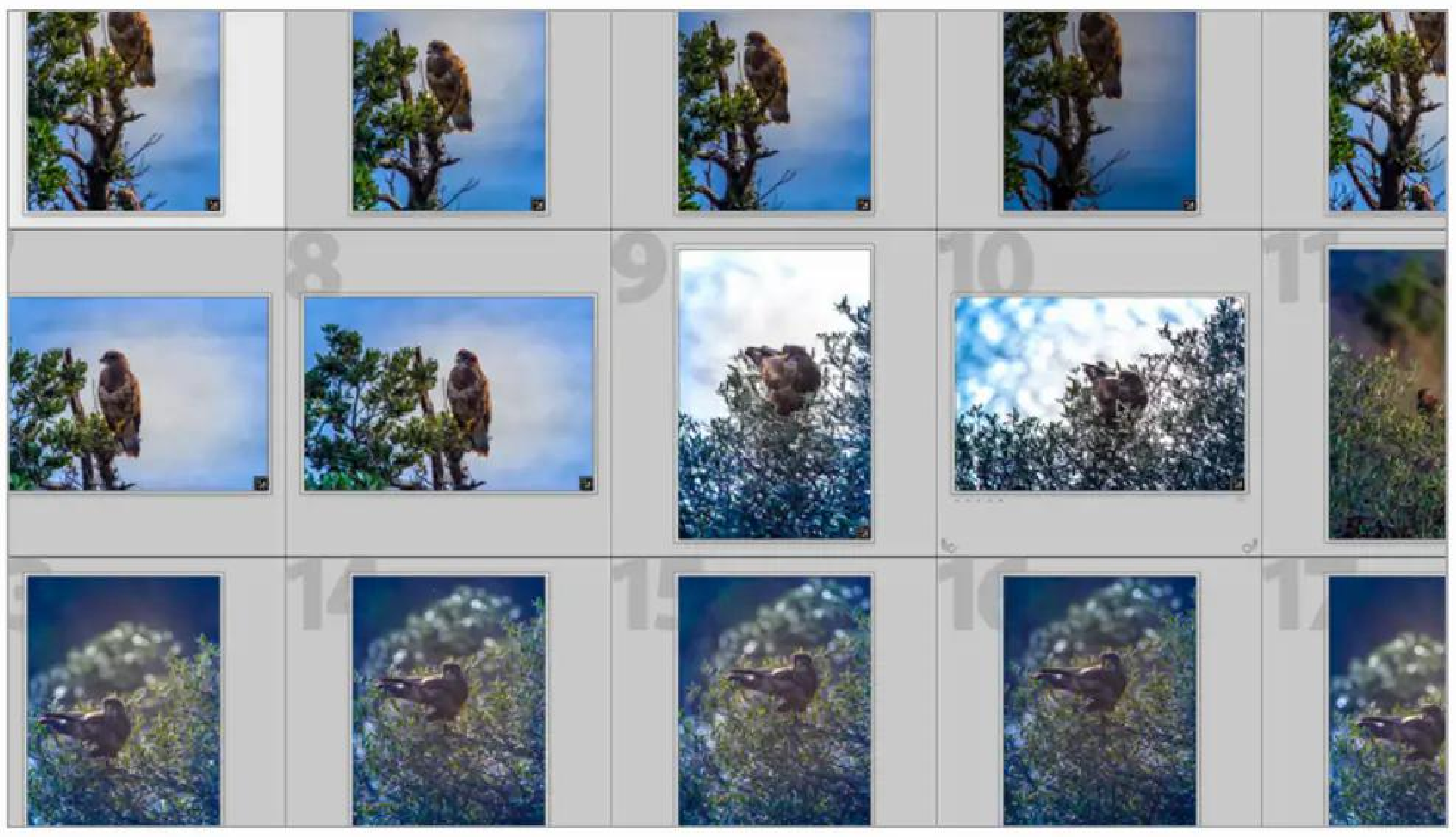
7 The Highlights and Shadows adjustments affect the higher and lower ends of the histogram respectively. They are used to improve detail in shadow and highlight areas and are particularly useful in difficult lighting conditions, such as heavily backlit scenes, where they can brighten up shadowed faces. They are best used in combination to avoid unbalancing the shot.


Highlights
Shadows
Whites
Blacks
Increase White Clipping
Clarity
Vibrance
Reset All

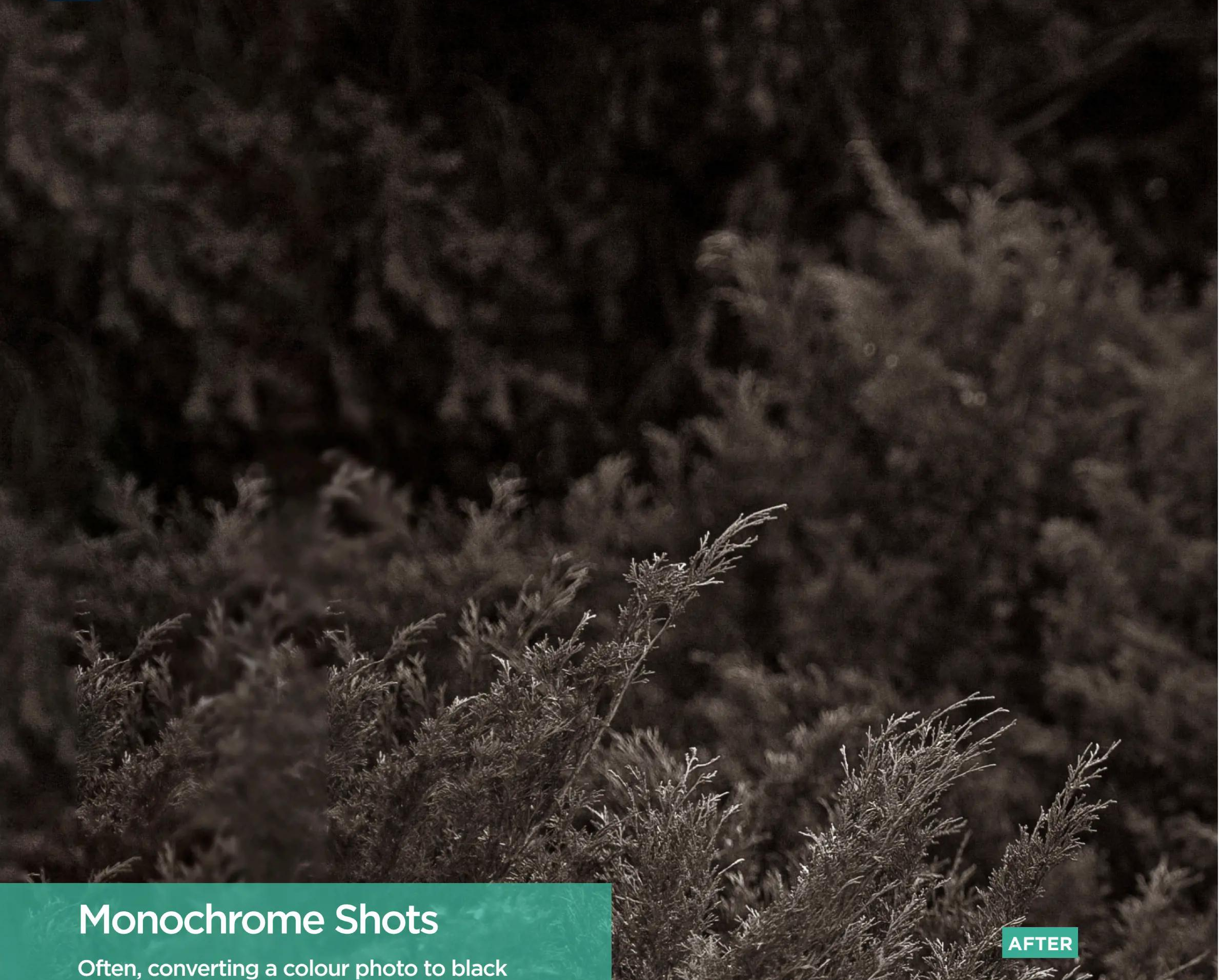
8 The Whites and Blacks adjustments are basically more extreme variations on the Highlights and Shadows adjustments. They are used to correct excessive clipping in deep shadows and bright highlights and take advantage of the expanded dynamic range available in Raw file images, as we discussed on page 15. Use in conjunction with the histogram for best results.


Whites
Blacks
Clarity
Vibrance
Increase Vibrance
Keywording
Keyword Tags
Enter Keywords

9 Clarity and Vibrance have replaced the old Saturation adjustment and offer much more precise control over tone. Basically, Clarity improves the contrast in the mid-tones of the image by sharpening the edge detail, while Vibrance increases the saturation of only the least saturated colours, so you can improve overall saturation without blowing out bright colours.



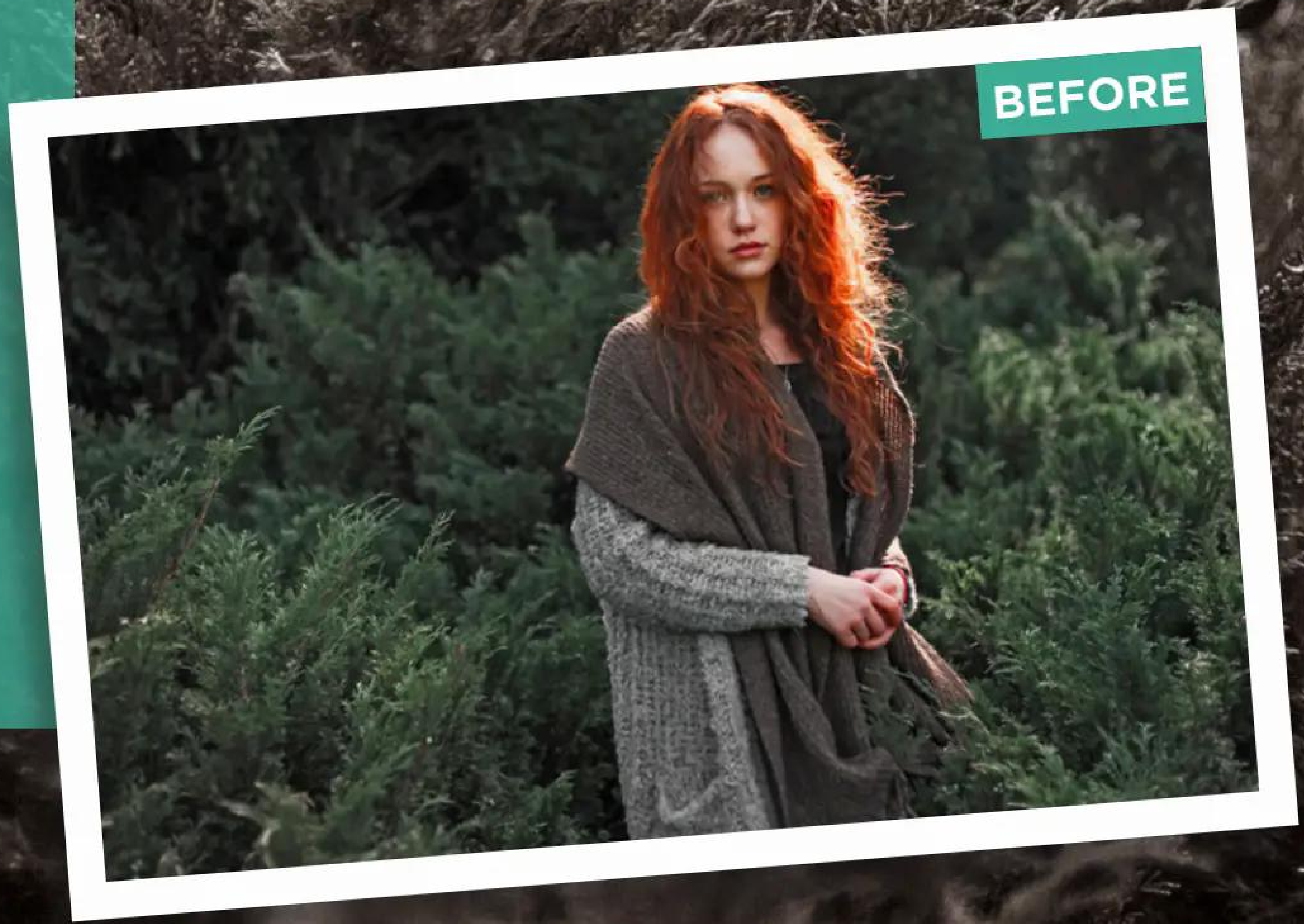
10 One advantage of using the Library module quick develop is that you can adjust a whole batch of photos at once. Simply select all the photos that you want to adjust and whatever adjustments are needed will be applied to all of them. This is particularly useful if you discover that you've used the wrong white balance setting on a whole shoot!



Monochrome Shots

Often, converting a colour photo to black and white can degrade the quality or lose some of the definition of the object being photographed. However, Lightroom has some excellent presets and tools available to help create the perfect monochrome portrait.

Portrait shots can look great in black and white and this simple fashion shot especially benefits from an application of the Sepia processing preset. You can find it in the left sidebar of the Develop module, under Lightroom B&W Toned Presets. We've added a slight boost to the contrast, as well as the toning preset and -60 points of post-crop vignetting to slightly darken the edges and corners. The result is a nice atmospheric portrait.



Improve Your Image: The Develop Module

You've familiarised yourself with the organisational abilities of the Library module, so now it's time to get down to what Adobe Lightroom is really all about: using the powerful tools in the Develop module to enhance and improve your photos. From basic corrections like white balance and lens distortion, to sophisticated tone and filter effects, we'll show you how to get the best results from this amazing program.

Introducing the Develop Module

The Develop module is where the tools that let you fully realise the potential of your photographs lie. Enhancing and improving them, removing blemishes, noise and distortion and applying a range of impressive effects and filters.

Like the Library module, the Develop module window is divided into three main areas, the left sidebar, the main viewing area and the right sidebar. The filmstrip view is also available at the bottom of the screen. The filmstrip and both sidebars can be permanently in view or set to auto-hide by clicking on the arrow symbols on the edge of the screen.

The left sidebar holds the Navigator thumbnail, a list of available Presets, the Snapshot and History views and the Collections. The right-hand sidebar holds all the actual editing and enhancement tools, as well as the Histogram.

1 Navigator

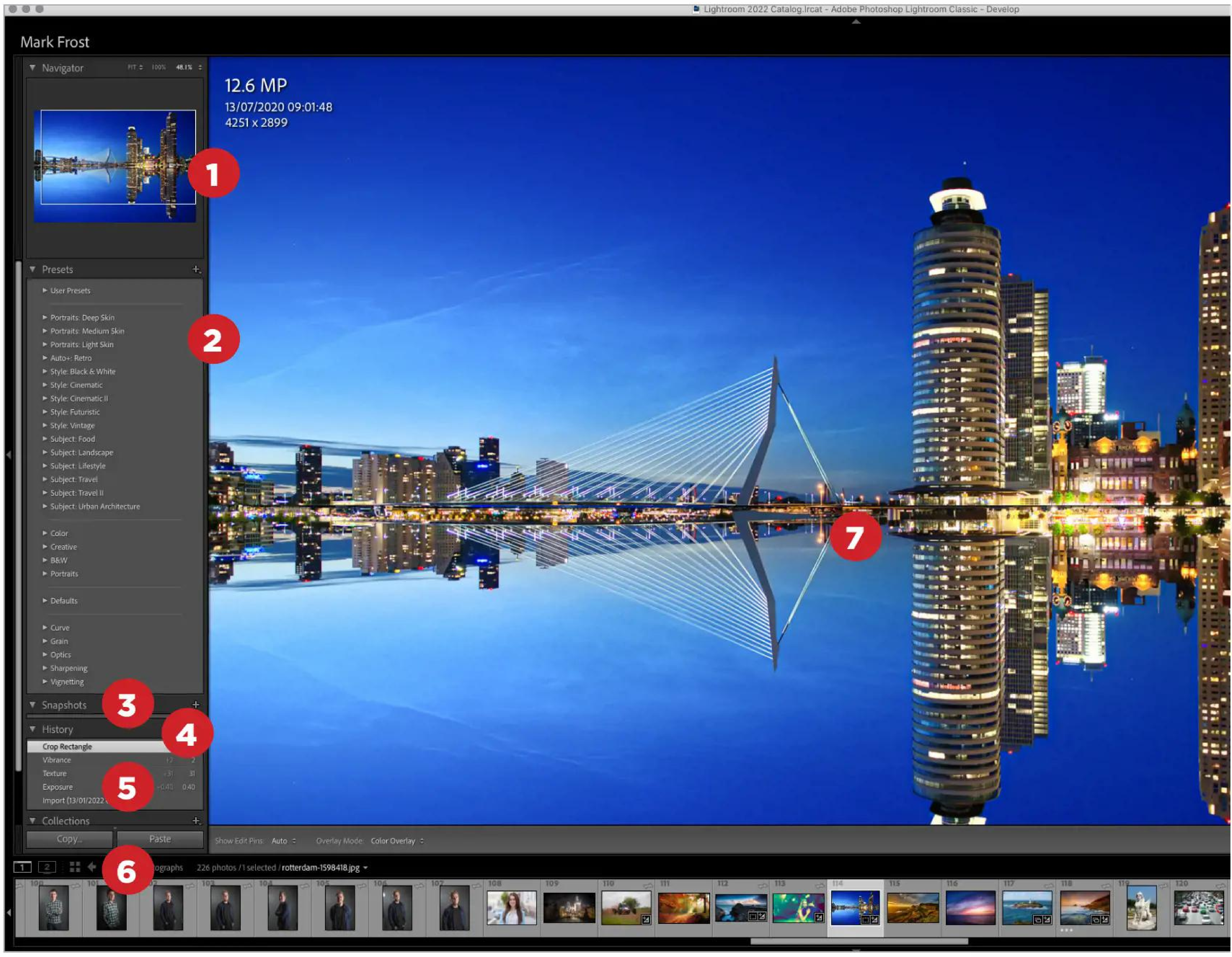
This shows you a view of the whole image, useful if you zoom in when using the spot correction tool and need to navigate around the frame.

2 Presets

This list shows the preset adjustments that can be applied with just one click. Lightroom comes with dozens built-in and you can add and edit your own user presets.

3 Snapshots

If you're experimenting and making adjustments to an image as you go, you can save a snapshot of your progress at any point. It's like a save point in a video game; you can go back to that point by clicking on the snapshot in the list.


Lightroom 2022 Catalog.lrcat - Adobe Photoshop Lightroom Classic - Develop
Mark Frost
Navigator
FIT
100%
48.1%
12.6 MP
13/07/2020 09:01:48
4251 x 2899
1
Presets
User Presets
Portraits: Deep Skin
Portraits: Medium Skin
Portraits: Light Skin
Auto+: Retro
Style: Black & White
Style: Cinematic
Style: Cinematic II
Style: Futuristic
Style: Vintage
Subject: Food
Subject: Landscape
Subject: Lifestyle
Subject: Travel
Subject: Travel II
Subject: Urban Architecture
Color
Creative
B&W
Portraits
Defaults
Curve
Grain
Optics
Sharpening
Vignetting
2
Snapshots
3
History
4
Crop Rectangle
Vibrance
Texture
Exposure
Import (13/01/2022
5
Collections
Copy...
Paste
Show Edit Pins: Auto
Overlay Mode: Color Overlay
6
226 photos /1 selected /rotterdam-1598418.jpg
7

4 History

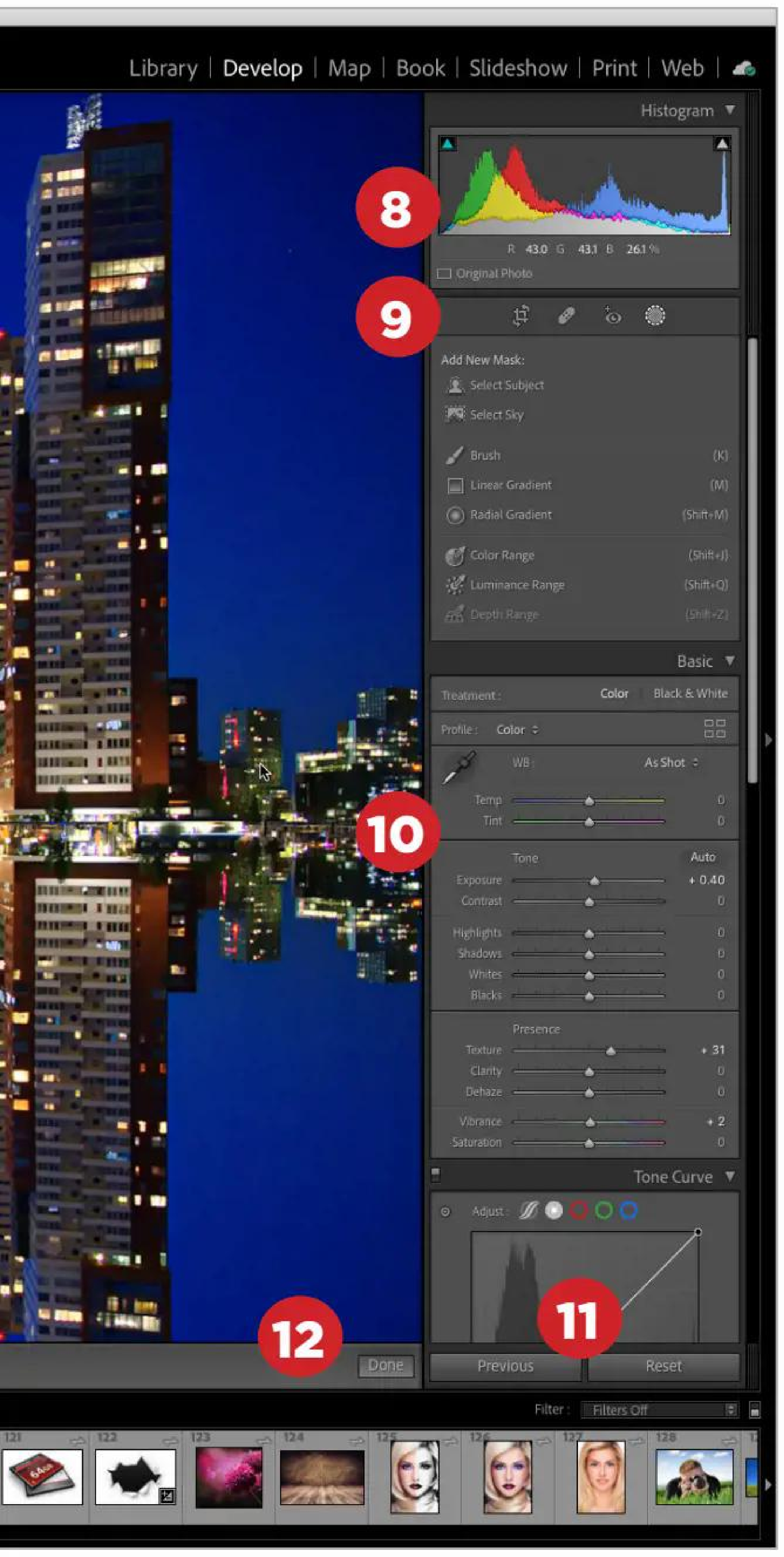
This shows each alteration that you've made to your image in chronological order. If you decide that you don't like the last few changes that you made, you can revert to an earlier point by clicking the step in the history list.

5 Collections

We covered these in the Library module section. You can also access your collections from the Develop module by opening up this tab.

6 Copy and Paste

Rather than copying the active image, as you might expect, the Copy button copies certain adjustments that you've made to the image. You can open another image and instantly apply the same corrections by clicking the Paste button. You can choose which parameters are copied.


Library | Develop | Map | Book | Slideshow | Print | Web
Histogram
8
9
10
11
12
Basic
Tone Curve
Done
Previous
Reset

7 View Window

As with the Library module, there are a number of viewing options available, including split-screen and the before-and-after view.

8 Histogram

The histogram shows you a graph of the number of pixels of a given tone in three colour channels, vital for setting the best optimum exposure.

9 Tools

Here's where you'll find the Crop Overlay tool, Spot Removal and Red Eye Correction tools. Linear filters, Radial filters, the Adjustment Brush and new tools to automatically select subject and sky are all under the Masking tool. Masking is the latest additional to the editing arsenal after the 2022 update and amalgamates a few key tools under one heading.

10 Developing and Adjustment Tools

In each of these panels you'll find more tools to improve your images, such as lens distortion correction, noise reduction, grain and filter effects and more.

11 Previous and Reset Buttons

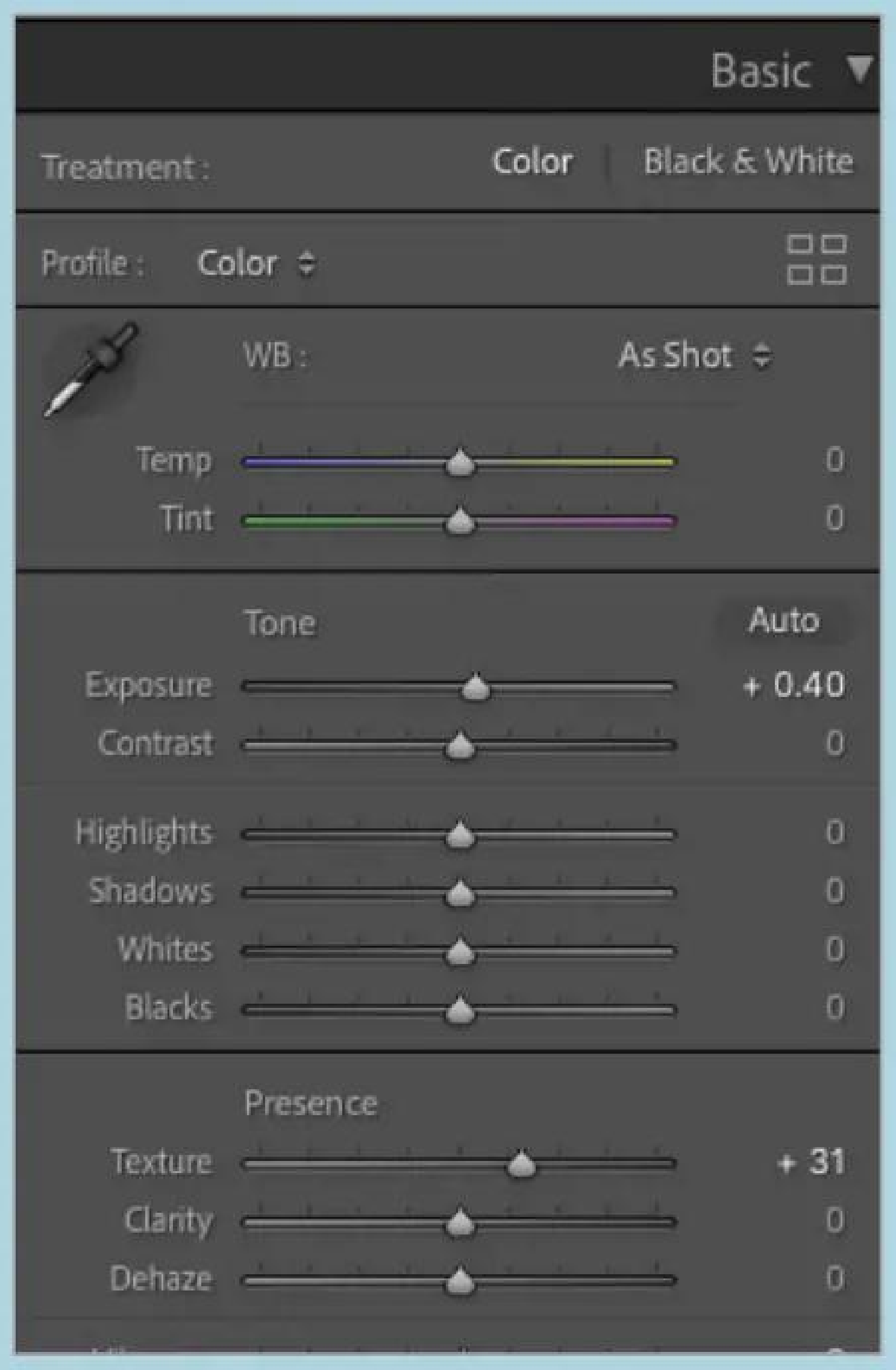
As the names imply, the Previous button takes you back one editing step, while the Reset button removes all effects and restores the image to its original state. Since Lightroom edits non-destructively this involves no loss of original image quality.

12 Done Button

The Done button applies any adjustments you've made in Lightroom. Clicking it will close the current adjustment window and make the alterations to the image. If you clicked it too soon, you need to start again and re-apply any adjustments.

The Adjustment Panel

The Adjustment Panel offers a range of tools tailored to the Module you're currently on, in this case the Develop Module. Here you can find a wealth of features to help tweak your photo to perfection.

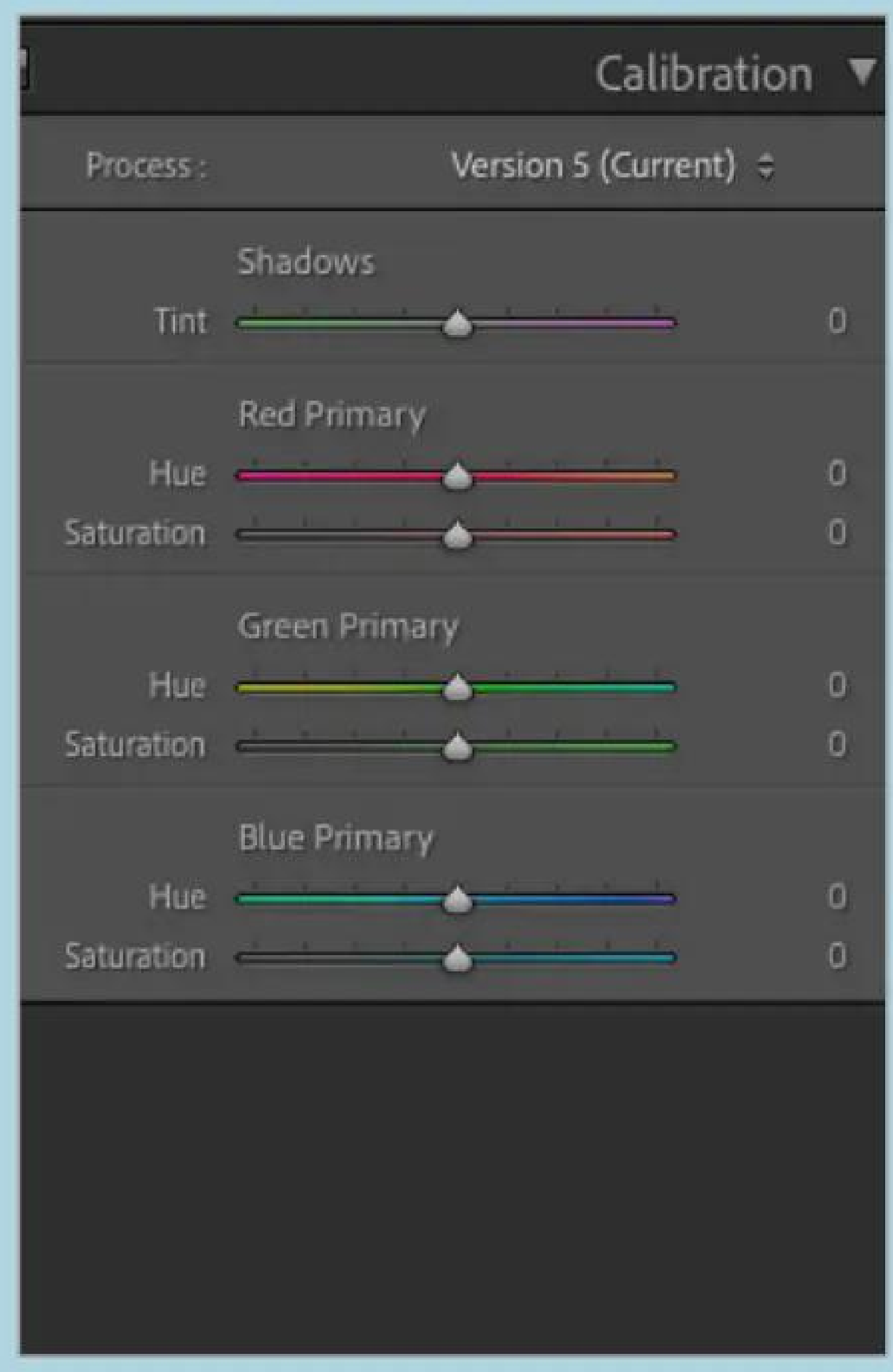

Basic
Treatment :
Color
Black & White
Profile :
Color
WB :
As Shot
Temp
Tint
Tone
Auto
Exposure
Contrast
Highlights
Shadows
Whites
Blacks
Presence
Texture
Clarity
Dehaze

Exposure + 0.40

Texture + 31

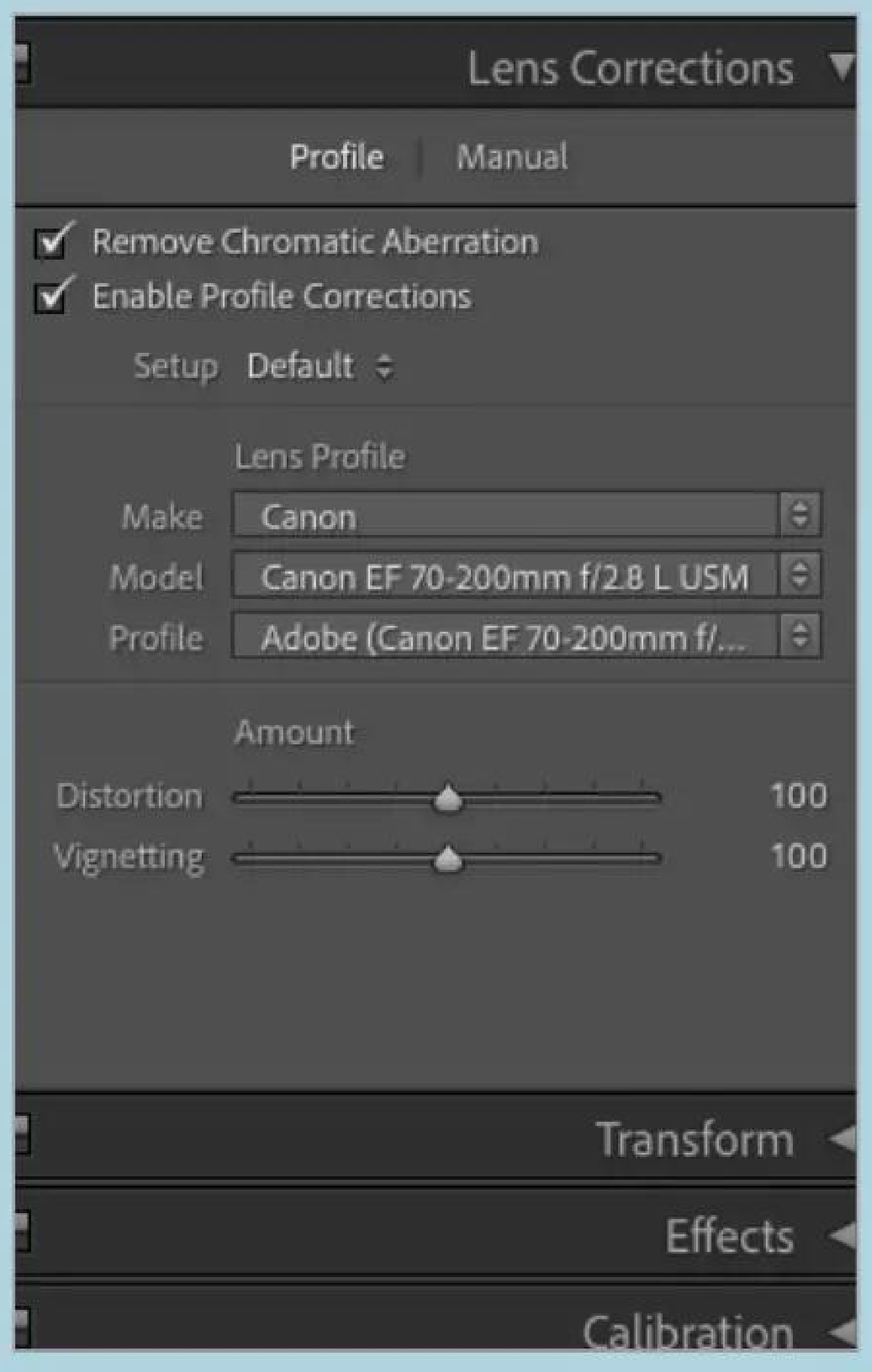
Basic

The Basic panel holds the essential adjustments for white balance, exposure, contrast and tone, as well as clarity, vibrancy and saturation. This is probably where you'll spend most of your time when using the Develop module.


Calibration
Process :
Version 5 (Current)
Shadows
Tint
Red Primary
Hue
Saturation
Green Primary
Hue
Saturation
Blue Primary
Hue
Saturation

Calibration

Some cameras have unique colour balance profiles that are embedded in the metadata along with the image file. You can use these profiles to ensure absolutely accurate colour reproduction in your photo if you require it.

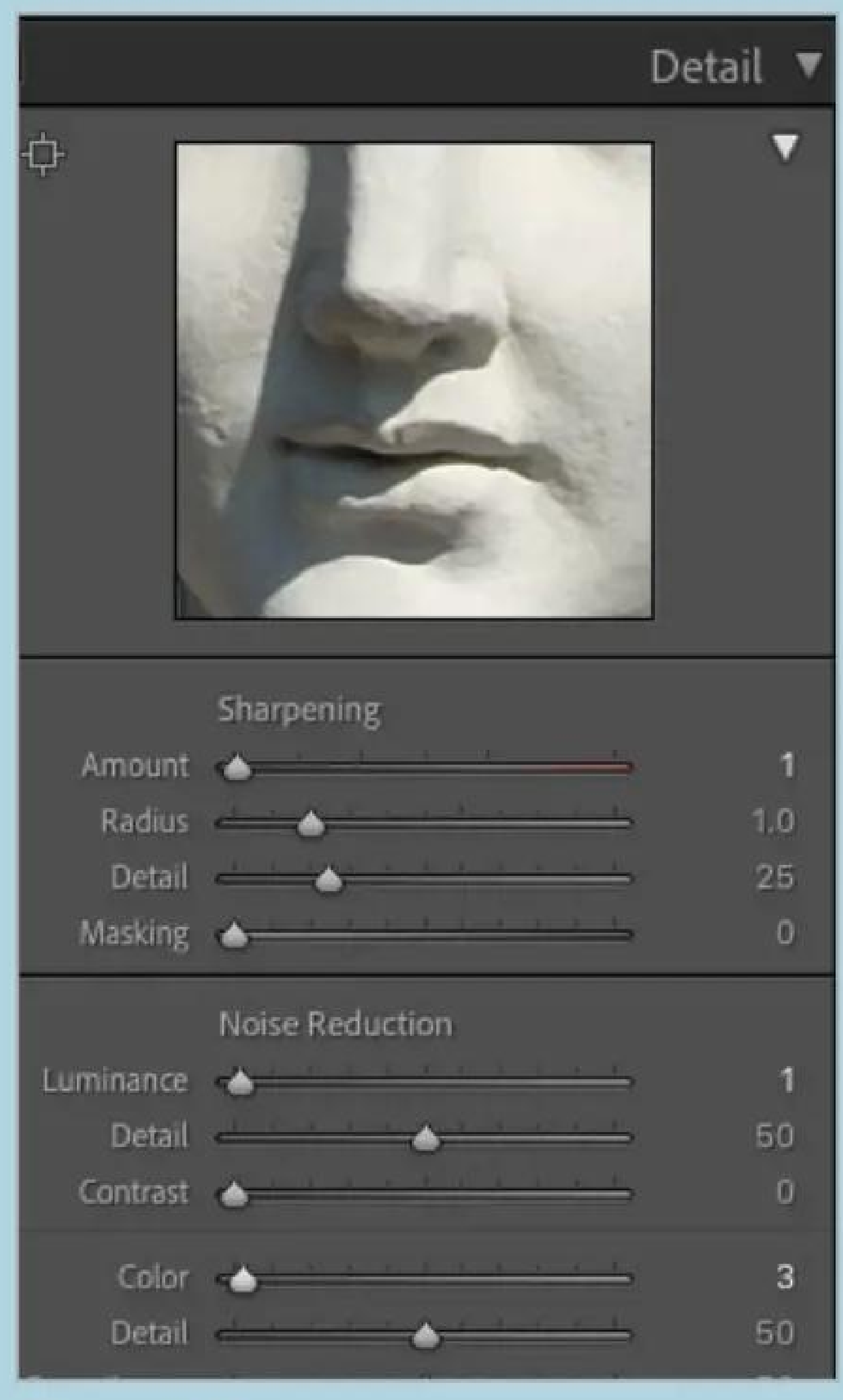

Lens Corrections
Profile
Manual
Setup
Default
Lens Profile
Make
Model
Profile
Amount
Distortion
Vignetting
Transform
Effects
Calibration

☑ Remove Chromatic Aberration
☑ Enable Profile Corrections

Make: Canon
Model: Canon EF 70-200mm f/2.8 L USM
Profile: Adobe (Canon EF 70-200mm f/...
Distortion 100
Vignetting 100

Lens Corrections

Lightroom can automatically apply preset corrections that compensate for known distortions in many popular lenses from most manufacturers. You can also choose to make manual adjustments yourself.


Detail
Sharpening
Amount
Radius
Detail
Masking
Noise Reduction
Luminance
Detail
Contrast
Color
Detail

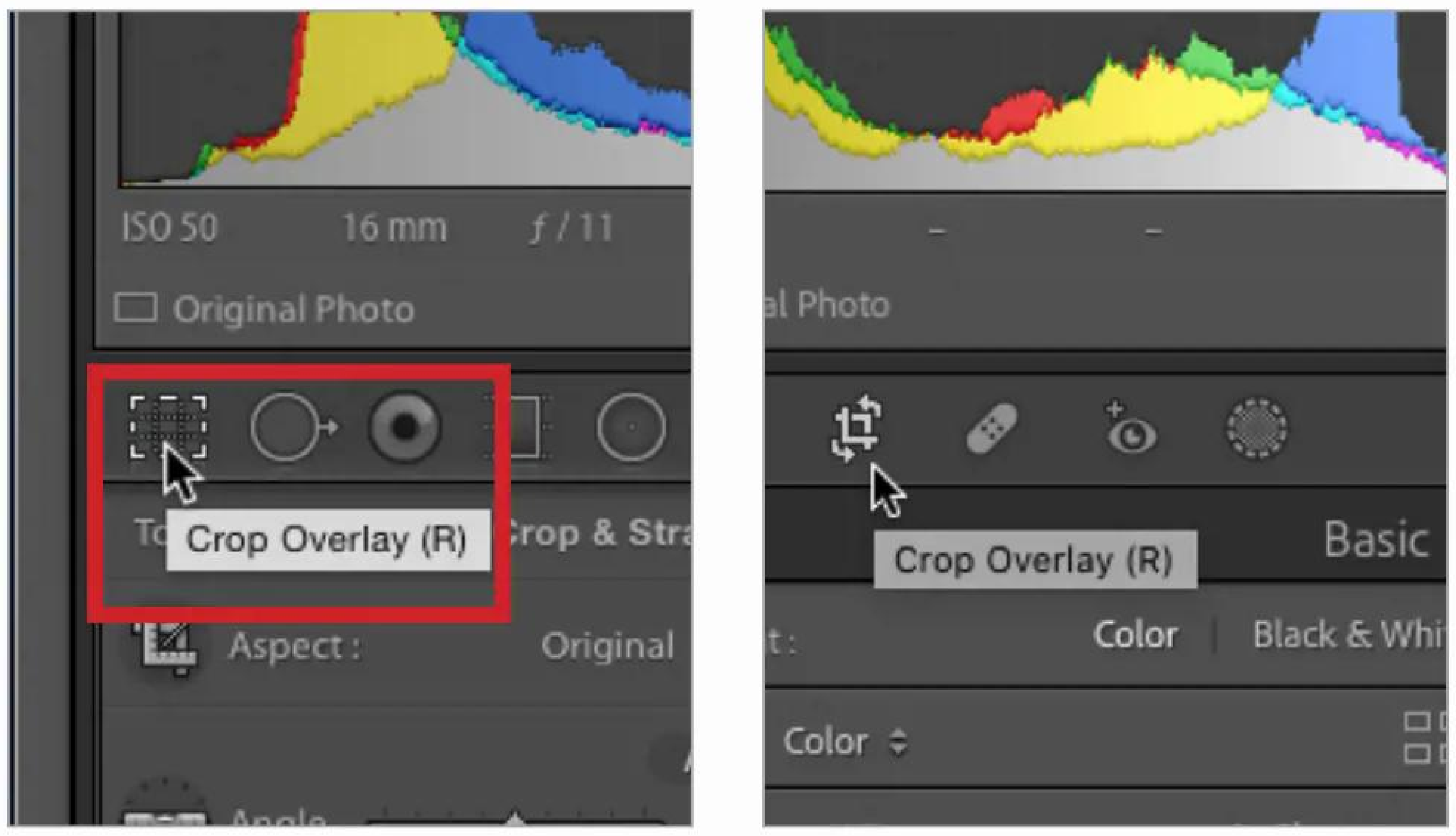
Sharpening: Amount 1, Radius 1.0, Detail 25, Masking 0
Noise Reduction: Luminance 1, Detail 50, Contrast 0
Color 3, Detail 50

Detail

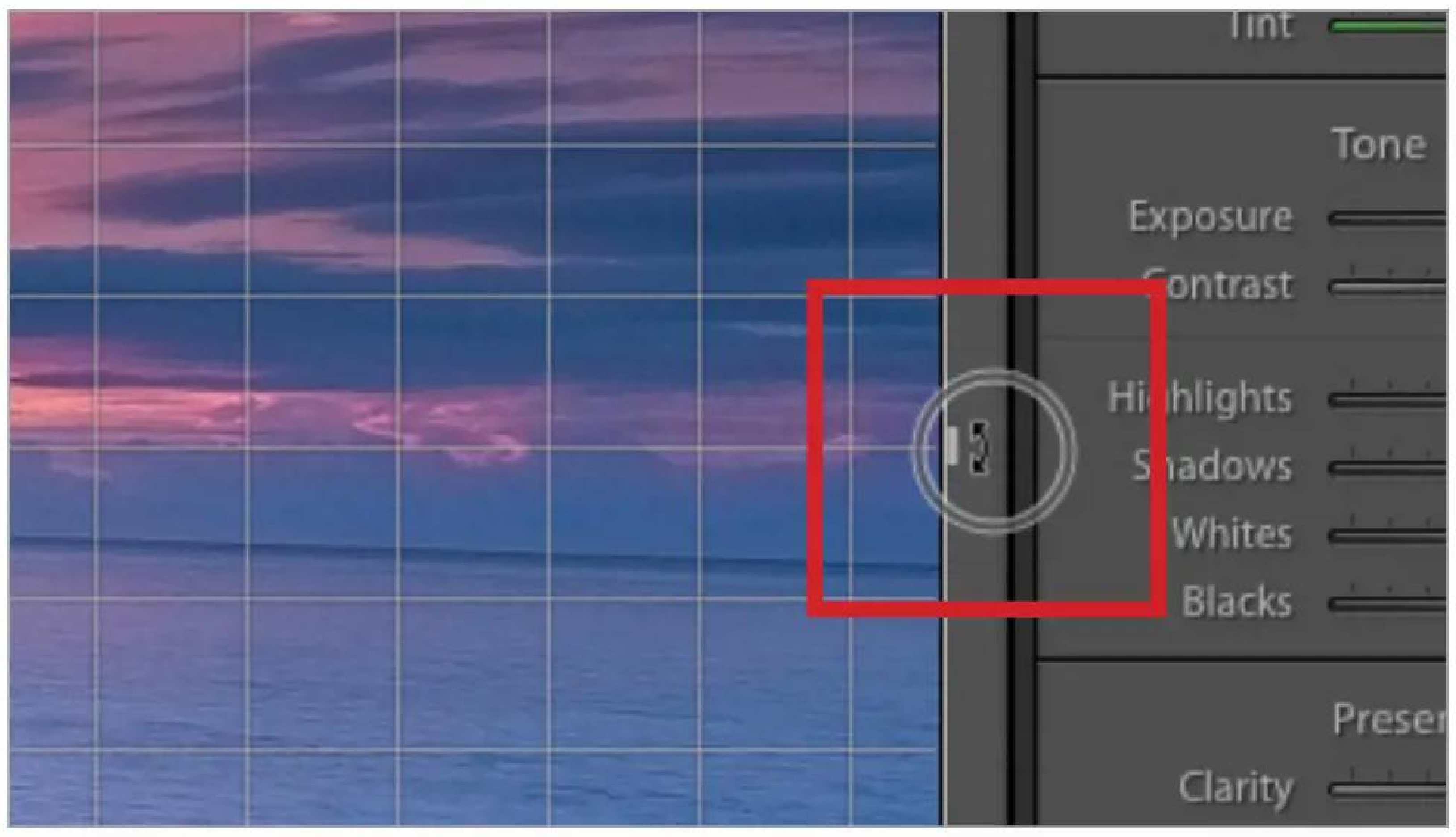
The Detail panel is where you can find the controls for adjusting sharpening and noise reduction. It includes a small preview window for judging the effects of your image adjustments.

Using the Crop & Straighten Tool

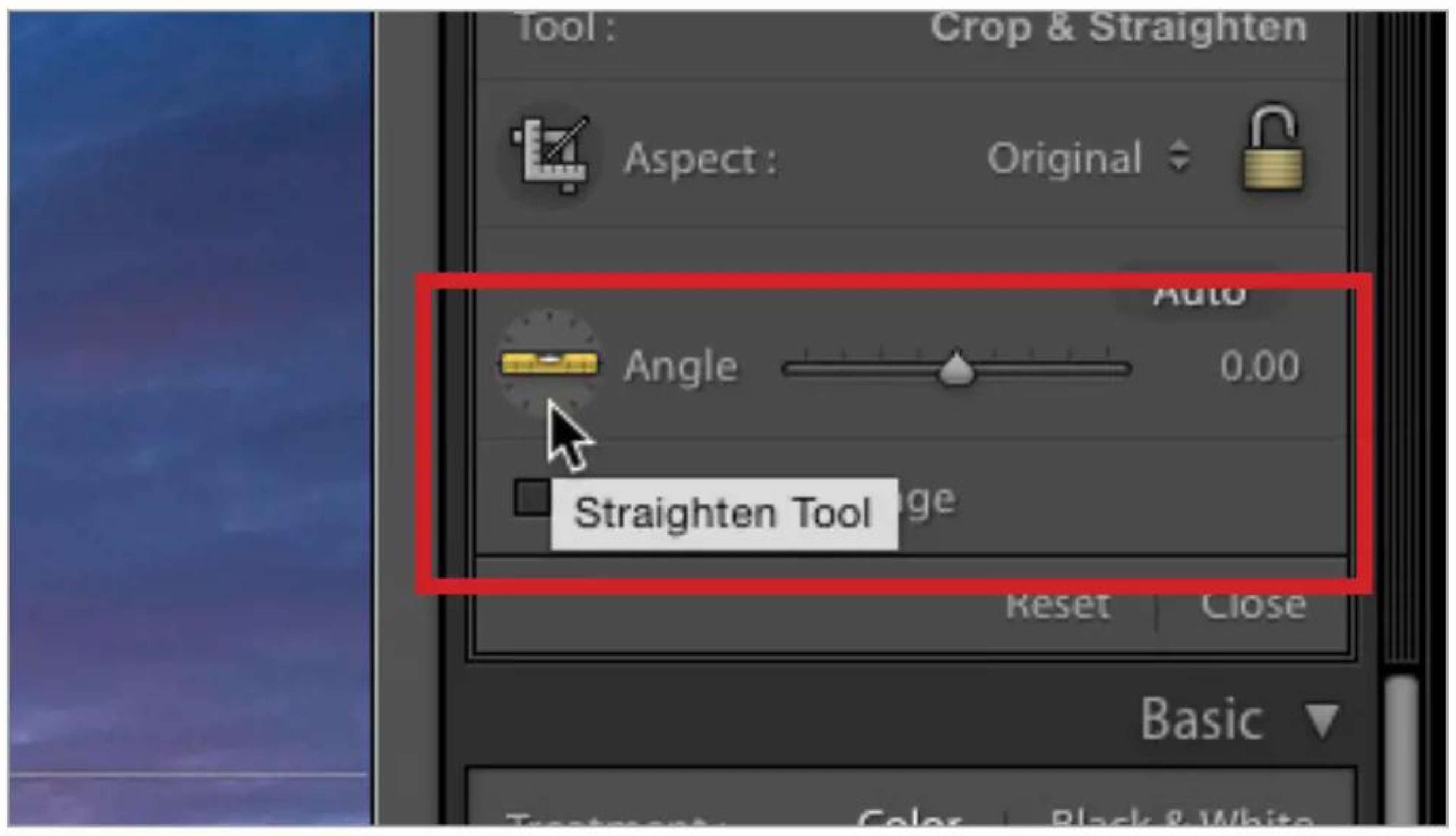
Even the most careful photographer will sometimes rush a shot and take a photo that's not quite level, with either a sloping horizon or a leaning building. Fortunately, Lightroom offers several effortless ways to correct those faults.


ISO 50
16 mm
ƒ / 11
Original Photo
Crop Overlay (R)
Crop & Str
Aspect :
Original
Angle
al Photo
Crop Overlay (R)
Basic
Color
Black & Whi
Color

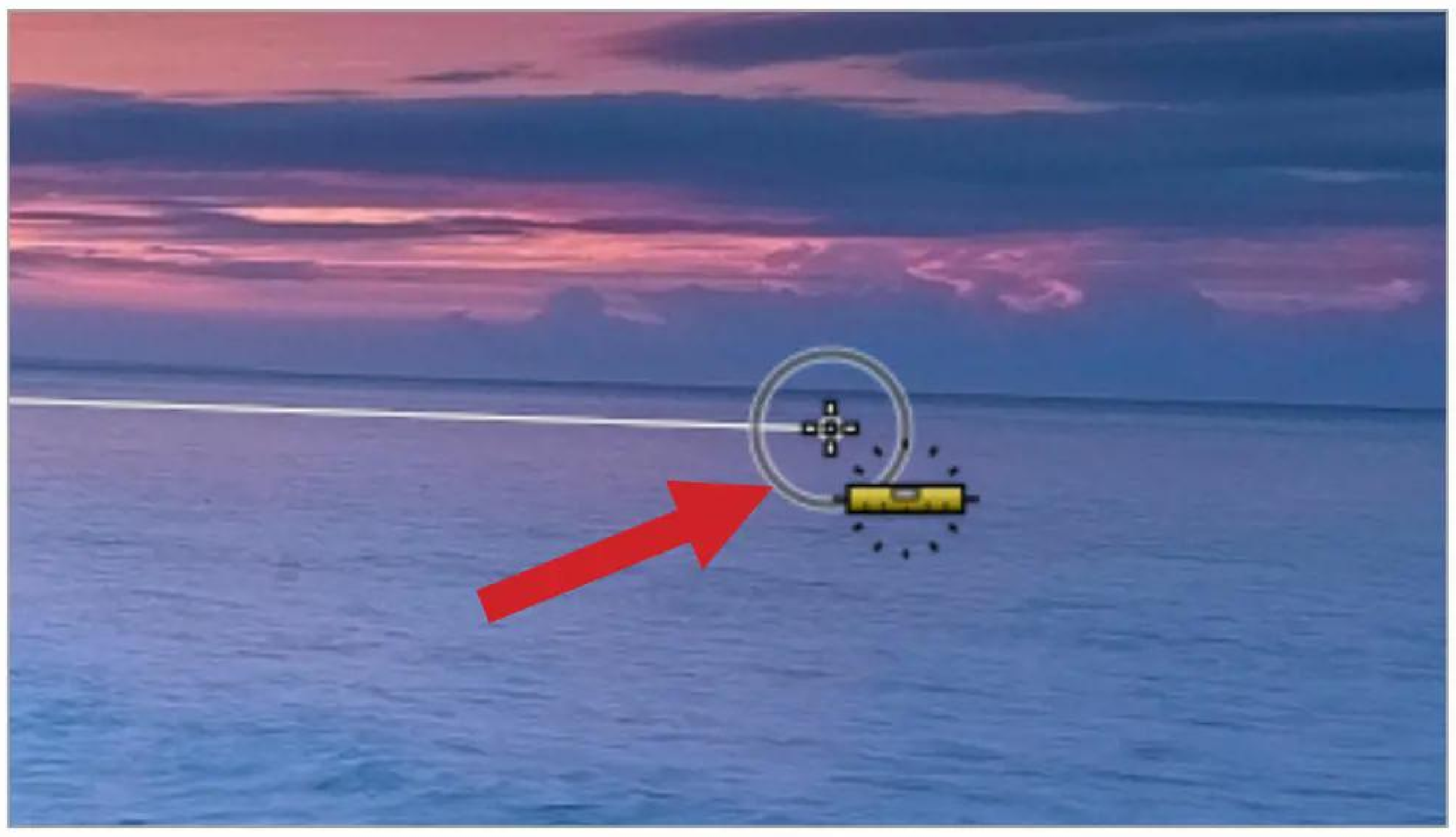
1 The main tools that you'll need to straighten your shots are found in the Crop & Straighten tool, located on the editing tools panel that we looked at before. Click on the tool and you can see a grid with corner handles appear over your image, as well as a panel of other tools and options appear below the panel. Note the icon change in the 2022 update.


Tint
Tone
Exposure
Contrast
Highlights
Shadows
Whites
Blacks
Presence
Clarity

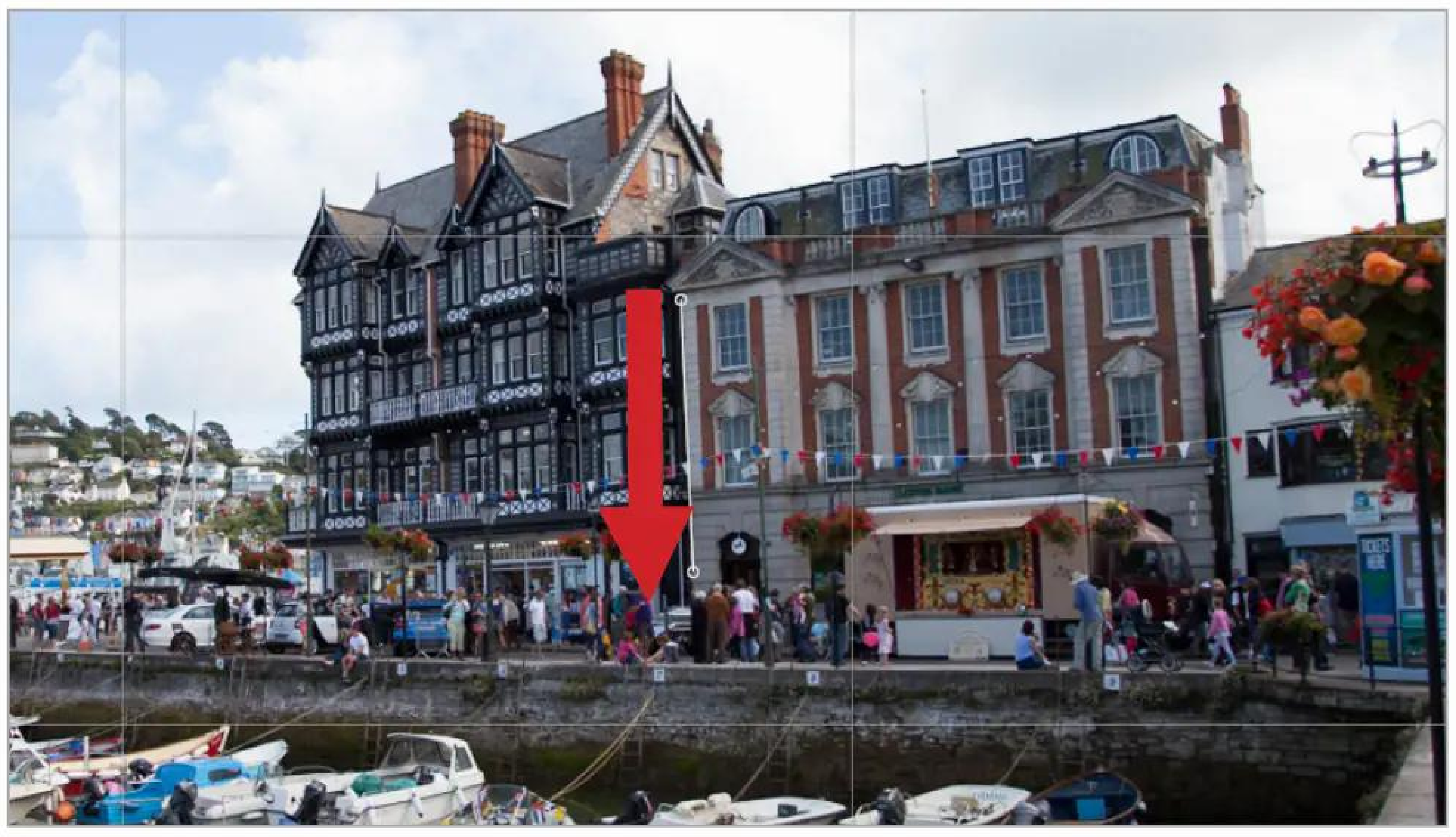
2 If you place your mouse cursor anywhere on the grey border of the workspace outside the image, you can see that it changes to a double-ended curved arrow, indicating rotation. Click anywhere in this area and you'll see a grid appear over your image. You can simply drag the image around until your horizon lines up with the grid.


Tool :
Crop & Straighten
Aspect :
Original
Auto
Angle
0.00
Straighten Tool
Reset
Close
Basic
Treatment :
Color
Black & White

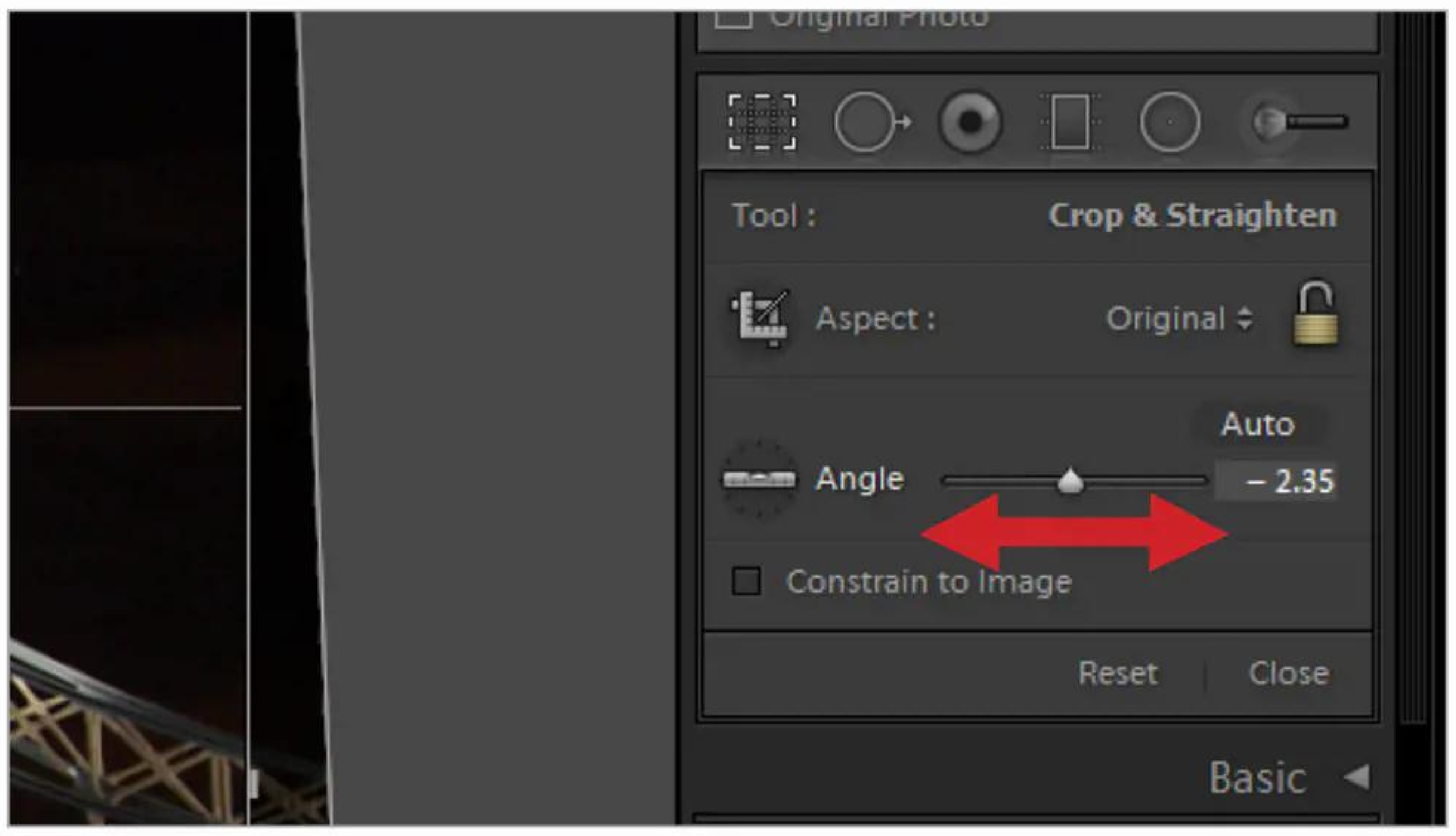
3 A quicker and more precise way to straighten a tilted horizon or leaning vertical is to use the Straighten Tool. You'll find this on the left-hand side of the options panel below the edit tool bar when you click on the Crop & Straighten tool. It's the circular icon with a picture of a spirit level in it. Click on this icon to activate the tool.



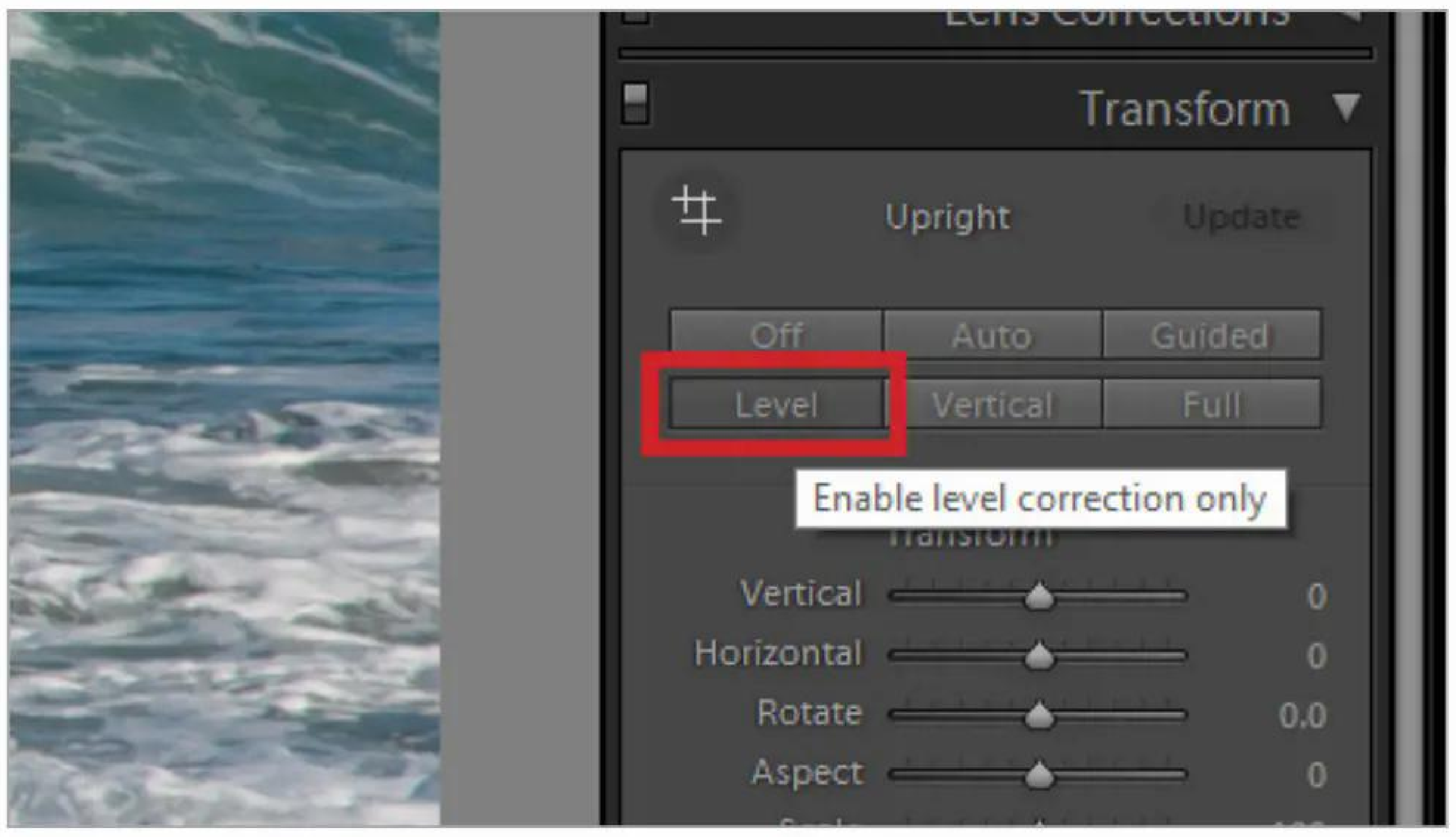
4 To use the Straighten Tool on a tilted horizon, simply click on one end of the horizon line and drag a line along it. As soon as you release the Mouse button Lightroom will automatically rotate the image to make the line horizontal. Note that it also constrains the rotated image within the original size of the frame.



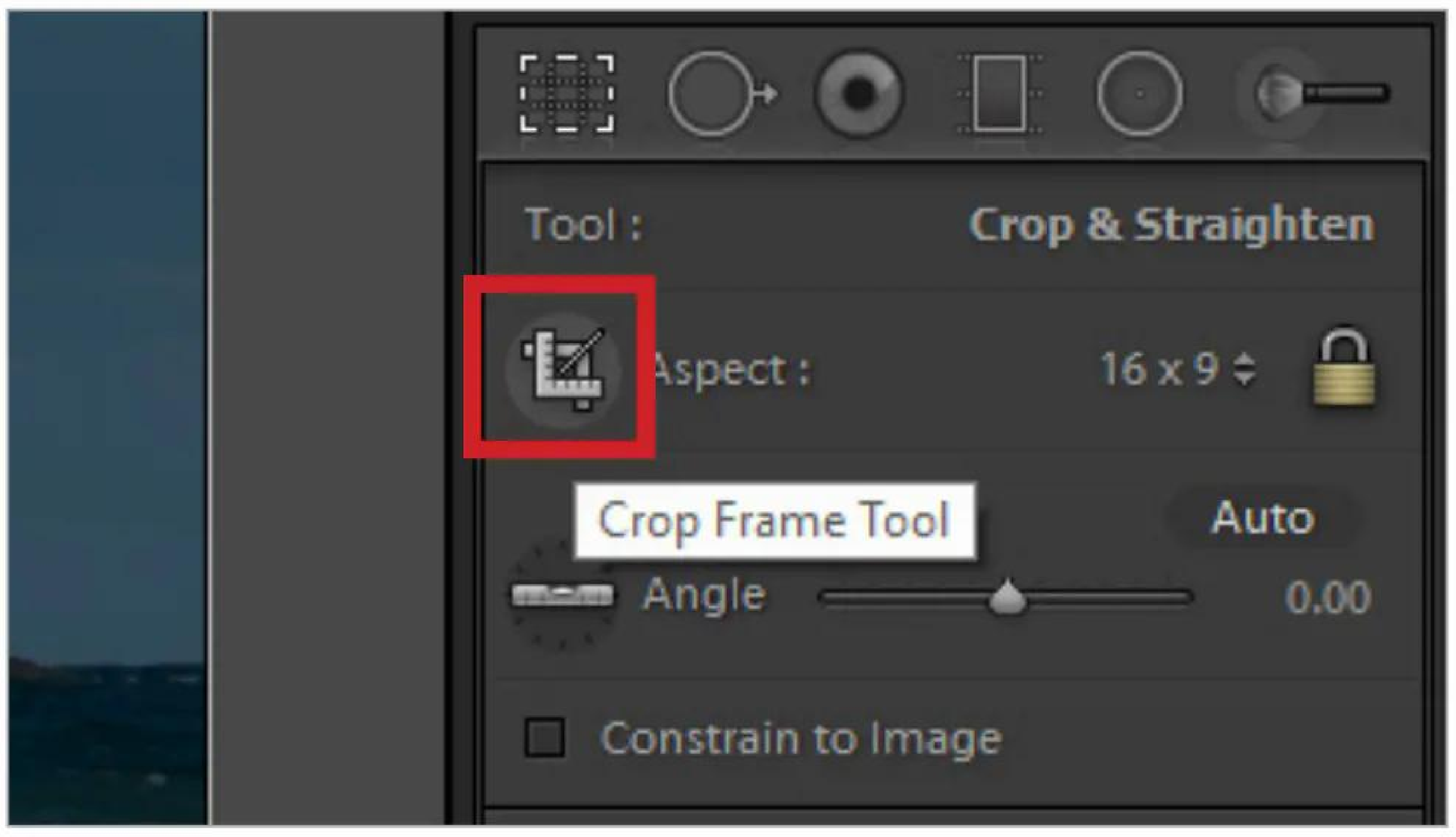
5 The Straighten Tool also works on leaning verticals. To save a toppling building, activate the tool by clicking on the icon and then click and drag a line up or down a line on the image that should be vertical, such as the side of a structure. Again, as soon as you release the Mouse button the image will automatically be straightened.


Tool :
Crop & Straighten
Aspect :
Original ÷
Auto
Angle
– 2.35
Constrain to Image
Reset
Close
Basic

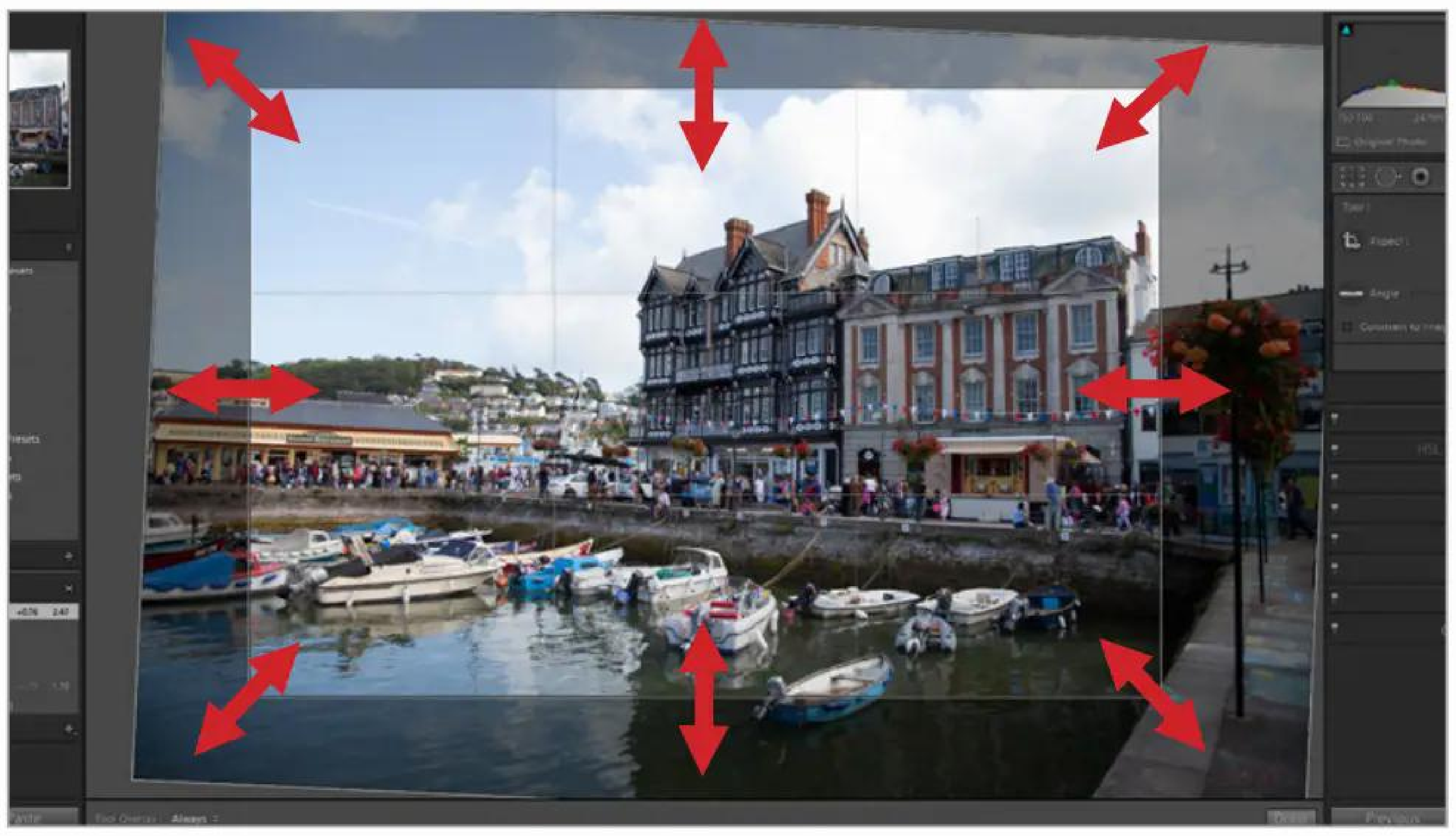
6 The Crop & Straighten tool offers a third option for rotating your image. Next to the Straighten Tool you'll see a slider. If you drag this slider right and left, you'll see that it rotates the image clockwise and anticlockwise. This is useful if you want to tilt an otherwise level shot. You can also enter the degree of tilt numerically.


Transform
Upright
Update
Off
Auto
Guided
Level
Vertical
Full
Enable level correction only
Vertical 0
Horizontal 0
Rotate 0.0
Aspect 0

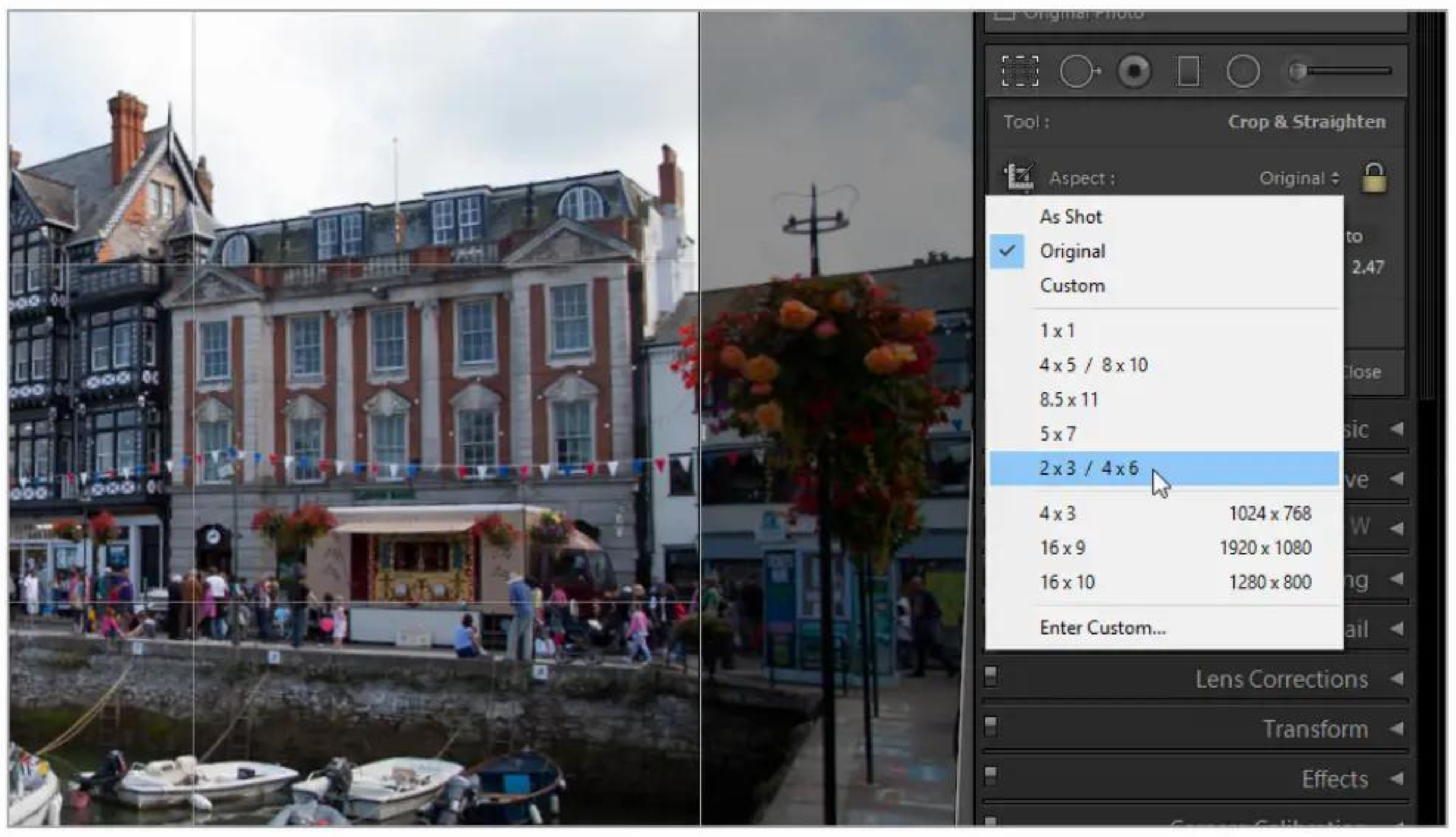
7 There is yet another option for levelling your shots. If you open the Transform tools you'll see a panel of buttons in the options panel, including one marked Level. If you click on this button, Lightroom will attempt to automatically straighten your image. Note that this is based on pattern recognition and is therefore not 100 per cent reliable.


Tool :
Crop & Straighten
Aspect :
16 x 9 ÷
Crop Frame Tool
Auto
Angle
0.00
Constrain to Image

8 Cropping your image to improve composition is very simple. When you open the Crop & Straighten tool it defaults to the crop tool straight away; but if you've previously been using the Straighten tool you'll need to click on the round icon with a picture of a darkroom crop-frame tool to switch the tool back into cropping mode.



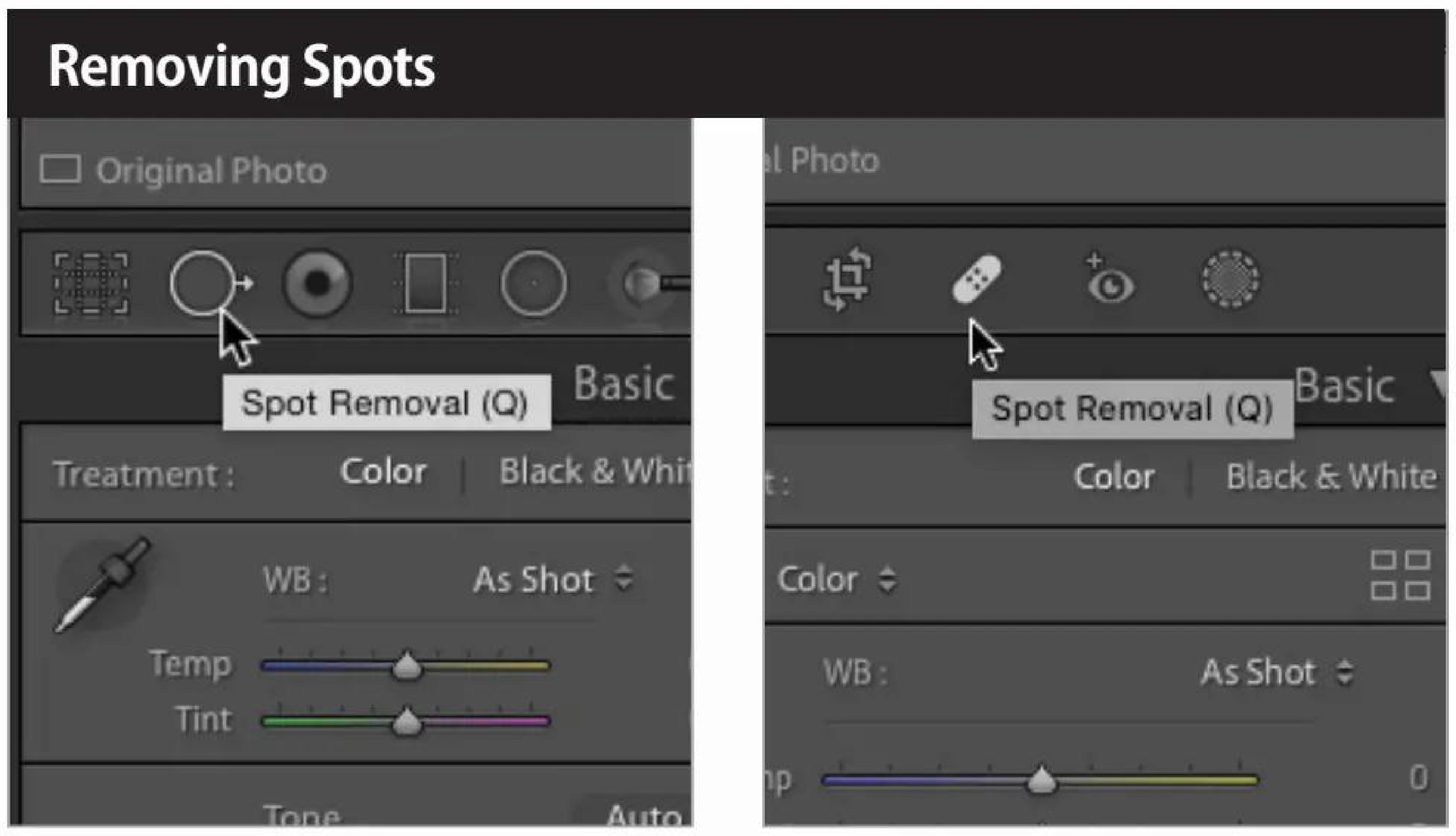
9 You'll see a crop frame grid overlay your image, with drag points in each corner and in the middle of each side. When you click on and drag one of these points in any direction you'll see the cropping frame move, with the areas outside it slightly greyed out. It also includes a "rule of thirds" grid to help with classical composition.


Tool :
Crop & Straighten
Aspect :
Original ÷
As Shot
Original
Custom
1 x 1
4 x 5 / 8 x 10
8.5 x 11
5 x 7
2 x 3 / 4 x 6
4 x 3
1024 x 768
16 x 9
1920 x 1080
16 x 10
1280 x 800
Enter Custom...
Lens Corrections
Transform
Effects

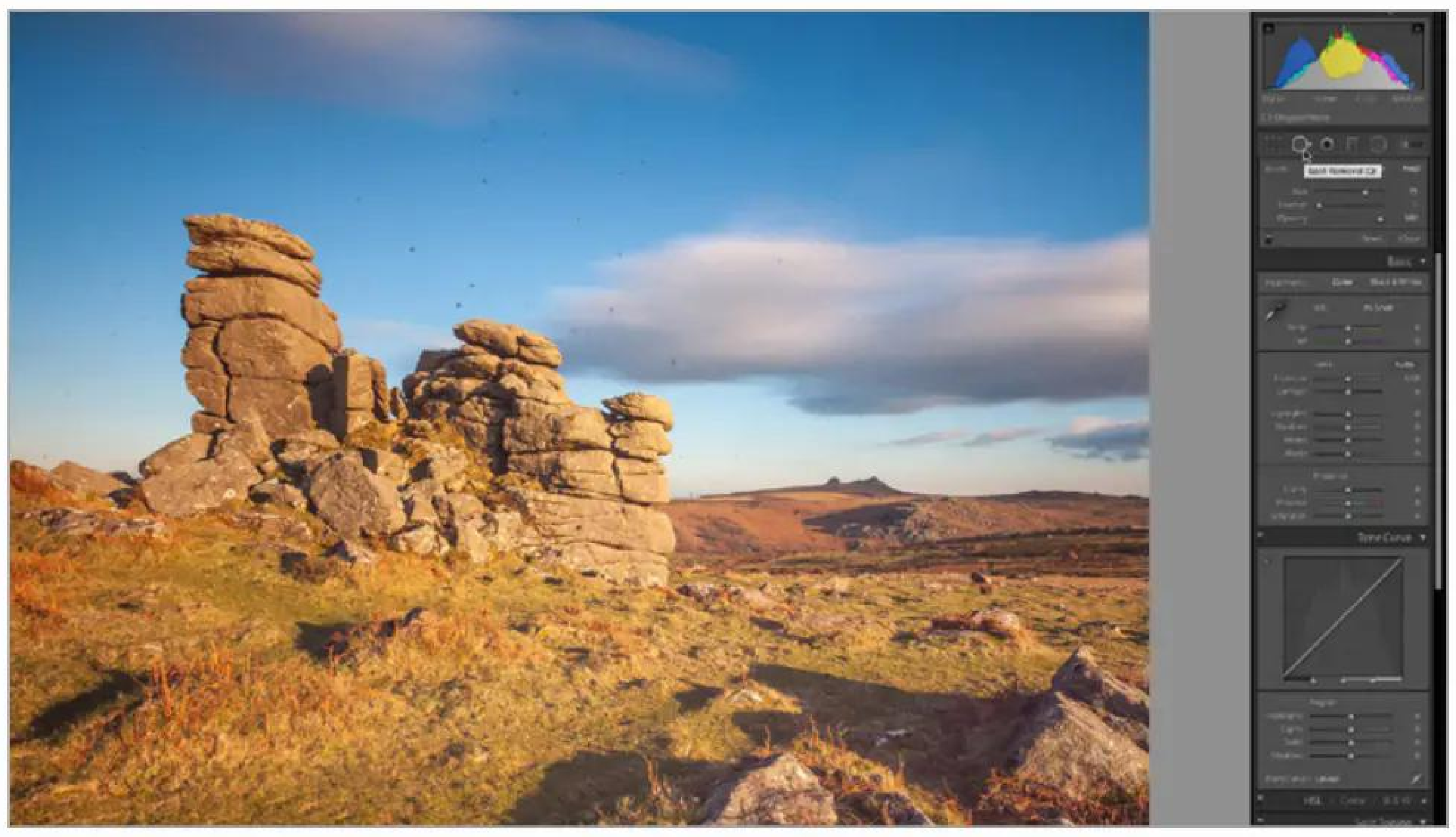
10 You can crop to a specific aspect ratio or image size by clicking to the right of where it says Aspect to open the context menu. You can select a preset ratio or size or enter your own manually. Note that the padlock icon next to the menu changes, to indicate that the aspect ratio is now locked to the dimensions that you've set.

Removing Spots and Red Eye

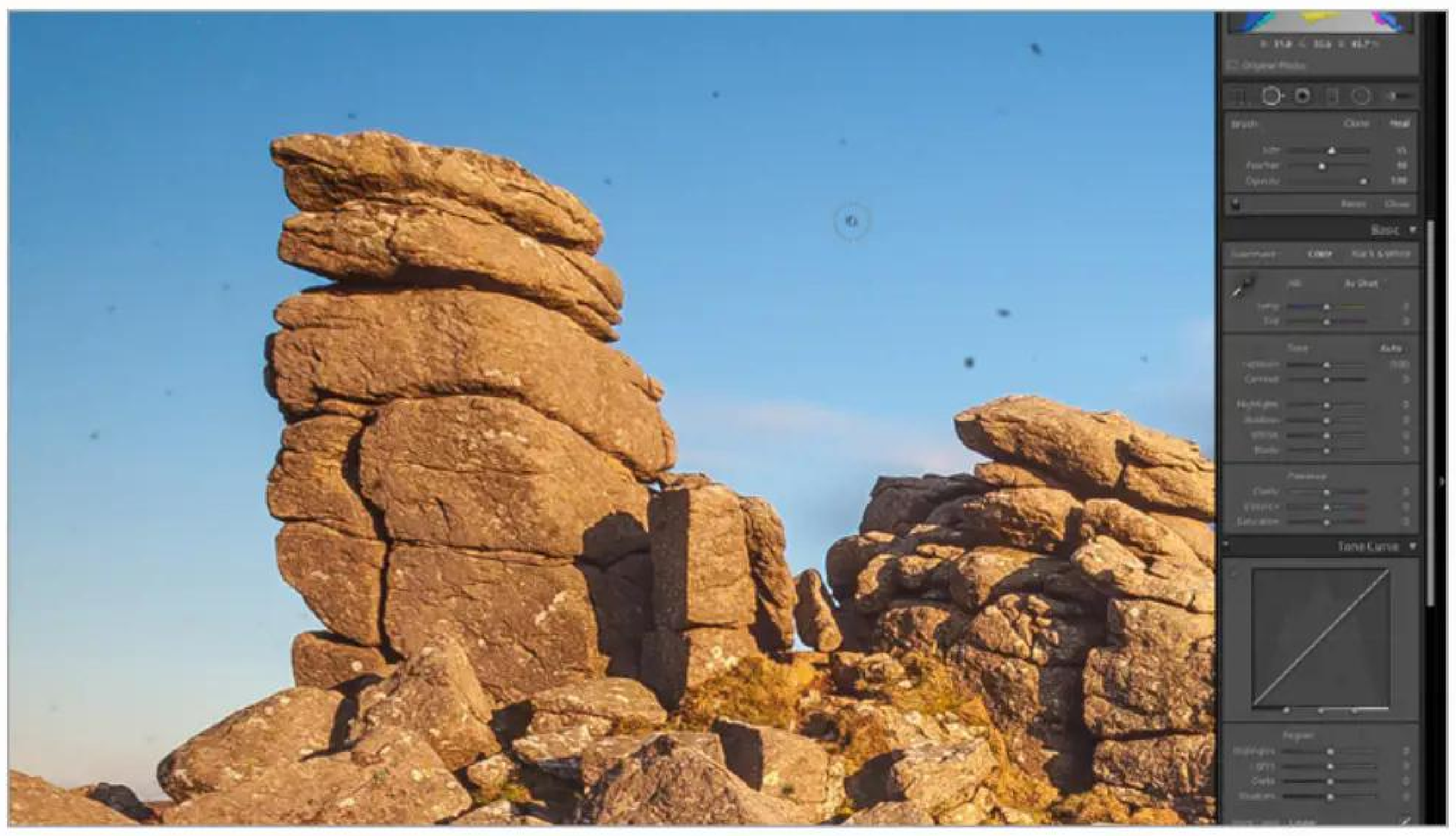
Even the latest digital cameras can sometimes get dust inside and contaminate the sensor, leaving black spots on your images; and there's also the problem of flash Red Eye and indoor photography. Luckily Lightroom offers tools for dealing with these problems.


Removing Spots
Original Photo
Spot Removal (Q)
Basic
Treatment :
Color
Black & White
WB :
As Shot
Temp
Tint
Tone
Auto
Color
0

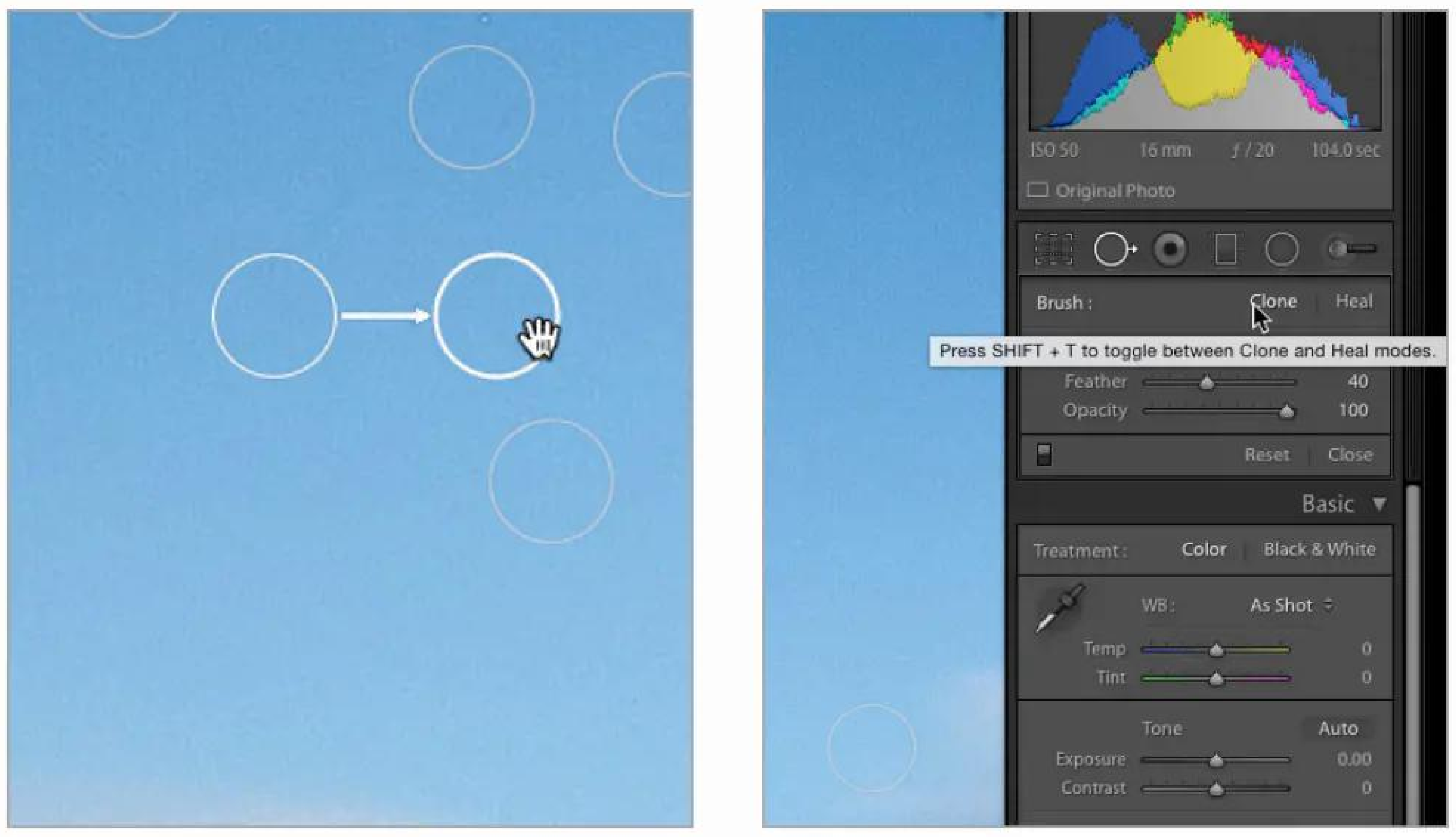
1 If you scan film photos or use an older DSLR, you may have problems with dust and blemishes on your images. Fortunately, Lightroom includes a handy tool to get rid of them. It's the Spot Removal tool and you use it by clicking on the icon in the editing tools panel or by using the keyboard shortcut Q. Note the icon change in the 2022 update.



2 The Lightroom Spot Removal tool operates in the same way as the matching tool in Photoshop. You can adjust the brush size by using the slider in the control panel or by using the square brackets keys [and]. Simply click on a spot and it will be replaced by a matching background colour sampled from elsewhere on the image.



3 As you click on dust spots you'll see the position from which the replacement sample is being taken displayed on the image and you can adjust the position and size of the sample location by dragging on the visible circle. You can turn this feature off from a pop-up menu on the lower tool bar; this can help if your image is heavily spotted.

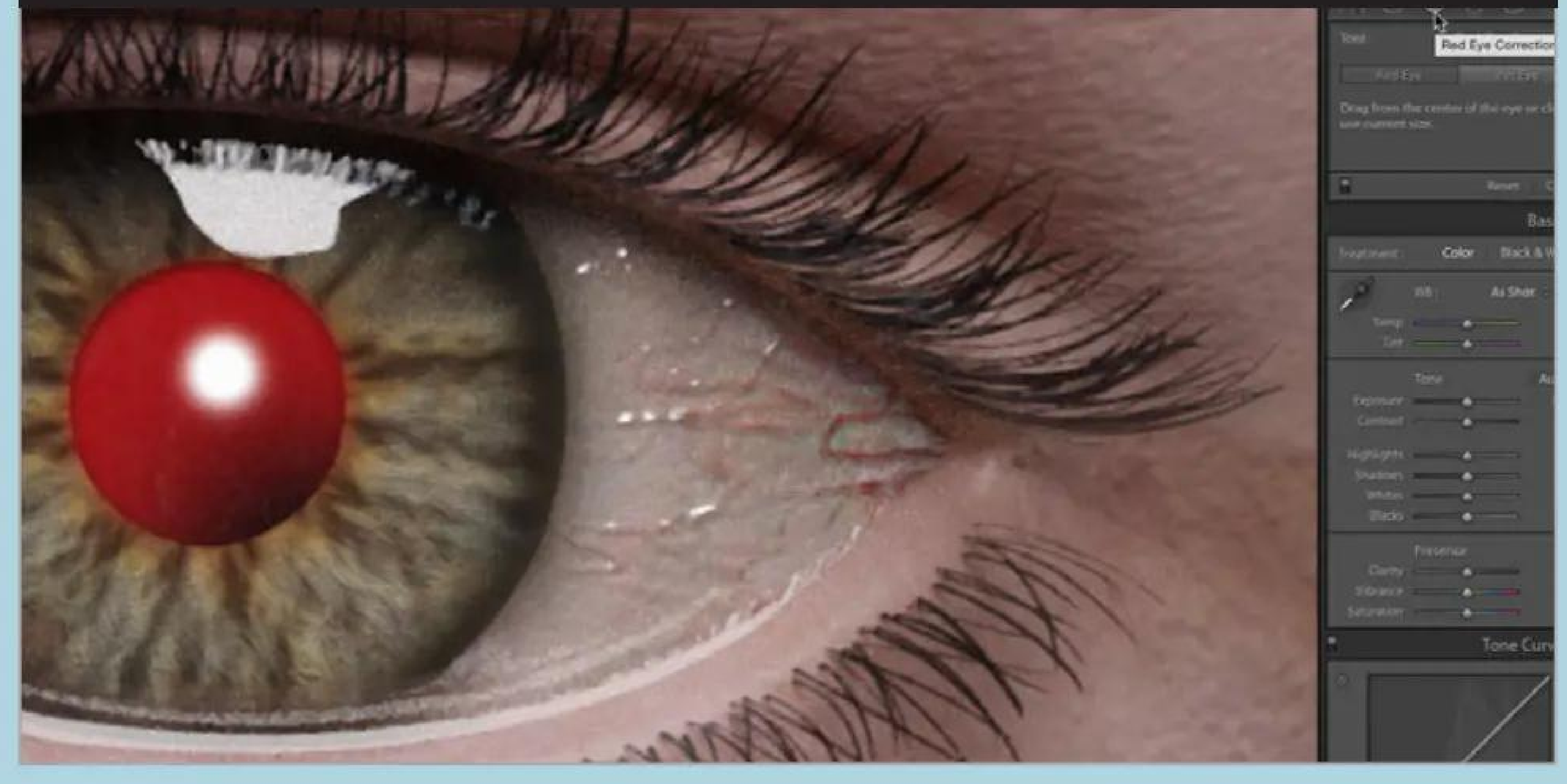


Press SHIFT + T to toggle between Clone and Heal modes.

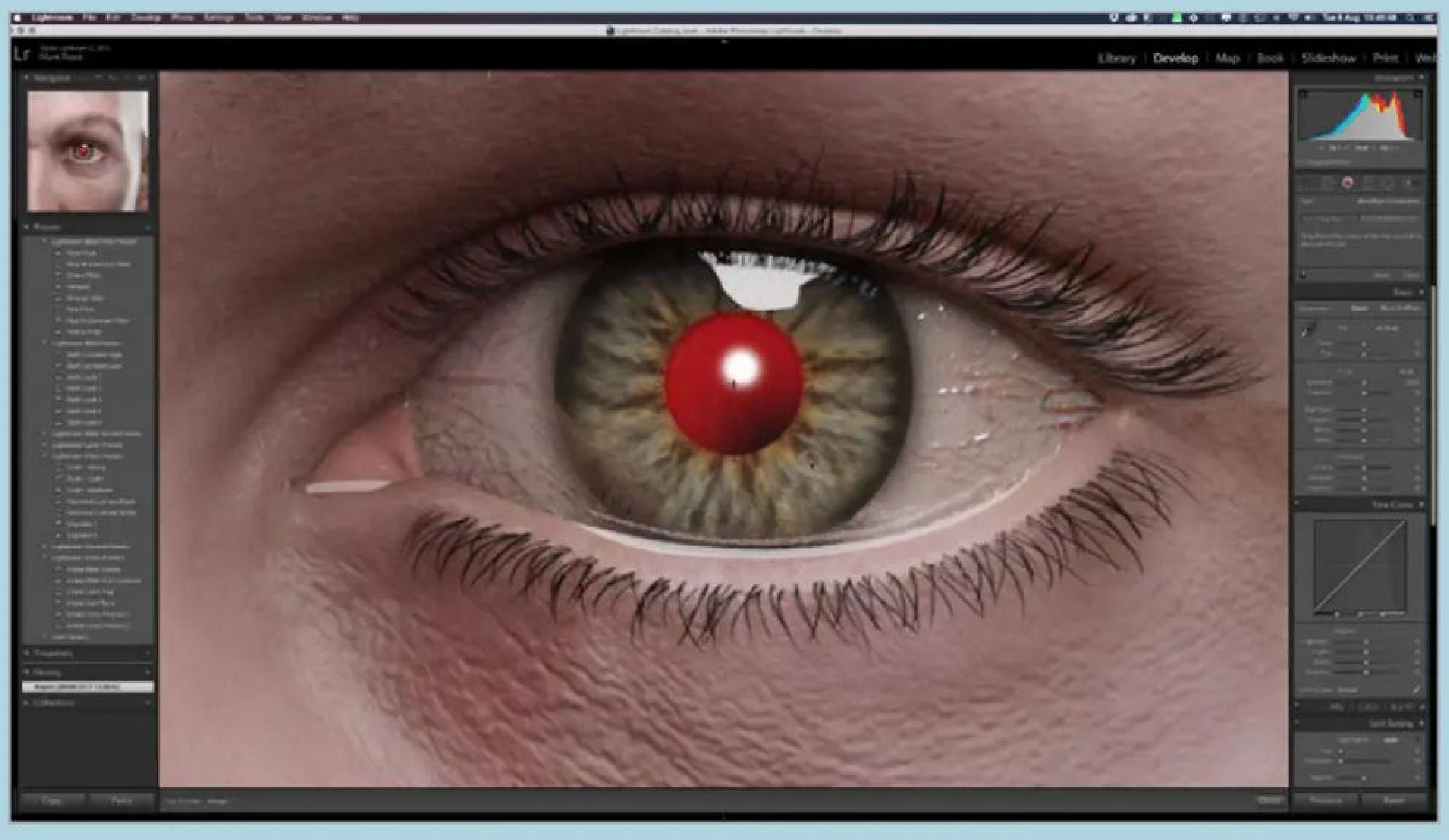
ISO 50
16 mm
f / 20
104.0 sec
Original Photo
Brush :
Clone
Heal
Feather
40
Opacity
100
Reset
Close
Basic
Treatment :
Color
Black & White
WB :
As Shot
Temp
Tint
Tone
Auto
Exposure
0.00
Contrast
0

4 If you make a mistake or if you simply don't like the result of one of your spot removal operations, you can undo any of them by holding down the left Alt button and clicking on the offending circle. As well as the heal function, the Spot Removal tool also offers a Clone option. If you hold the CTRL key you can move the sampling point to wherever you want.

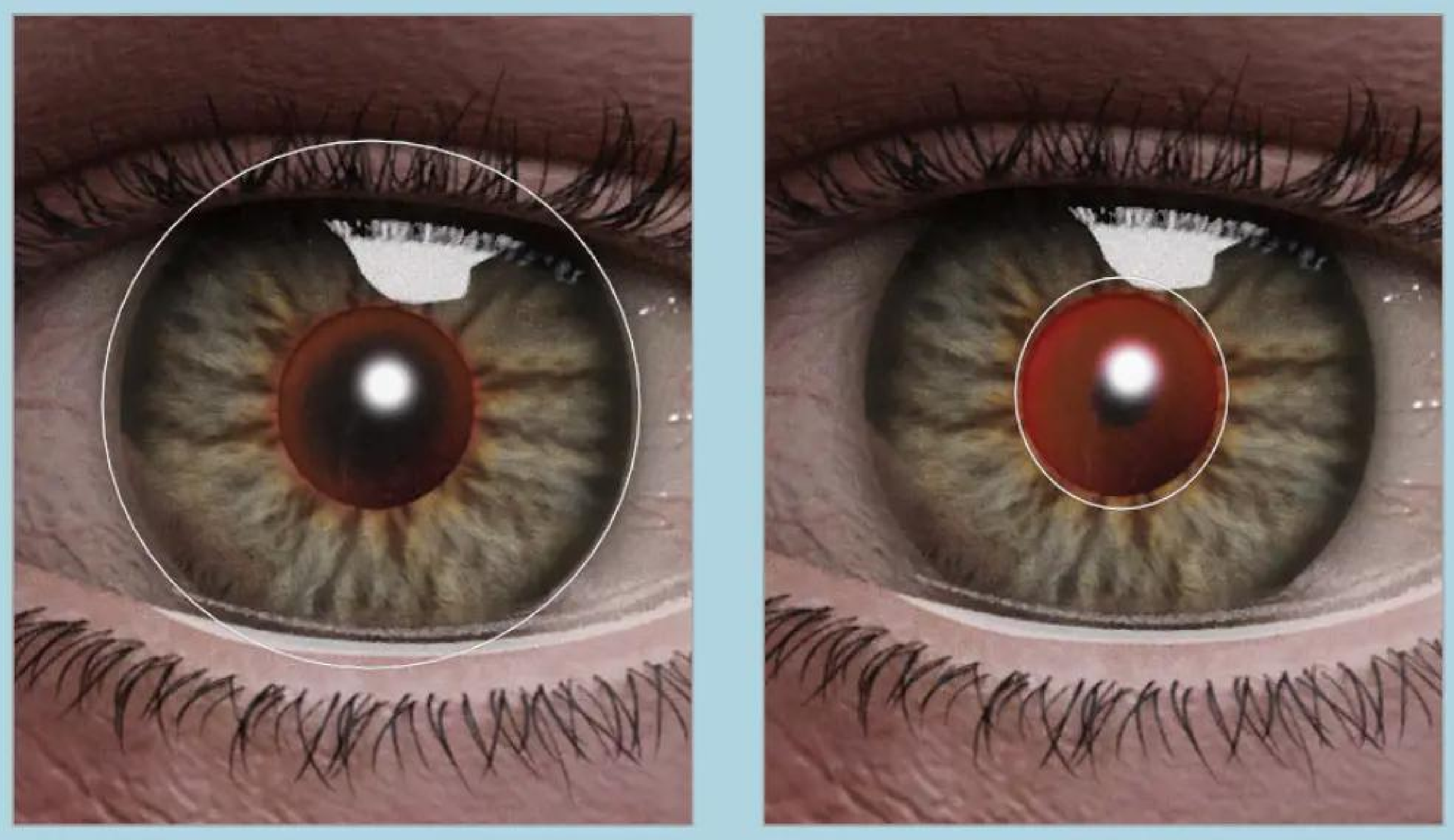
Removing Red Eye



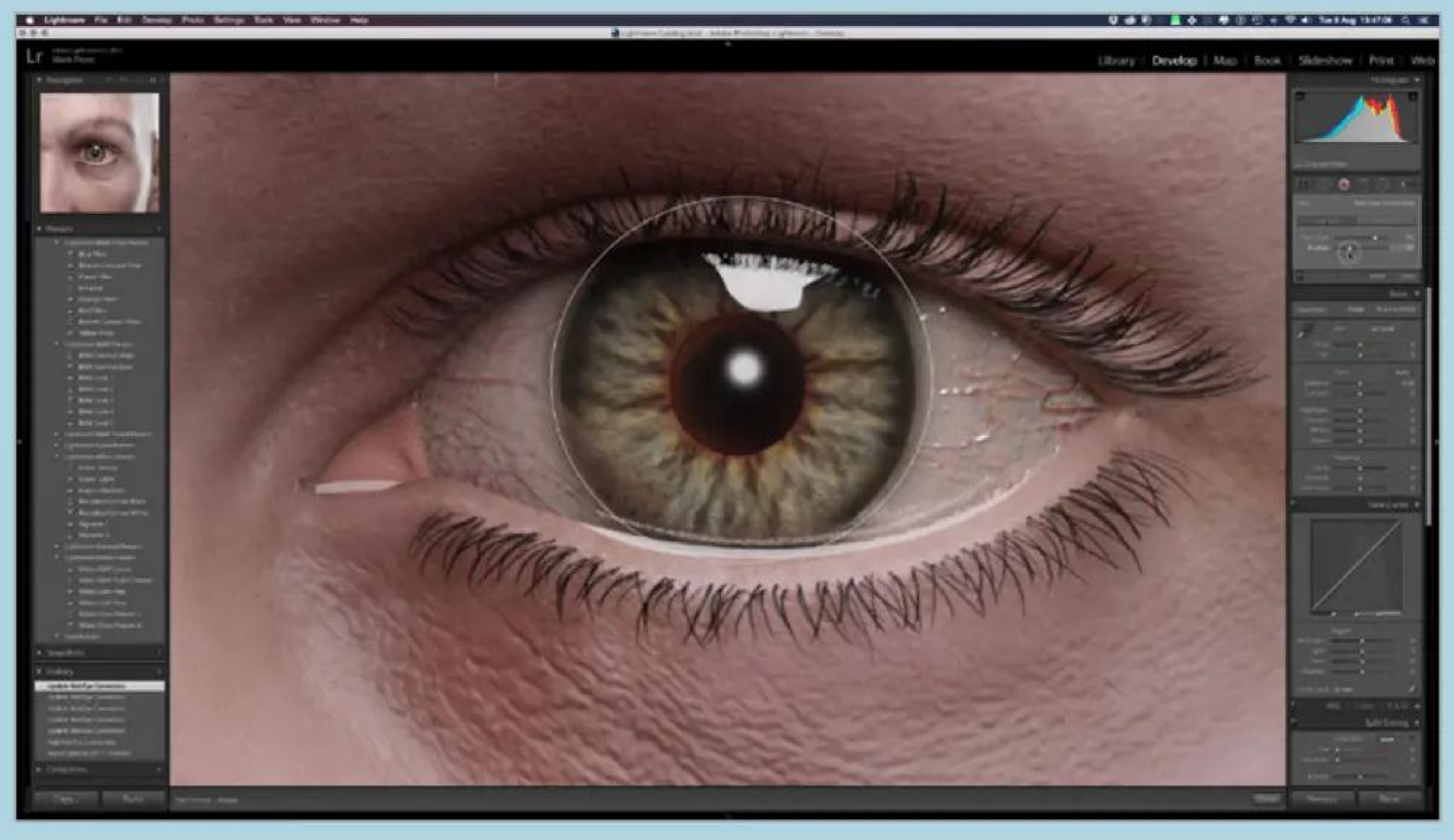
1 Red Eye is caused when light from your camera flash reflects off the blood vessels at the back of the eye and is most visible in low light when the pupils are widely dilated. Even if your flash has anti-Red Eye pre-flash it can still be a problem. You can remove Red Eye from your shots using the Red Eye Removal tool.



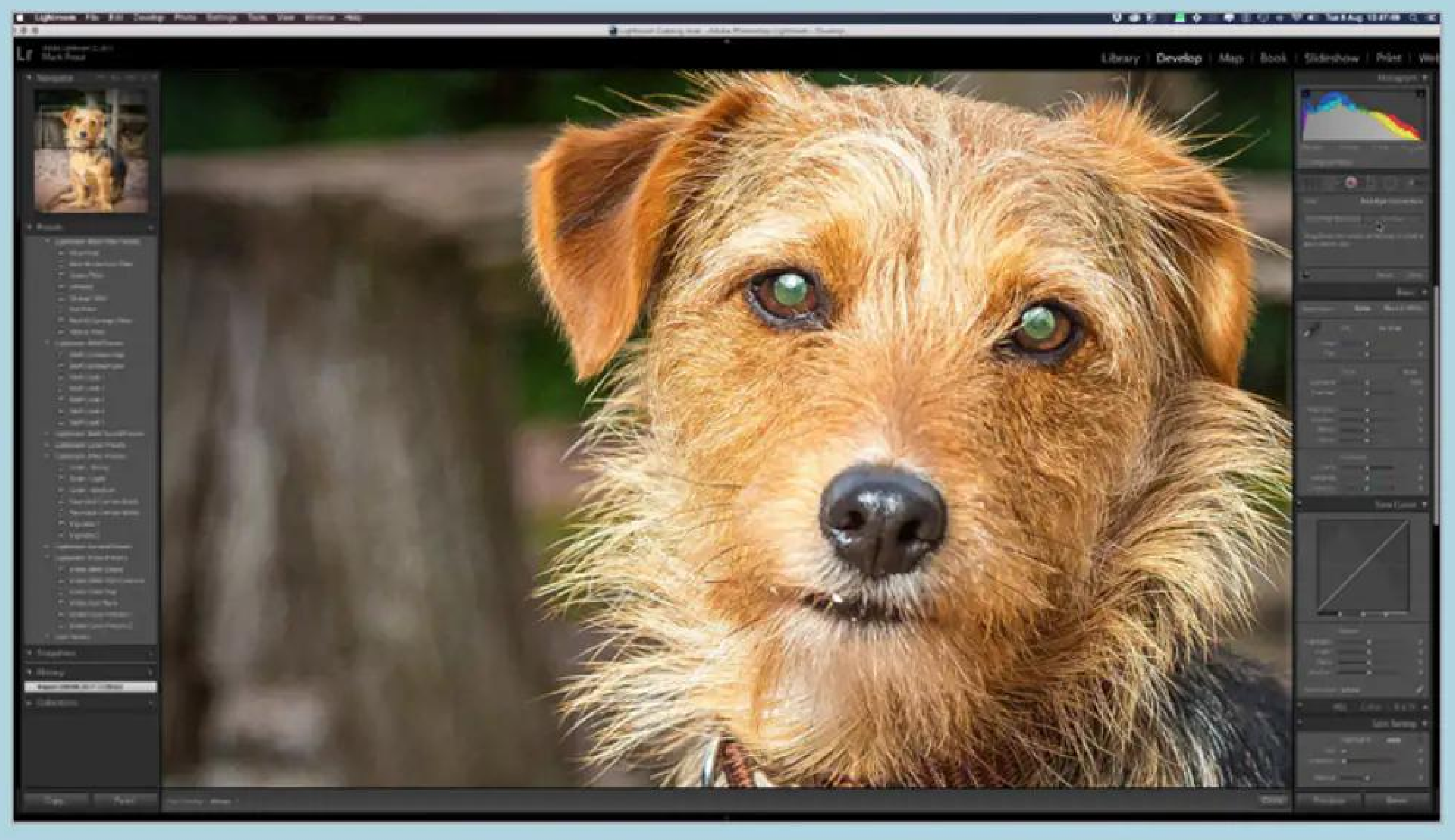
2 The Red Eye Removal tool is very simple to use. When you activate the tool you'll see a cross-shaped mouse cursor. Simply place this over the centre of an affected eye and drag an elliptical shape outwards until it covers the entire eye. Release the Mouse button and the tool will automatically detect and correct the redness.



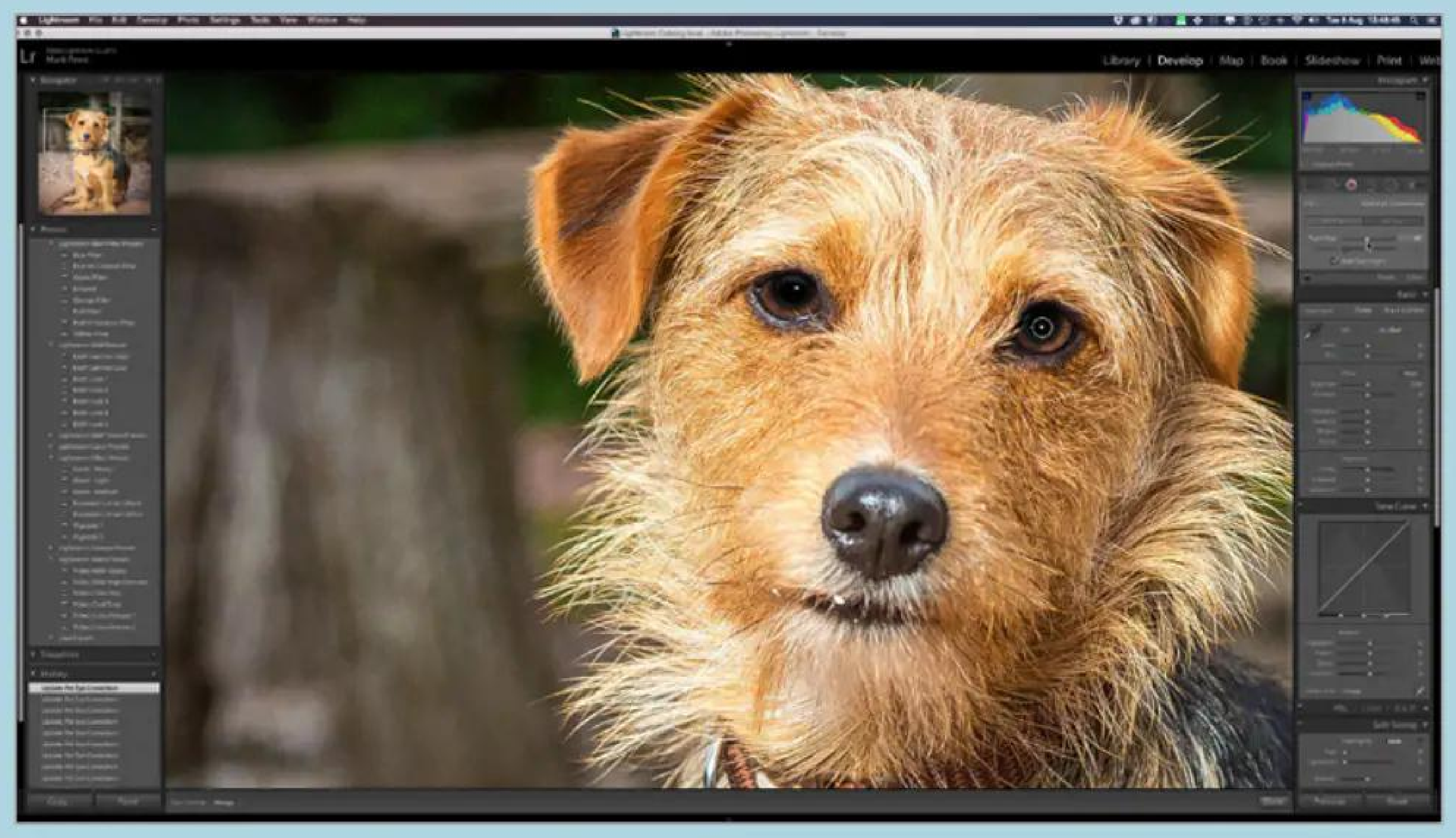
3 As noted above, make sure the elliptical shape covers the entire eye, not just the pupil. You may think you just need to cover the red area of the eye, but the tool works by using the shape of the iris and the pupil. If you drag the ellipse over the pupil alone, you will see that the redness reduction is confined to a very small area. Adjust the ellipse accordingly.



4 Repeat the same procedure with the other eye. If you're not happy with the result, reset the image and try again; the automatic process isn't perfect and a second try may do better. You can also manually adjust the size and darkness of the fake pupil that it superimposes by adjusting the two sliders in the tool options panel.



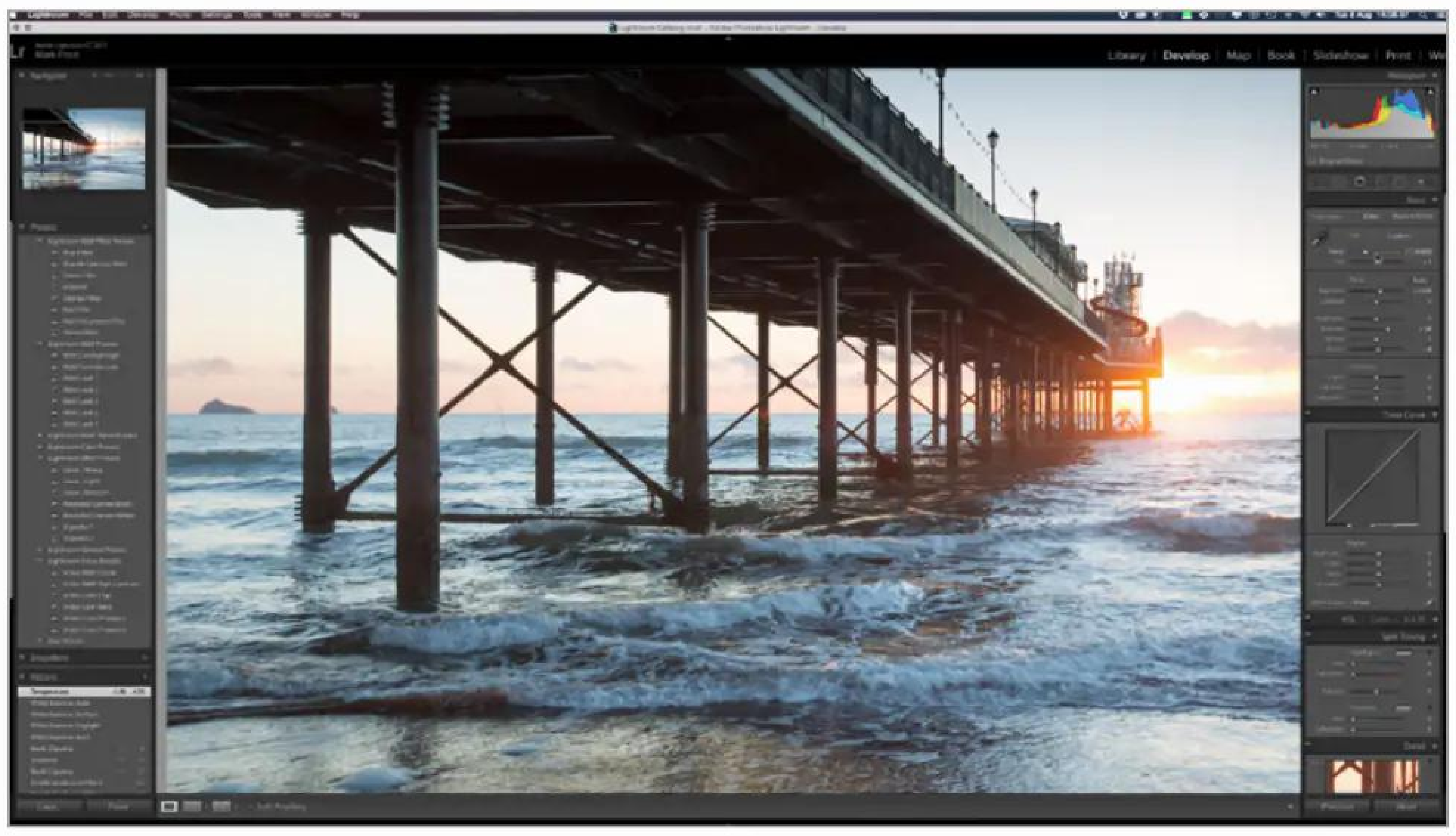
5 The Red Eye Removal tool also works with pet's eyes, although due to the nature of cat and dog eyes, they're usually green or yellow rather than red. Click on the Pet Eye button on the tool option panel and then use the same procedure that you did for a human eye; click and drag outwards from the centre of the eye.



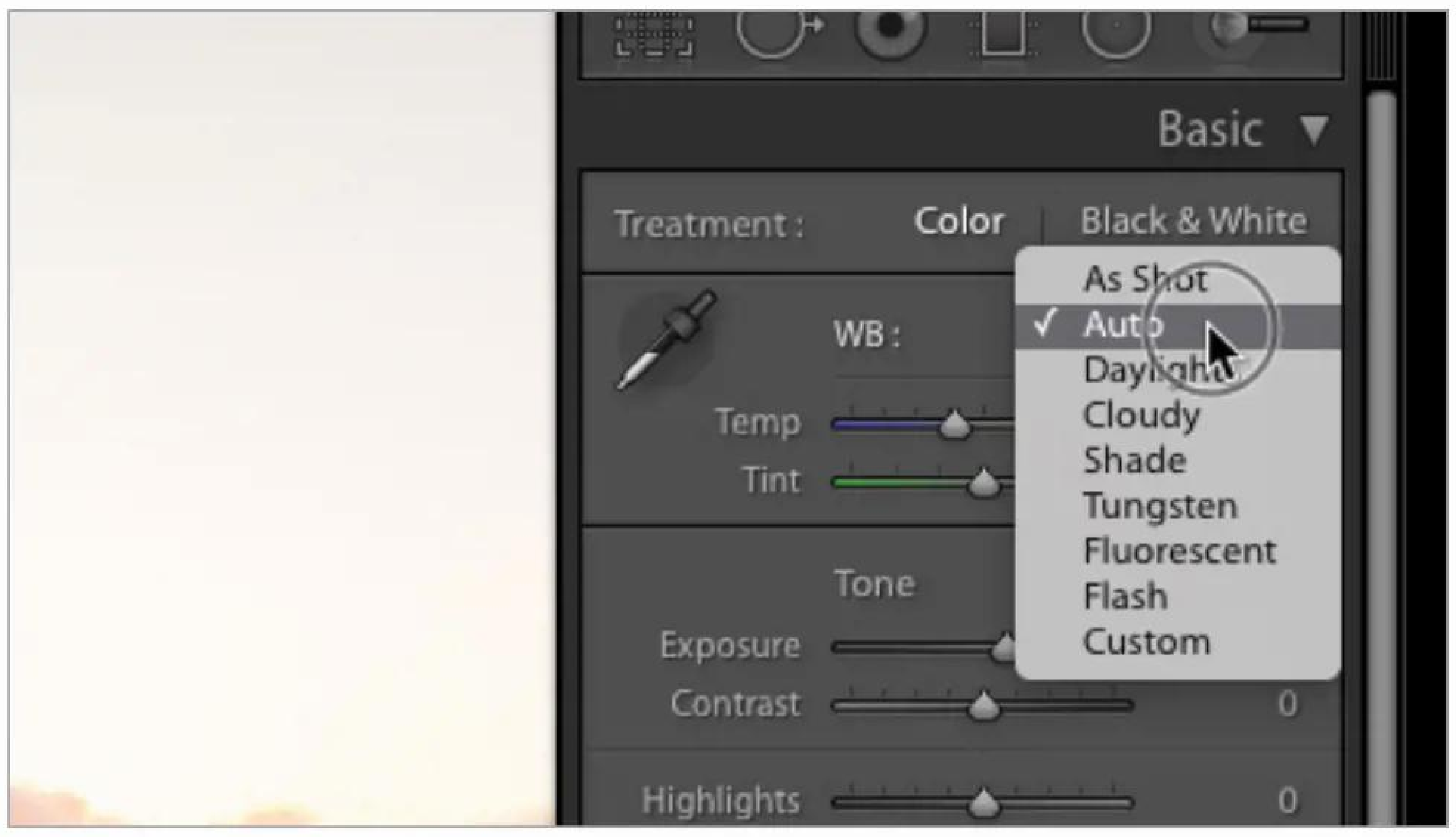
6 As with human eyes you do have the option to manually increase or decrease the pupil size but there is no option to darken, since it will set to maximum darkness automatically. There is an option to add catchlights in the eyes though, which is strangely missing from the tool options for human eyes. The results are usually excellent.

Adjustments Using the Basic Panel

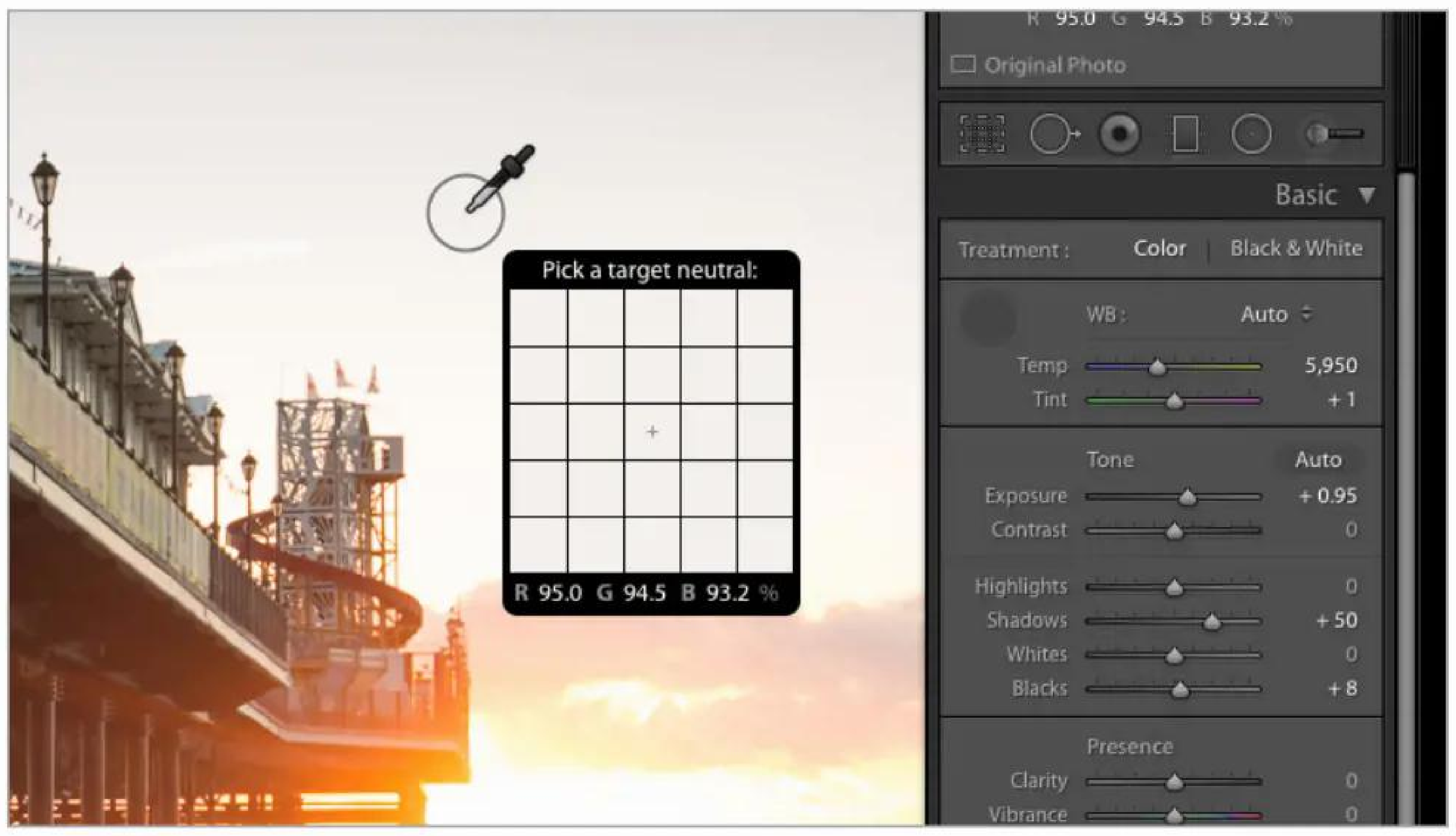
After cropping and straightening, the most common adjustments made are white balance, exposure, tonal balance and colour saturation. Lightroom's Basic panel is where you can find these features, with an easy-to-use slider interface.



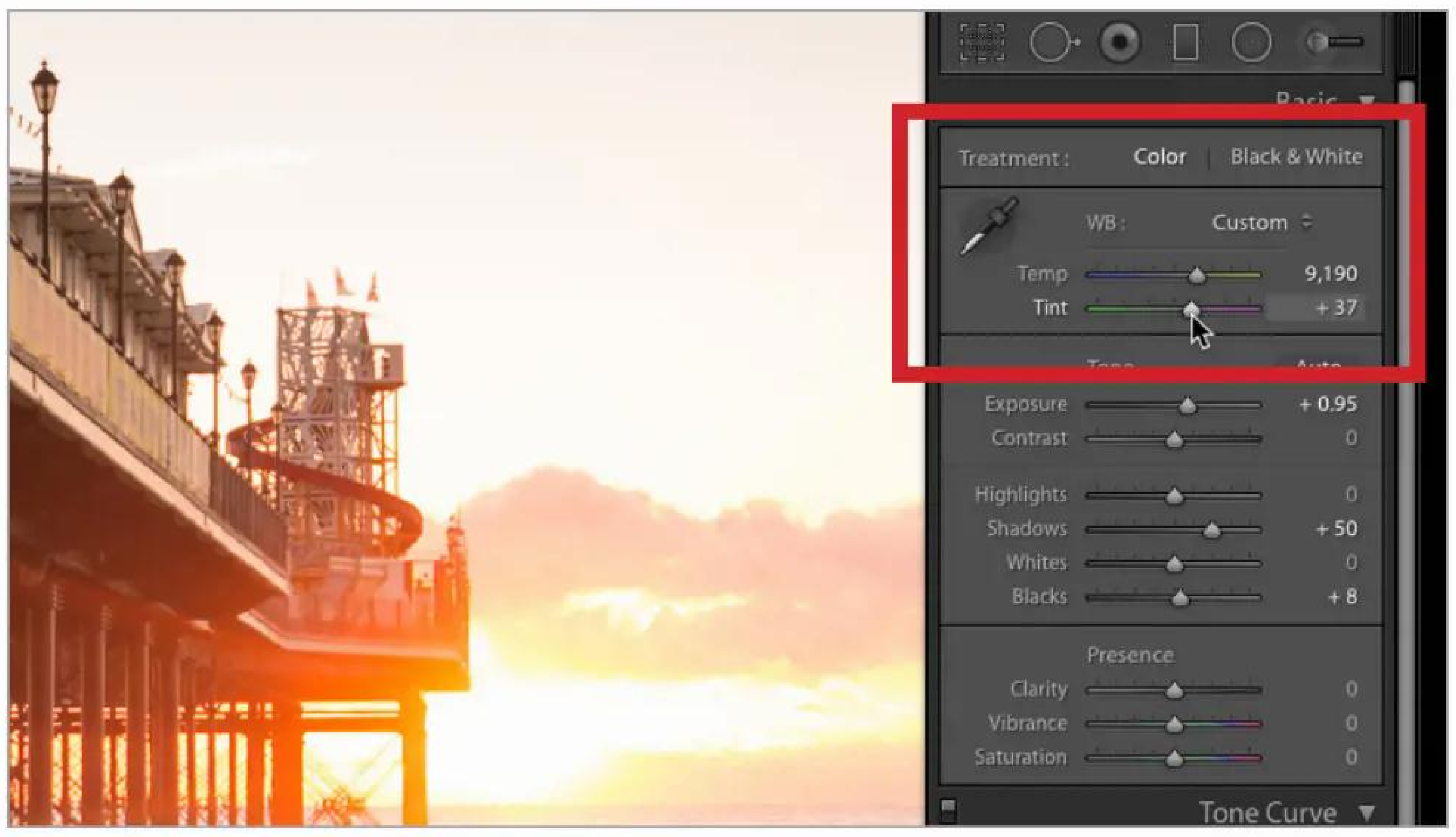
1 You'll find the Basic panel in the right-hand sidebar of the Develop module. Click on the title bar to open the panel and you'll see an array of sliders for things like colour temperature, tint, exposure and contrast; also a panel of Tone controls and another one for Presence controls that adjust Clarity, Vibrance and Saturation.


Basic
Treatment :
Color
Black & White
WB :
As Shot
✓ Auto
Daylight
Cloudy
Shade
Tungsten
Fluorescent
Flash
Custom
Temp
Tint
Tone
Exposure
Contrast
0
Highlights
0

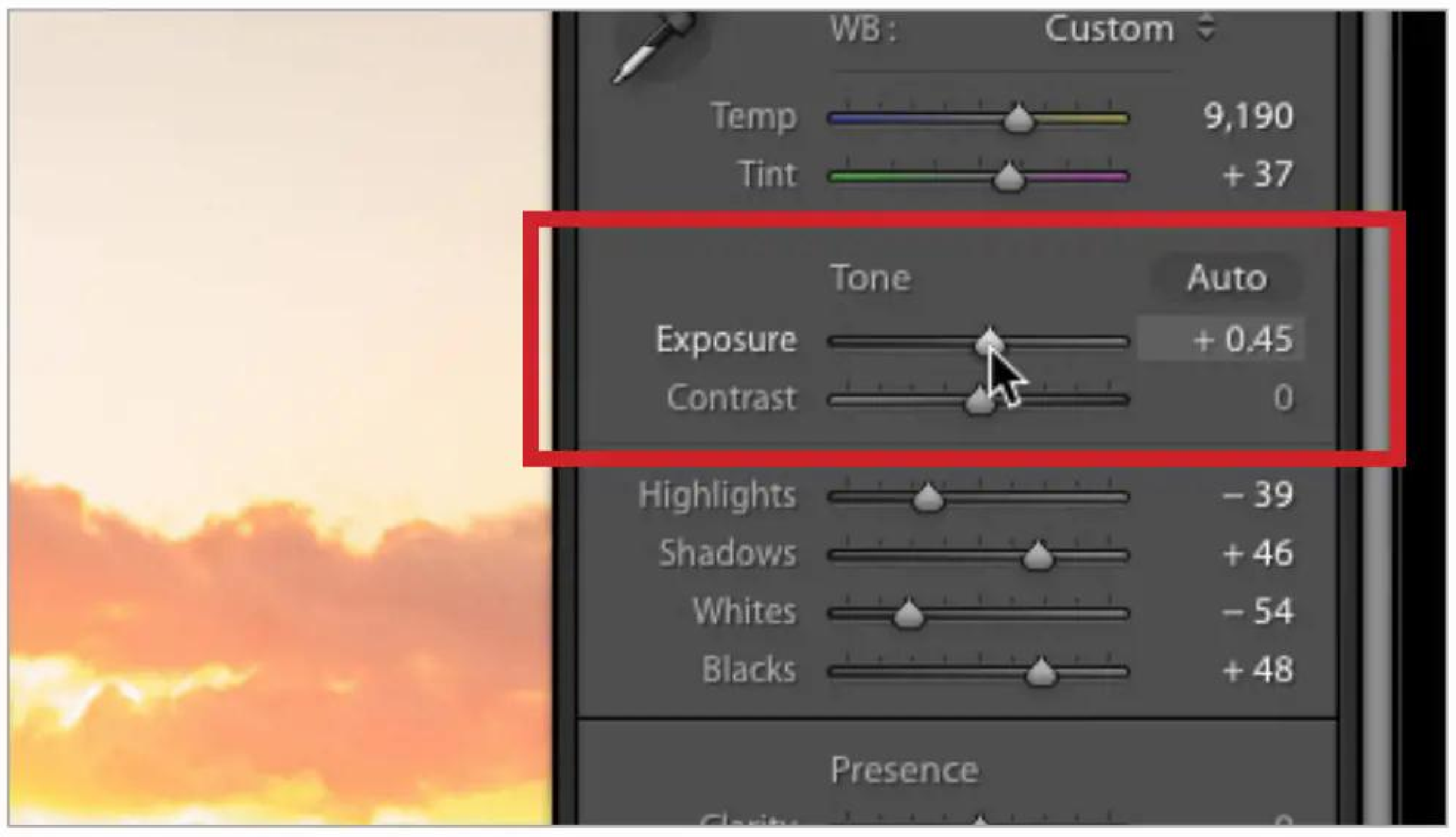
2 Near the top of the Basic panel you'll find the White Balance controls. This will usually show As Shot by default, indicating that Lightroom is using the white balance setting determined by your camera. If you click on this, you'll see a context menu with more options. We'll look more closely at correcting white balance elsewhere.


R 95.0 G 94.5 B 93.2 %
Original Photo
Pick a target neutral:
R 95.0 G 94.5 B 93.2 %
Basic
Treatment :
Color
Black & White
WB :
Auto
Temp
5,950
Tint
+ 1
Tone
Auto
Exposure
+ 0.95
Contrast
0
Highlights
0
Shadows
+ 50
Whites
0
Blacks
+ 8
Presence
Clarity
0
Vibrance
0

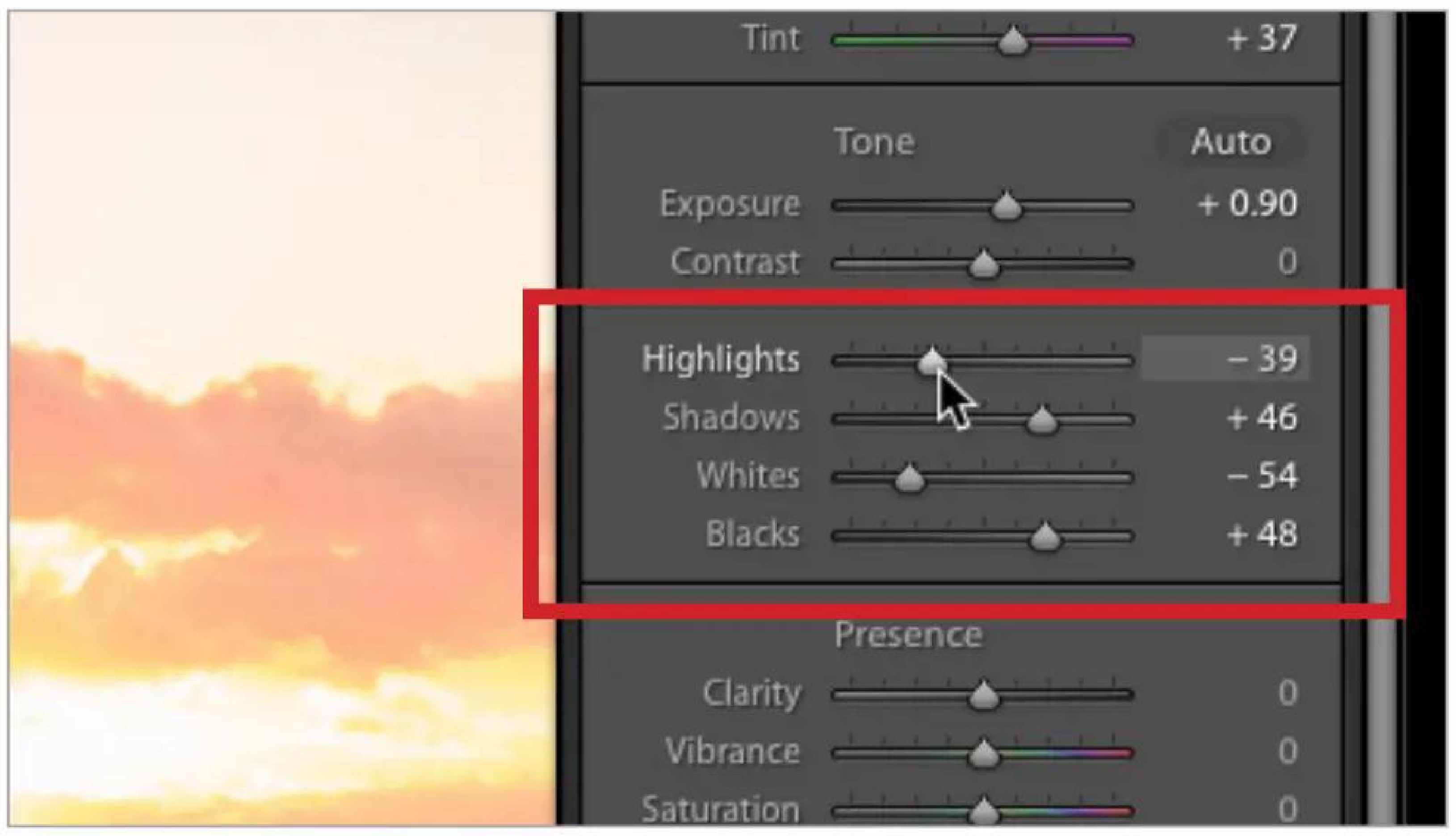
3 To the left of the White Balance selector you'll see another tool with an icon shaped like an eyedropper. If you click on this the eyedropper will become the mouse cursor and you can use it to select a white-point to manually set the white balance. If you've ever used Adobe Camera Raw you'll be familiar with this operation.


Basic
Treatment :
Color
Black & White
WB :
Custom
Temp
9,190
Tint
+ 37
Exposure
+ 0.95
Contrast
0
Highlights
0
Shadows
+ 50
Whites
0
Blacks
+ 8
Presence
Clarity
0
Vibrance
0
Saturation
0
Tone Curve

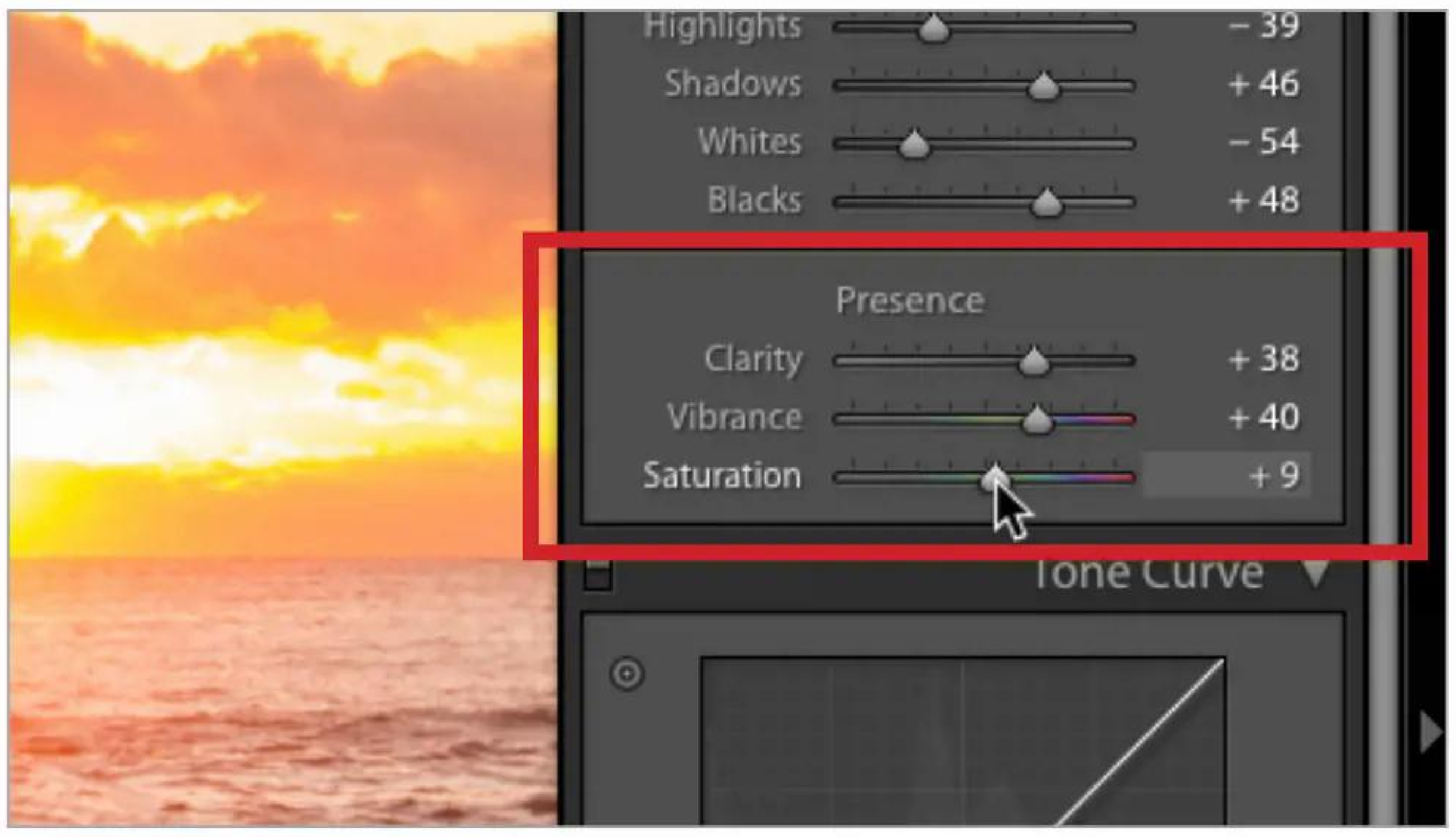
4 Immediately below the White Balance selector you'll see a pair of sliders for Temp, or colour temperature, and Tint. These controls allow you to make manual adjustments to the white balance and colour cast, which is useful if you're shooting under unusual artificial lighting conditions that are not covered by any of the white balance presets.


WB: Custom
Temp 9,190
Tint + 37
Tone Auto
Exposure + 0.45
Contrast 0
Highlights − 39
Shadows + 46
Whites − 54
Blacks + 48
Presence

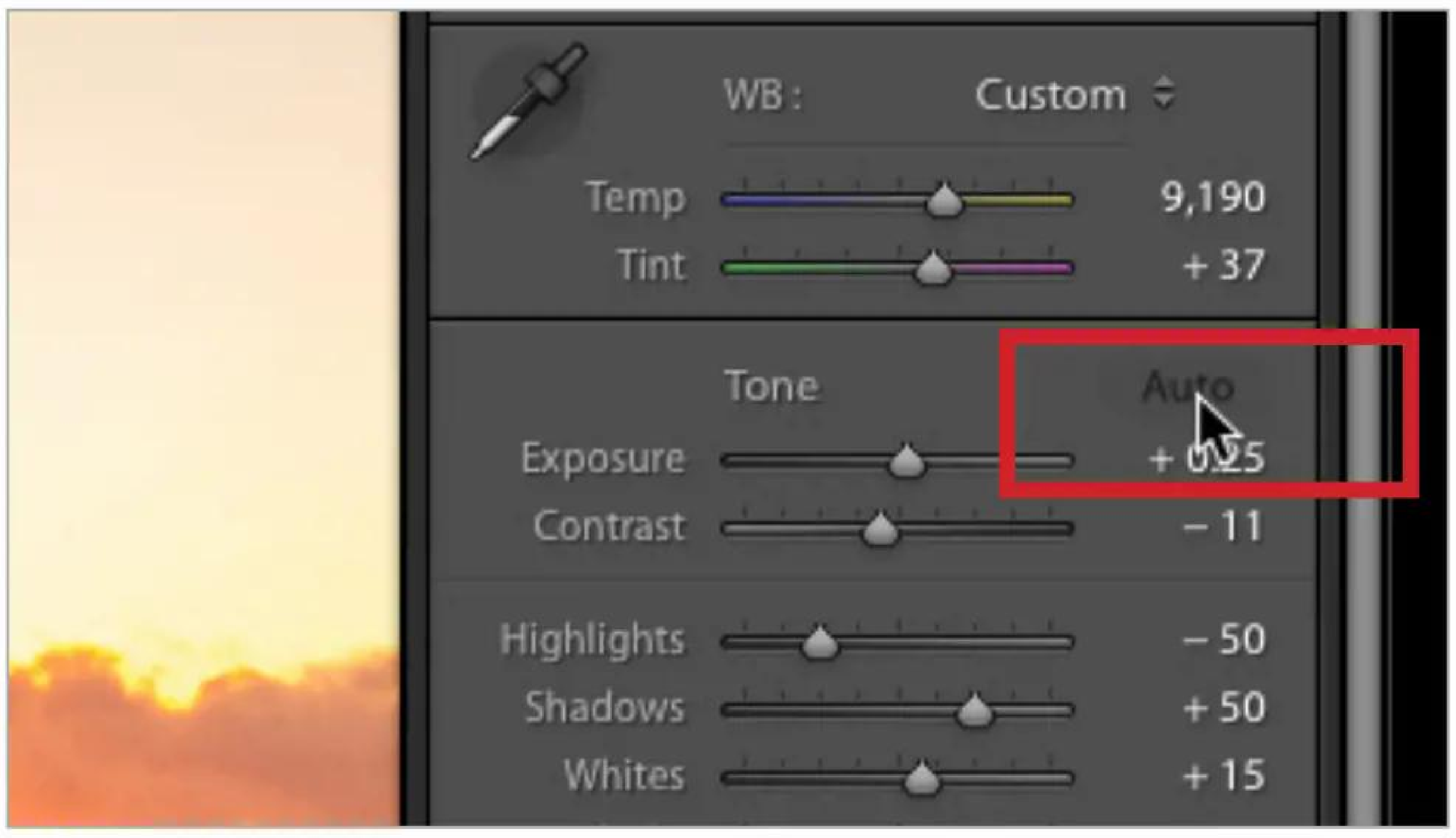
5 Moving further down the panel, we come to the Tone controls, which are divided into two sections; Exposure and Contrast, and Highlights, Shadows, Whites and Blacks. Exposure and Contrast work in exactly the same way that they have done in Adobe Photoshop and most other editing suites for years.


Tint + 37
Tone Auto
Exposure + 0.90
Contrast 0
Highlights − 39
Shadows + 46
Whites − 54
Blacks + 48
Presence
Clarity 0
Vibrance 0
Saturation 0

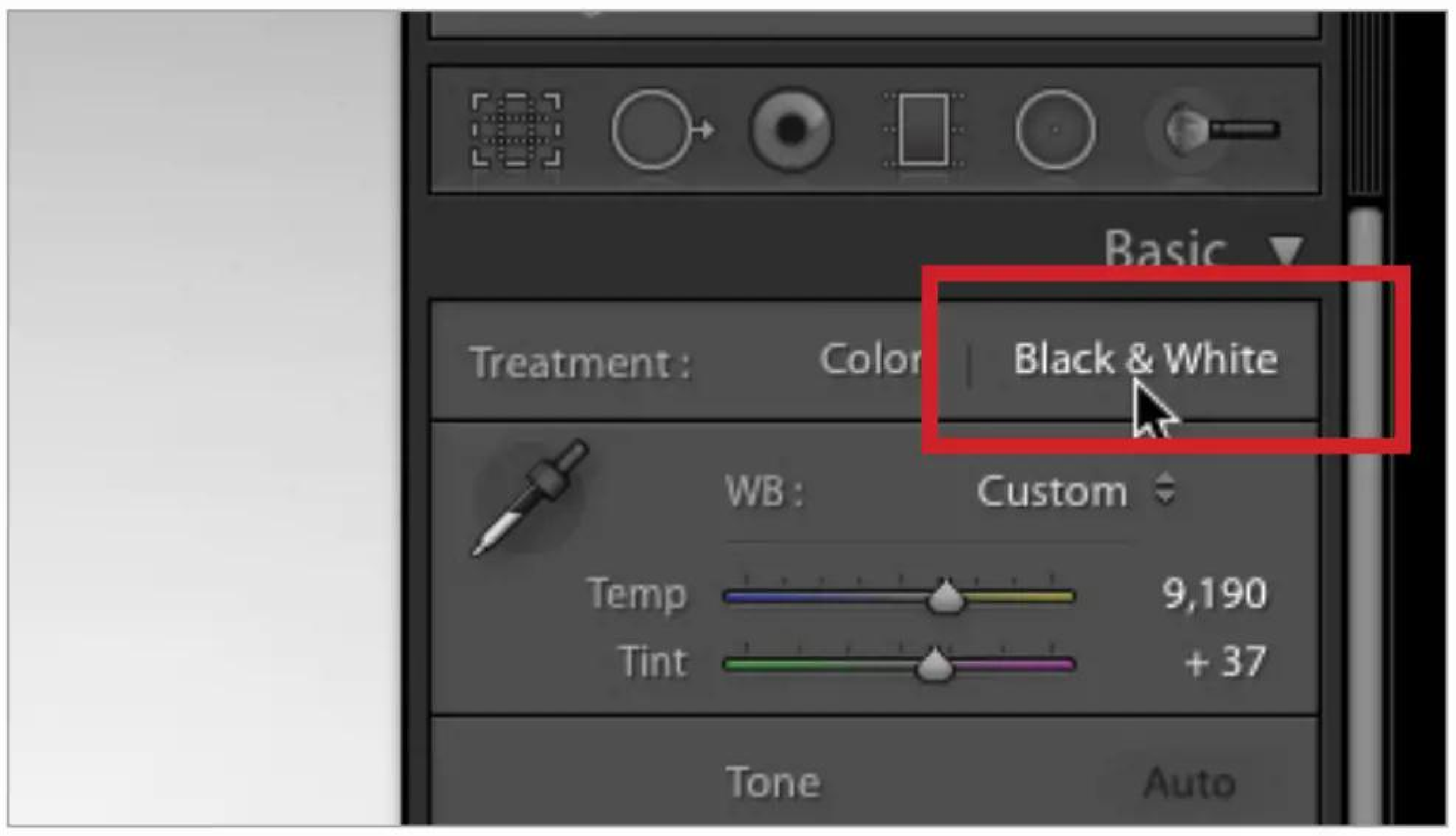
6 The Highlights, Shadows, Whites and Blacks section of the Tone panel is a more recent addition for Lightroom and not found in previous versions of Photoshop. It offers more precise manual control over the relative density of light and dark tones and lets you take advantage of the greater tonal range of raw files.


Highlights − 39
Shadows + 46
Whites − 54
Blacks + 48
Presence
Clarity + 38
Vibrance + 40
Saturation + 9
Tone Curve

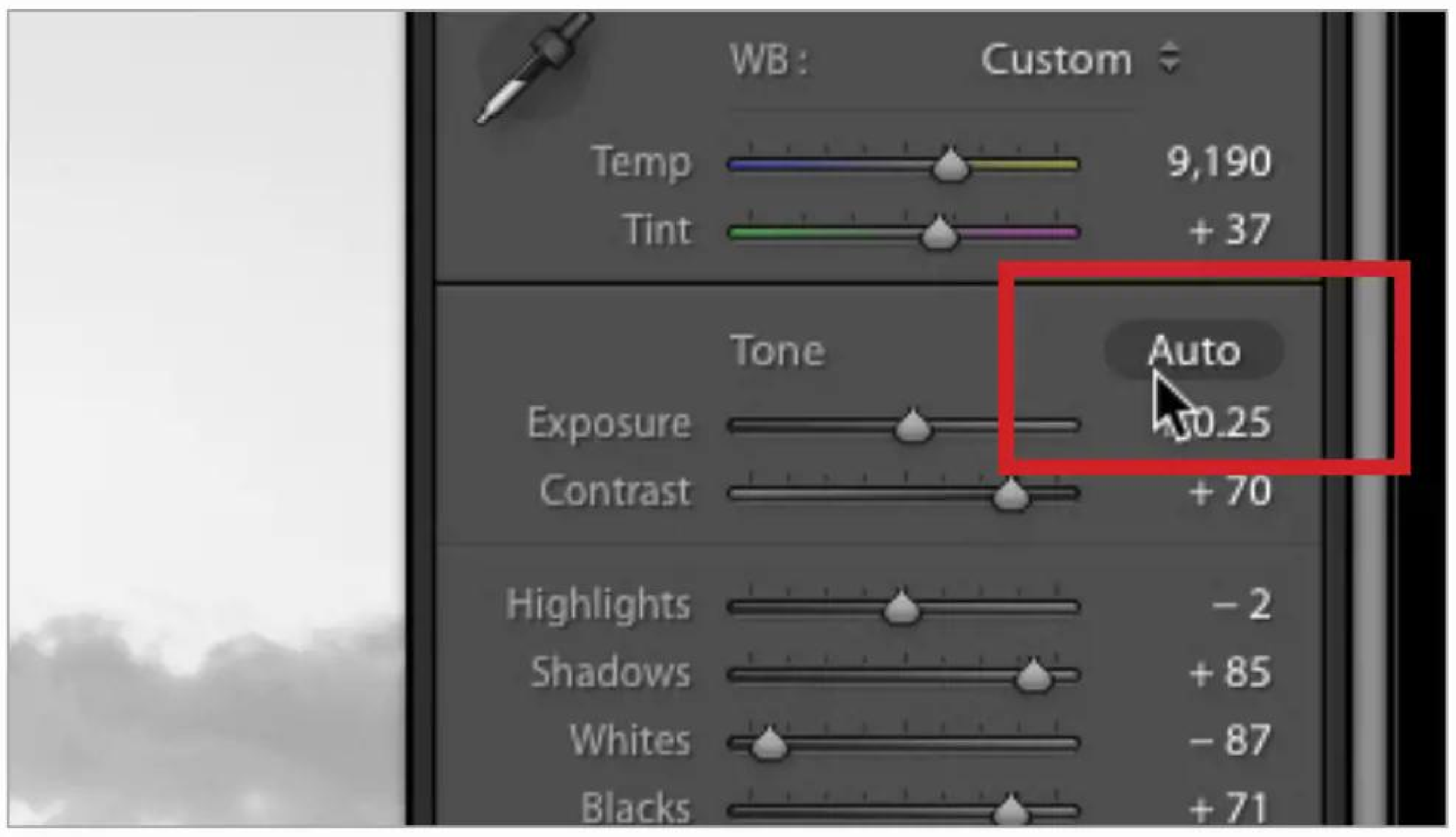
7 The Presence controls are another new Lightroom feature and replace the old Hue, Saturation and Lightness controls that feature in Photoshop. Clarity improves the contrast in the mid-tones of the image by sharpening the edge detail, while Vibrance increases the saturation of only the least saturated colours.


WB: Custom
Temp 9,190
Tint + 37
Tone Auto
Exposure + 0.25
Contrast − 11
Highlights − 50
Shadows + 50
Whites + 15

8 If you just want to quickly optimise a photo but aren't sure in which direction to take it, the Basic panel offers an auto-tone option that will instantly analyse your image and attempt to adjust the tone to bring it closer to an idealised average by equalising the histogram. It's not likely to be perfect but can be a good starting point.


Basic
Treatment: Color | Black & White
WB: Custom
Temp 9,190
Tint + 37
Tone Auto

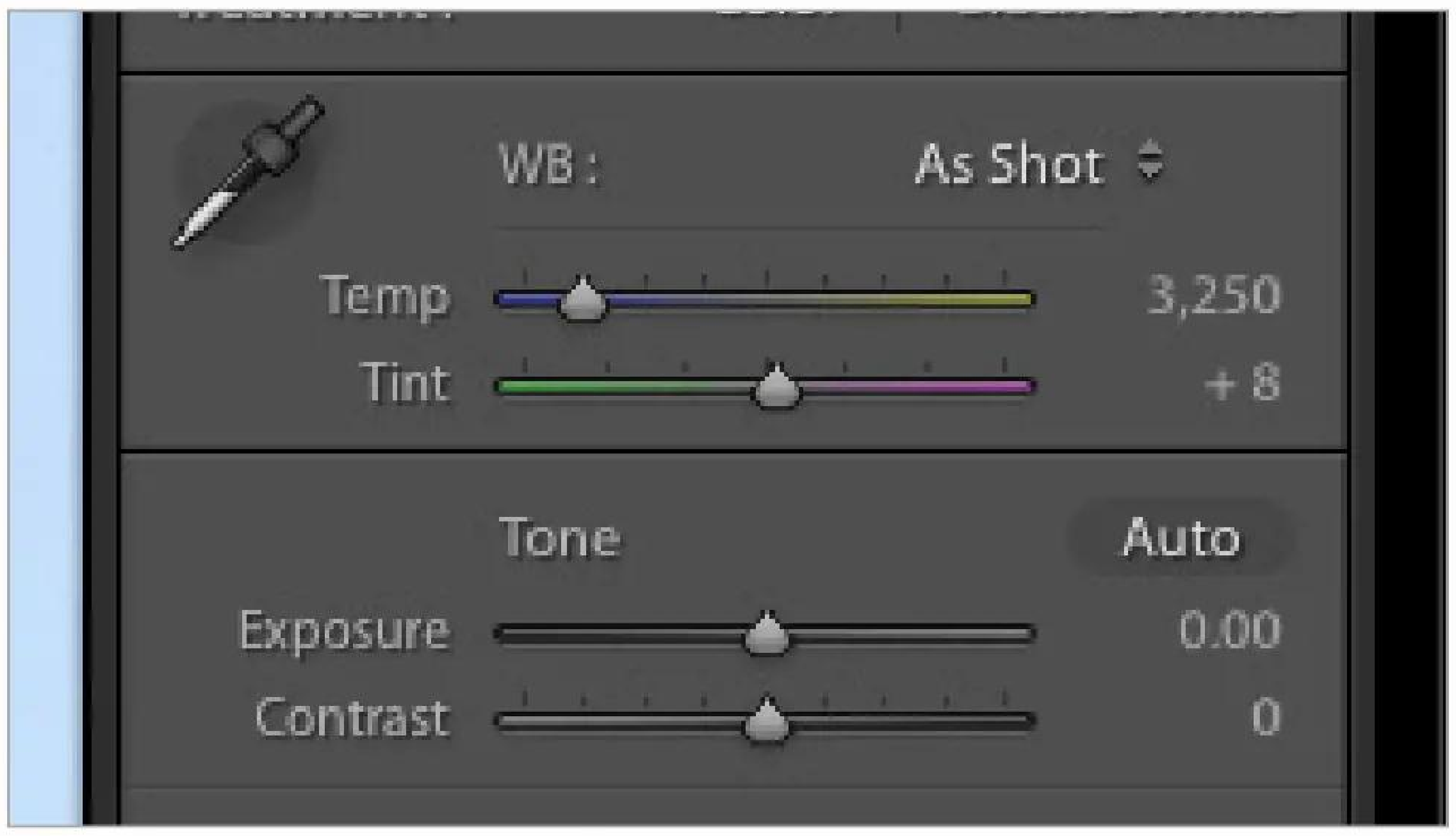
9 The Basic panel can also be used to turn your colour image into monochrome. At the top of the panel you'll see Colour and Black & White. If you click on the latter you'll see that the Vibrance and Saturation slider will be greyed out and the image will turn monochrome. You still have full control over the other sliders.


WB: Custom
Temp 9,190
Tint + 37
Tone Auto
Exposure + 0.25
Contrast + 70
Highlights − 2
Shadows + 85
Whites − 87
Blacks + 71

10 Auto-tone also still works in Black & White mode and just like in colour mode it will attempt to equalise the exposure, contrast and distribution of tones to produce an idealised histogram with no clipping. You may find that the results look a little flat though, so use it as a starting point rather than relying on it to finish your images.

Adjusting the White Balance

Even as an experienced photographer using a modern top of the range digital SLR, it's sometimes possible to mess up your white balance. Luckily, if you shoot in Raw and use Lightroom, it's very easy to correct any such mistakes.



WB : As Shot

Temp 3,250

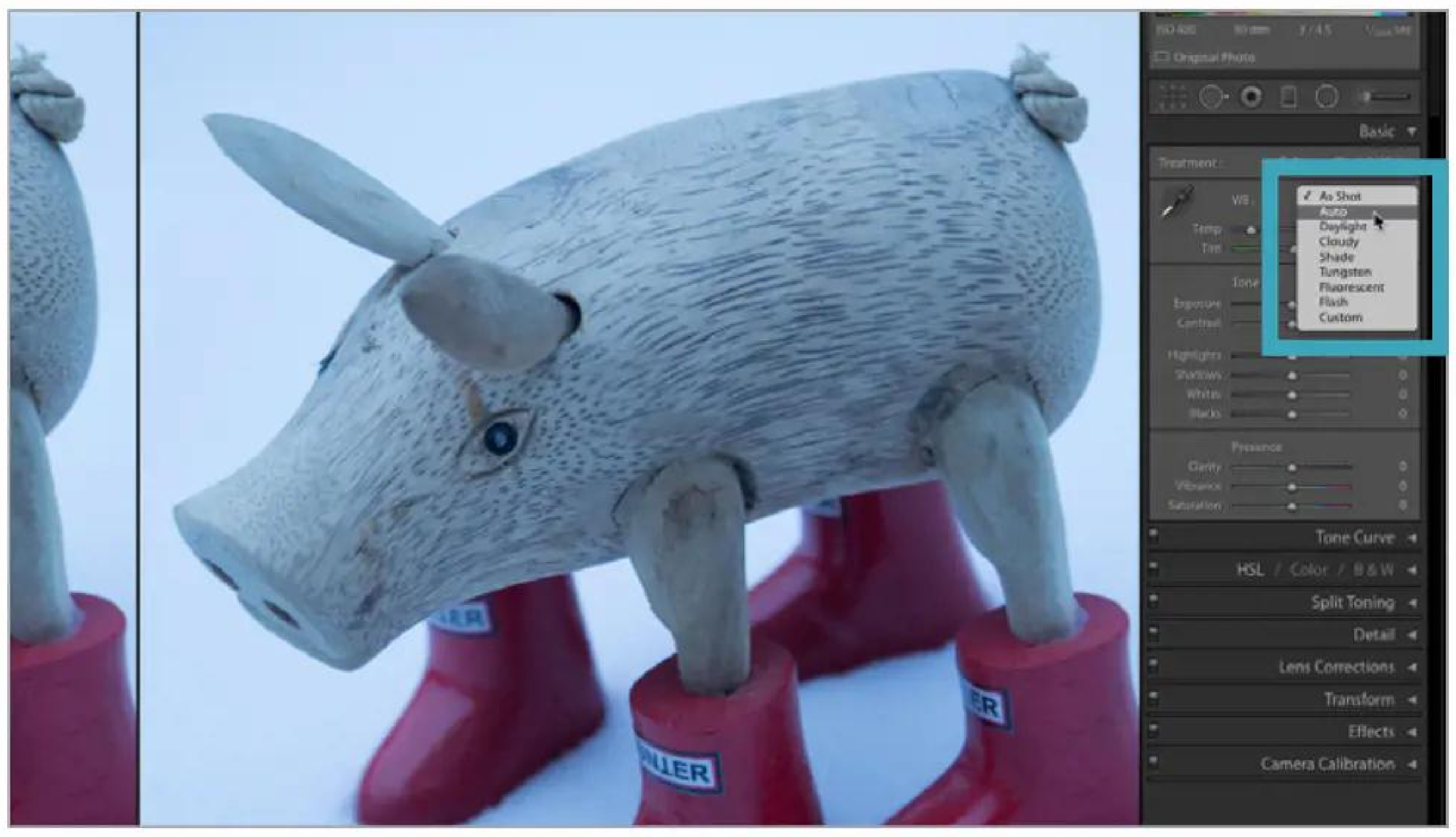
Tint +8

Tone Auto

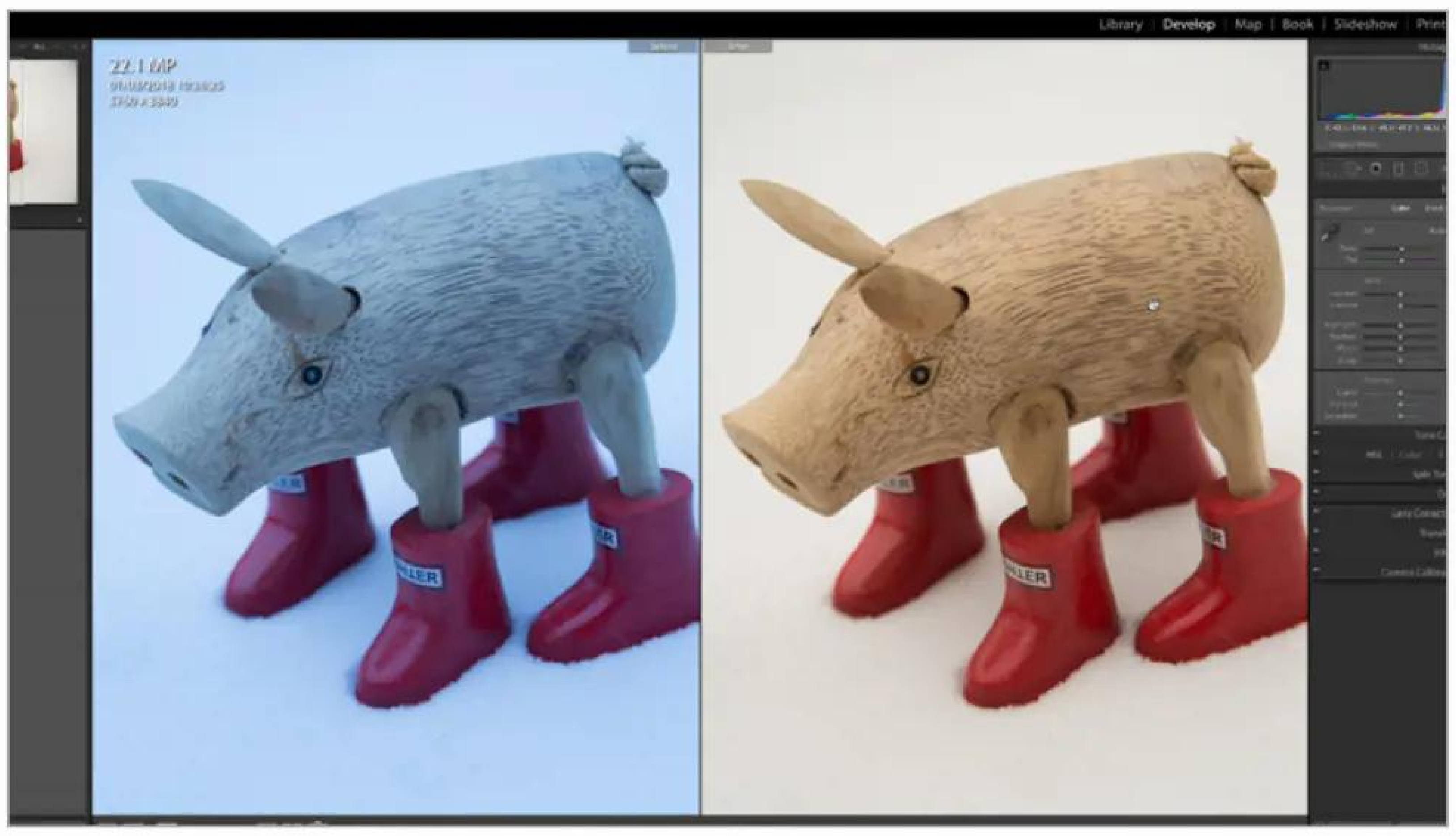
Exposure 0.00

Contrast 0

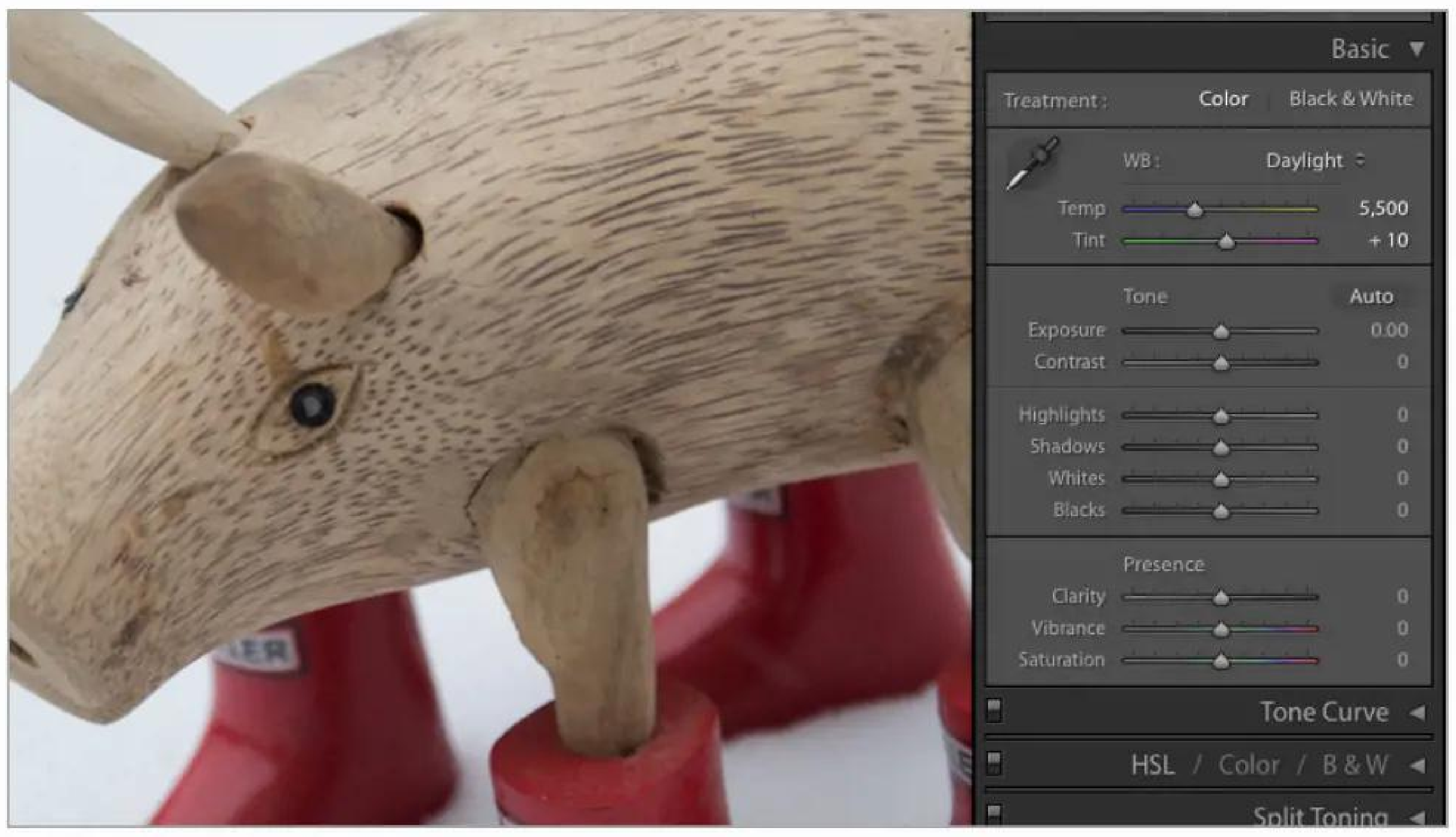
1 You can spot an incorrectly set white balance straight away by the colour cast over the entire image. Open the Basic panel and look at the white balance setting; you can see it's 'As Shot' and that the colour temperature is 3250K, a typical setting for incandescent or tungsten lighting. The camera was incorrectly set when the shot was taken.


Basic
As Shot
Auto
Daylight
Cloudy
Shade
Tungsten
Fluorescent
Flash
Custom
Tone Curve
HSL / Color / B & W
Split Toning
Detail
Lens Corrections
Transform
Effects
Camera Calibration

2 The quickest way to correct the white balance is to let Lightroom do it automatically. Click on the white balance setting and you'll see a drop-down menu appear. Select Auto and Lightroom will analyse the photo and attempt to set the correct balance based on the histogram. The results will usually be good for most common lighting.


Library | Develop | Map | Book | Slideshow | Print
22.1 MP

3 As you can see, the results are pretty good in this example. Lightroom has selected a colour temperature of 7250K and a tint setting of +9, adding magenta to offset the blue tint of the original. However, since we know this shot was taken in daylight, we could try the Daylight preset from the menu to see if it's better.



Basic

Treatment : Color Black & White

WB : Daylight

Temp 5,500

Tint +10

Tone Auto

Exposure 0.00

Contrast 0

Highlights 0

Shadows 0

Whites 0

Blacks 0

Presence

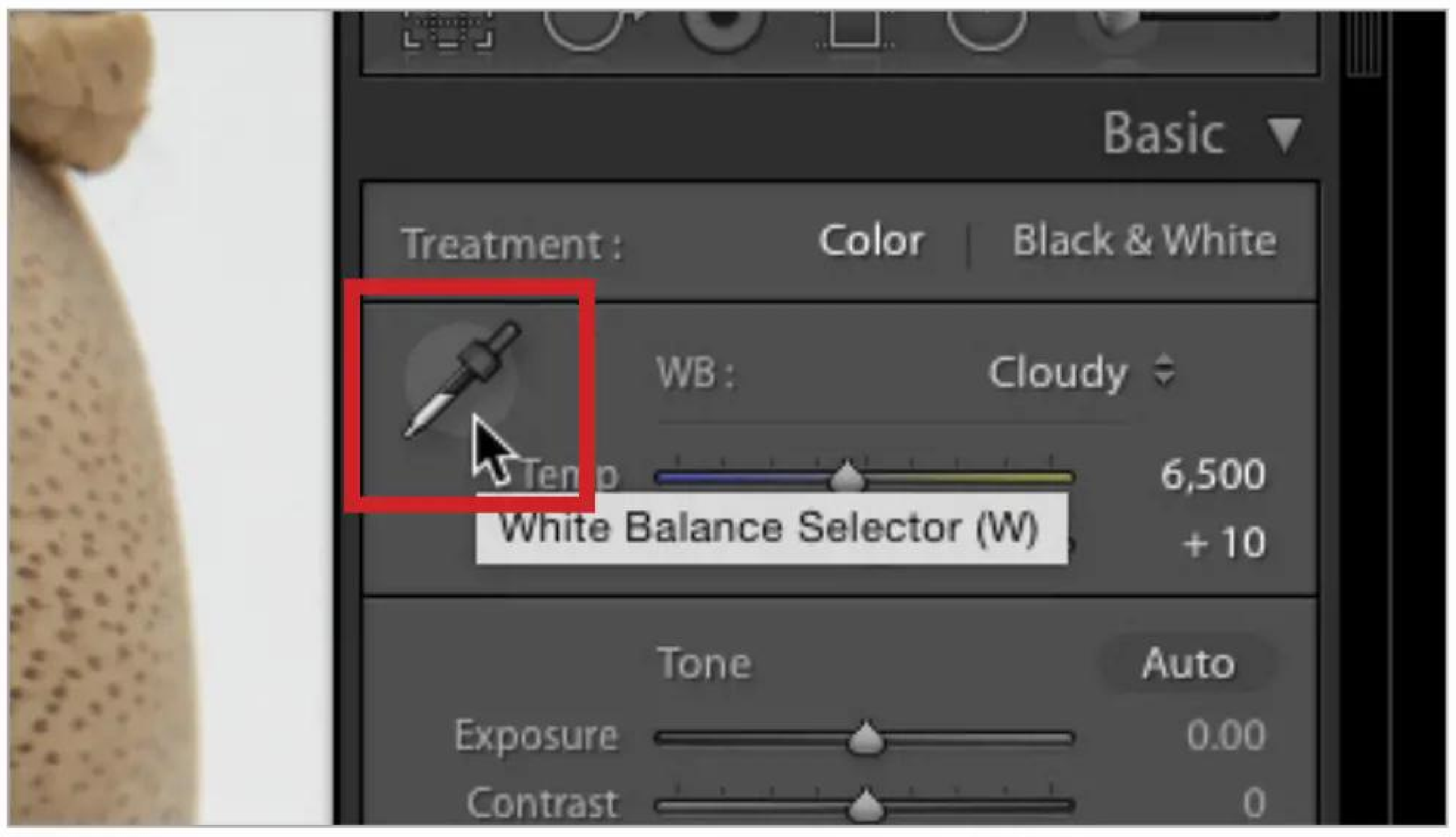
Clarity 0

Vibrance 0

Saturation 0

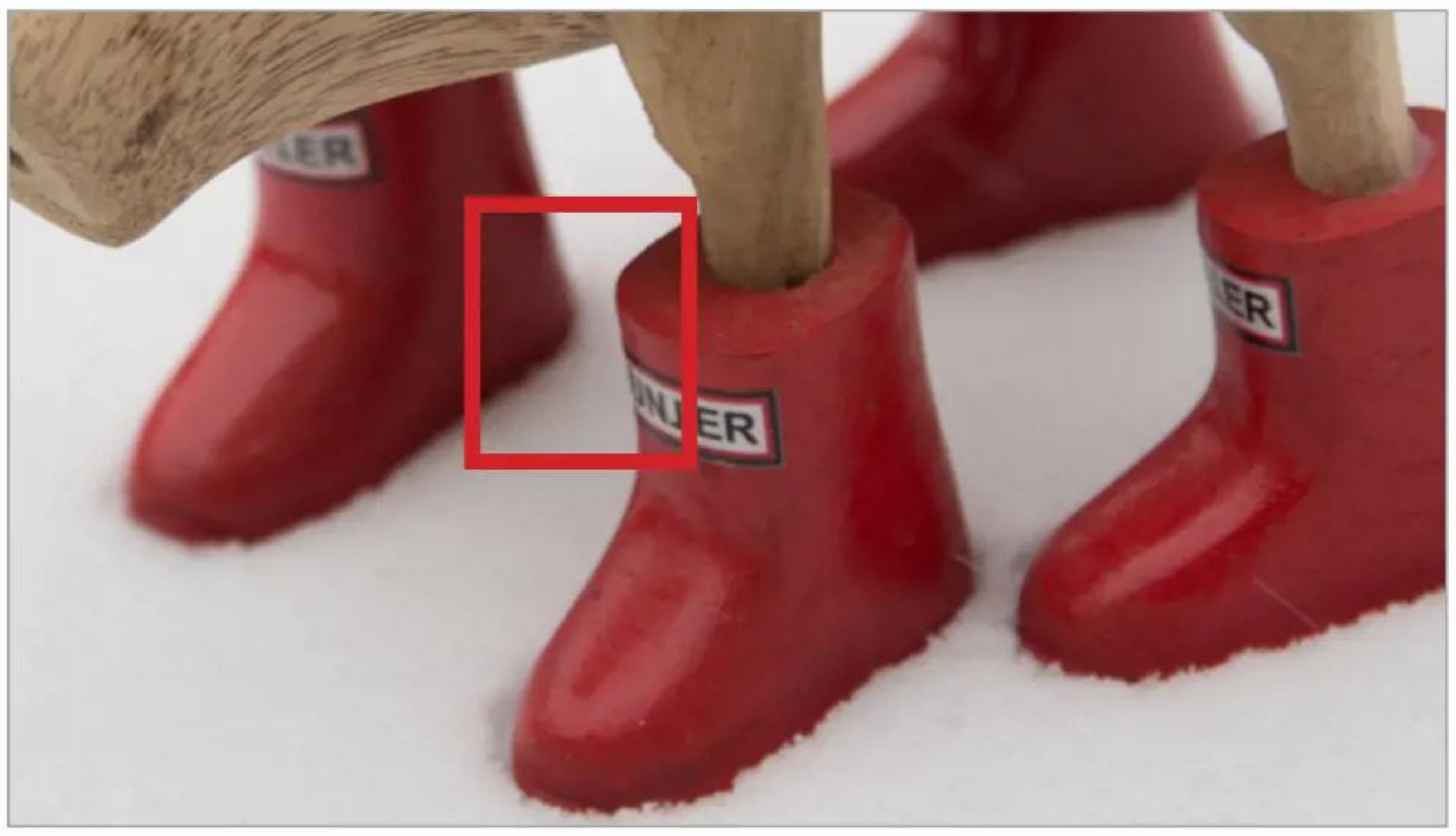
Tone Curve
HSL / Color / B & W
Split Toning

4 The Daylight preset is looking better, with the colour temperature set to 5500K and a tint of +10. The whites look a bit brighter and the snow looks a little more neutral with less of the magenta tint. The day was overcast, so we can warm the picture up by using the Cloudy preset.

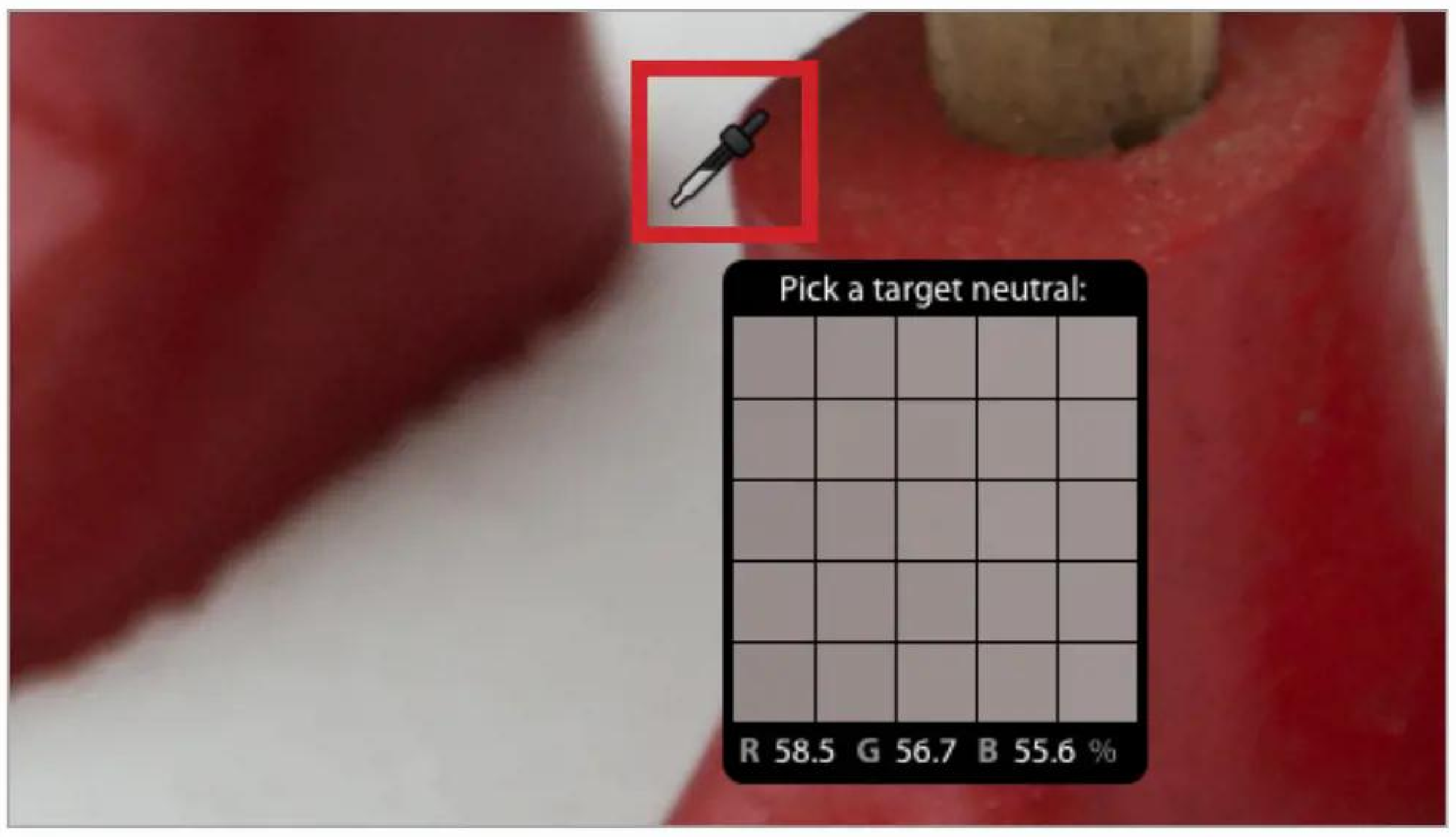


WB : Cloudy
Temp 6,500
Tint + 10
Exposure 0.00
Contrast 0

5 There is another way to accurately set the white balance for an image other than presets or guesswork. If you look on the Basic panel, to the left of the white balance setting you'll see an icon of an eyedropper. This is the White Balance Selector tool and you can use it to measure the white balance directly from the image.

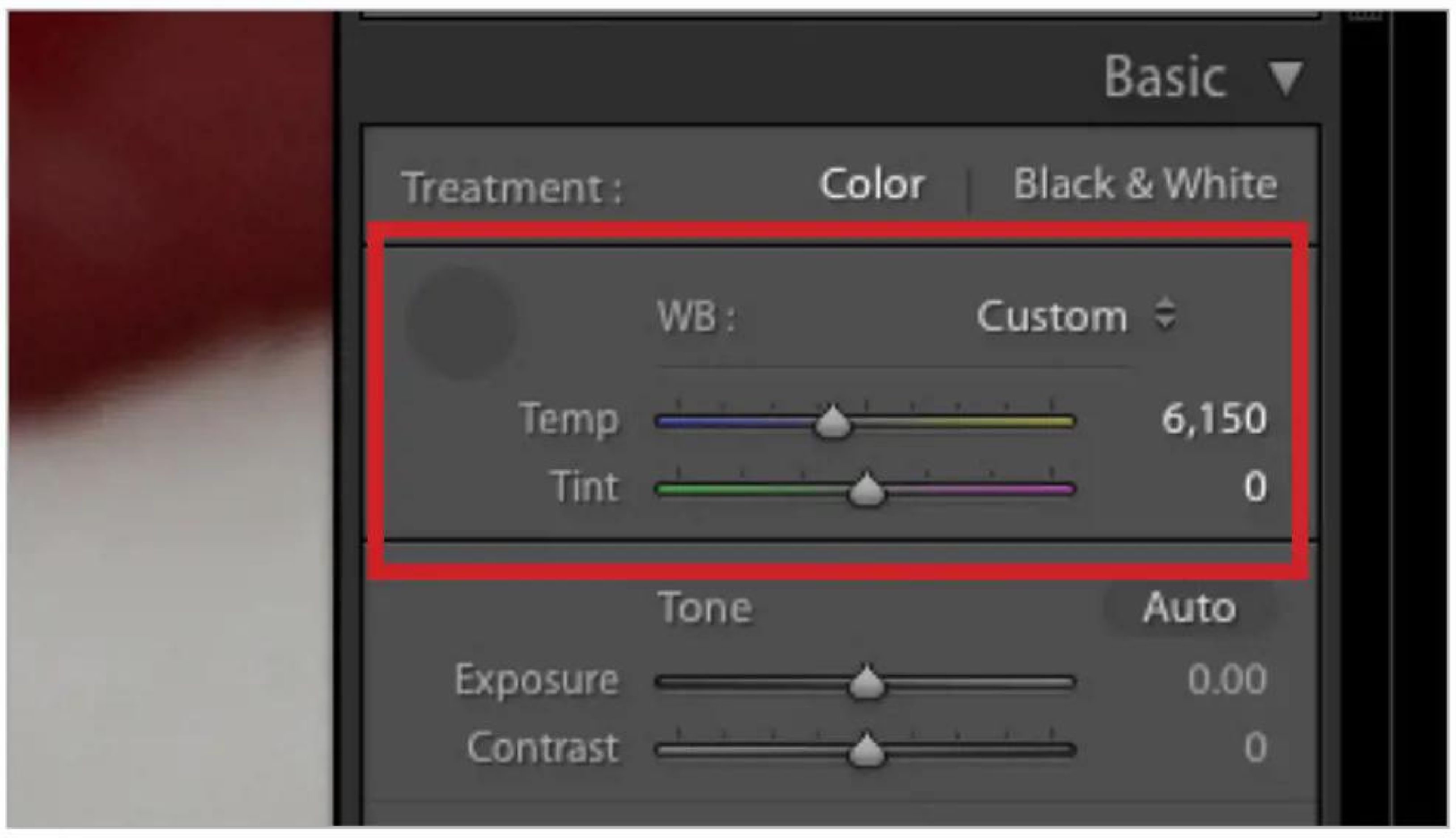


6 To use the White Balance Selector tool, click on the eyedropper icon and you'll see it become your mouse cursor. You need to find an area of the image that you know is a neutral tone; in this example, we know that the snow the wooden pig is standing on is pure white, so that will do nicely. Clouds, paper and white bird plumage are also good for this.



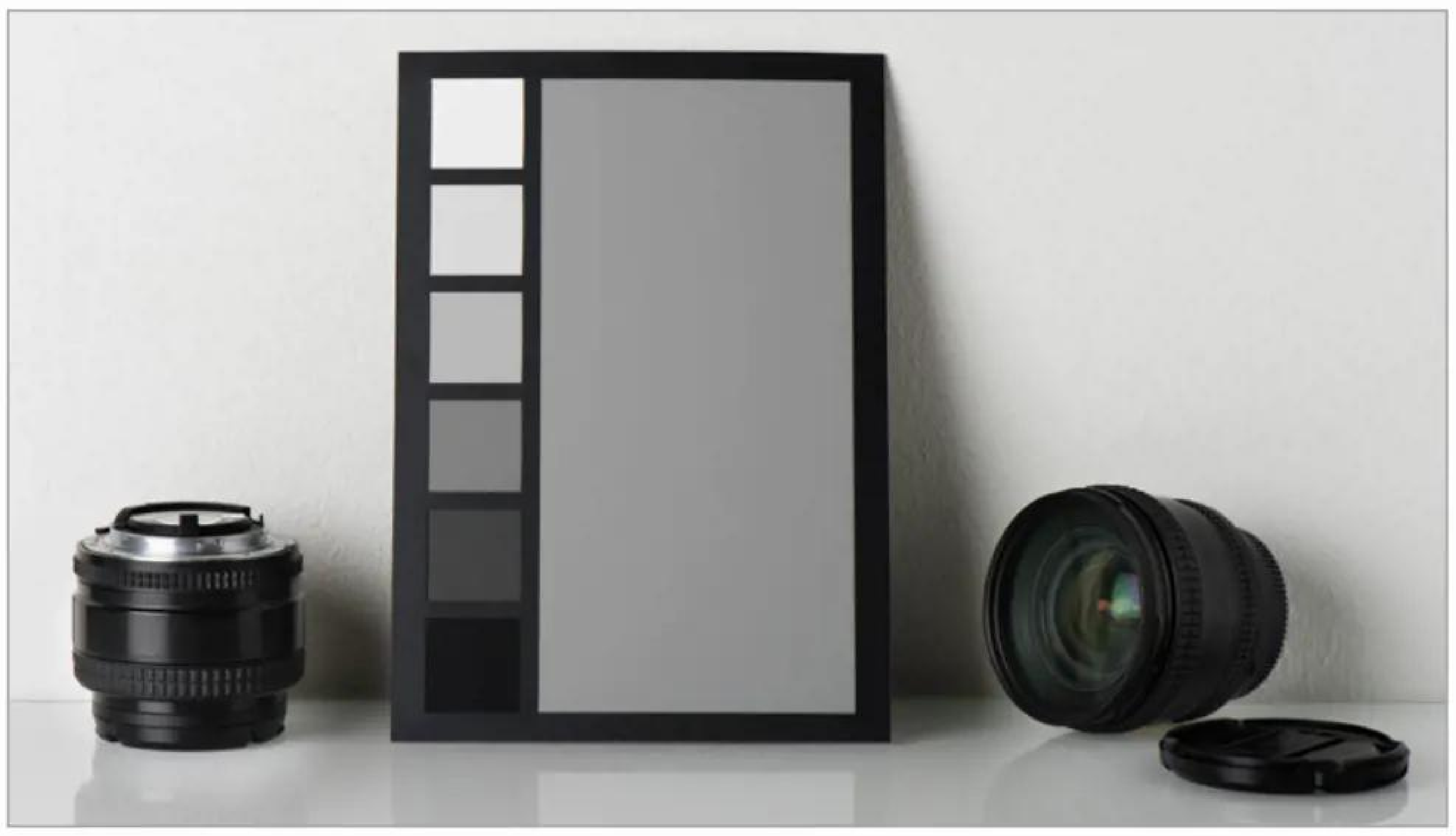
R 58.5 G 56.7 B 55.6 %

7 Move the eyedropper cursor over the neutral tone that you've selected. You'll see a greatly magnified view of the area around the cursor position, so you can make sure that you don't accidentally click on a dust spot or other non-neutral tone. You can see the RGB values of the selected pixel displayed at the bottom of the frame.

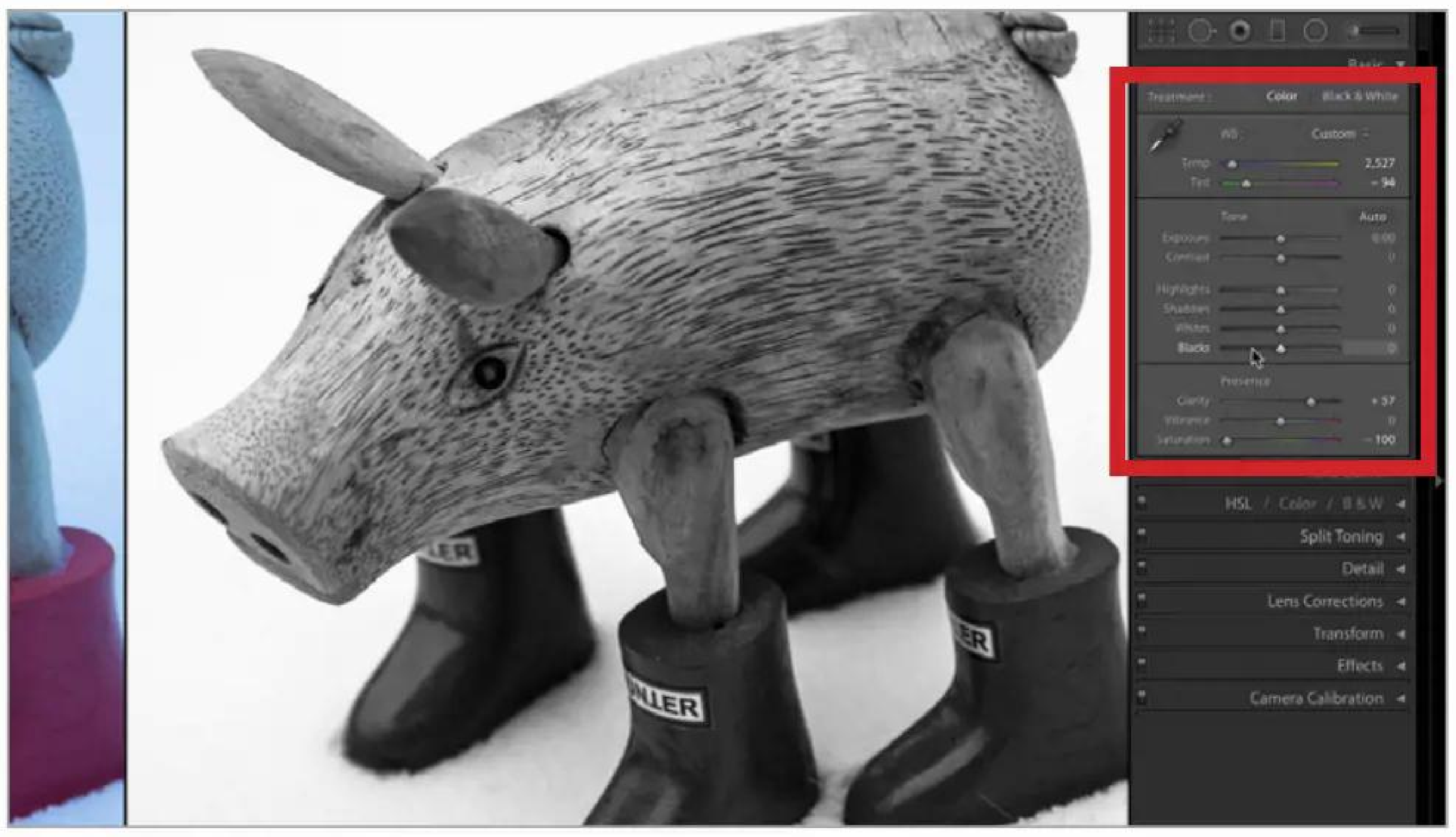


WB : Custom
Temp 6,150
Tint 0
Exposure 0.00
Contrast 0

8 Click on the pixel that you want to sample, and you'll see that the eyedropper returns to its home, the White Balance setting changes to Custom, and the colour temperature and tint change to a new value. In this case, it's a colour temperature of 6150K with a 0 tint, quite different to the original Auto setting or any of the presets.



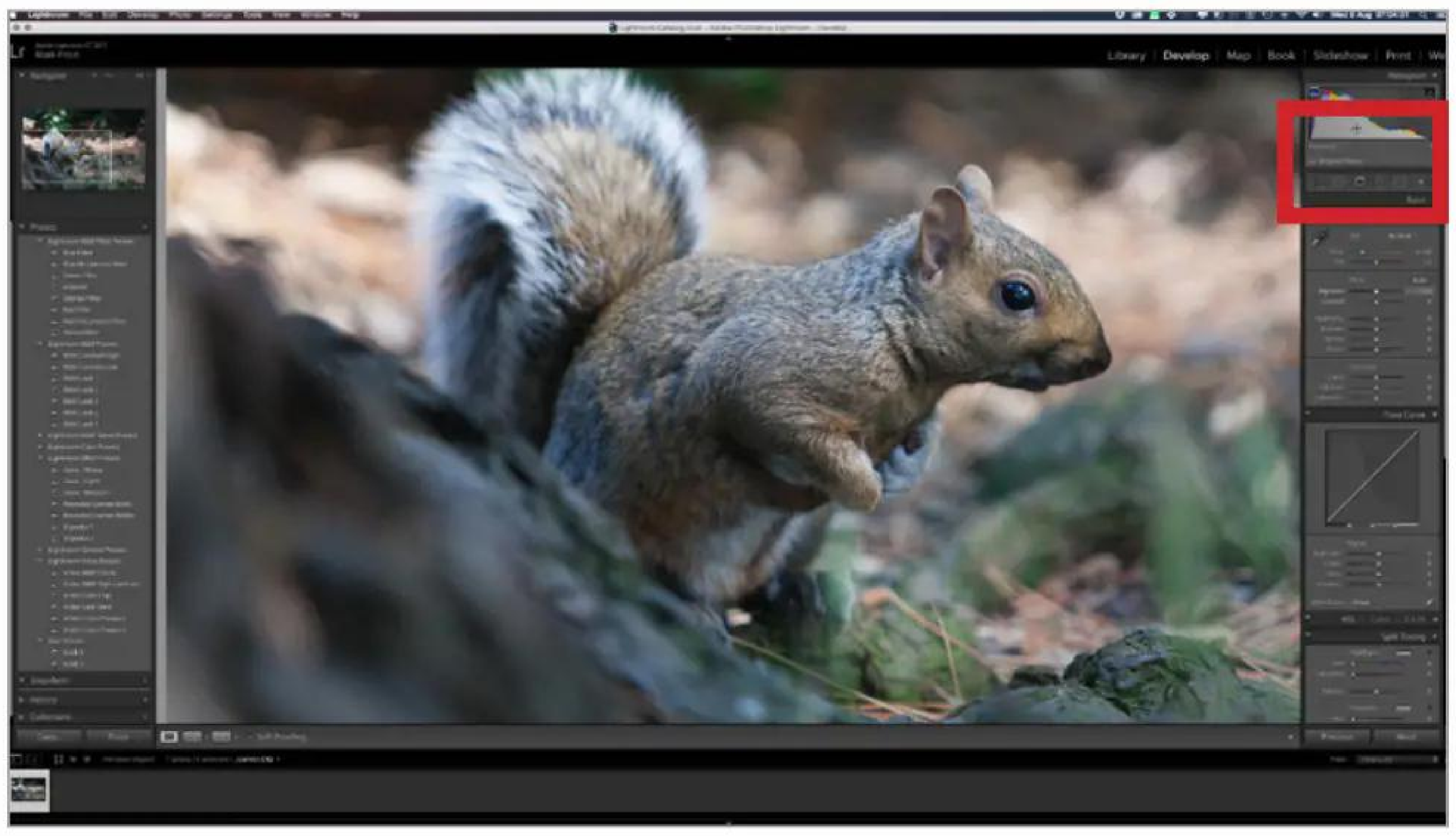
9 Of course, you might not always have a suitably neutral-toned object in the frame, which is one reason why most professional photographers carry something called a 'grey card', literally a sheet of card coloured a neutral mid-tone grey, called '18% grey', that can be placed in a test shot. It is also useful for accurate manual exposure metering.



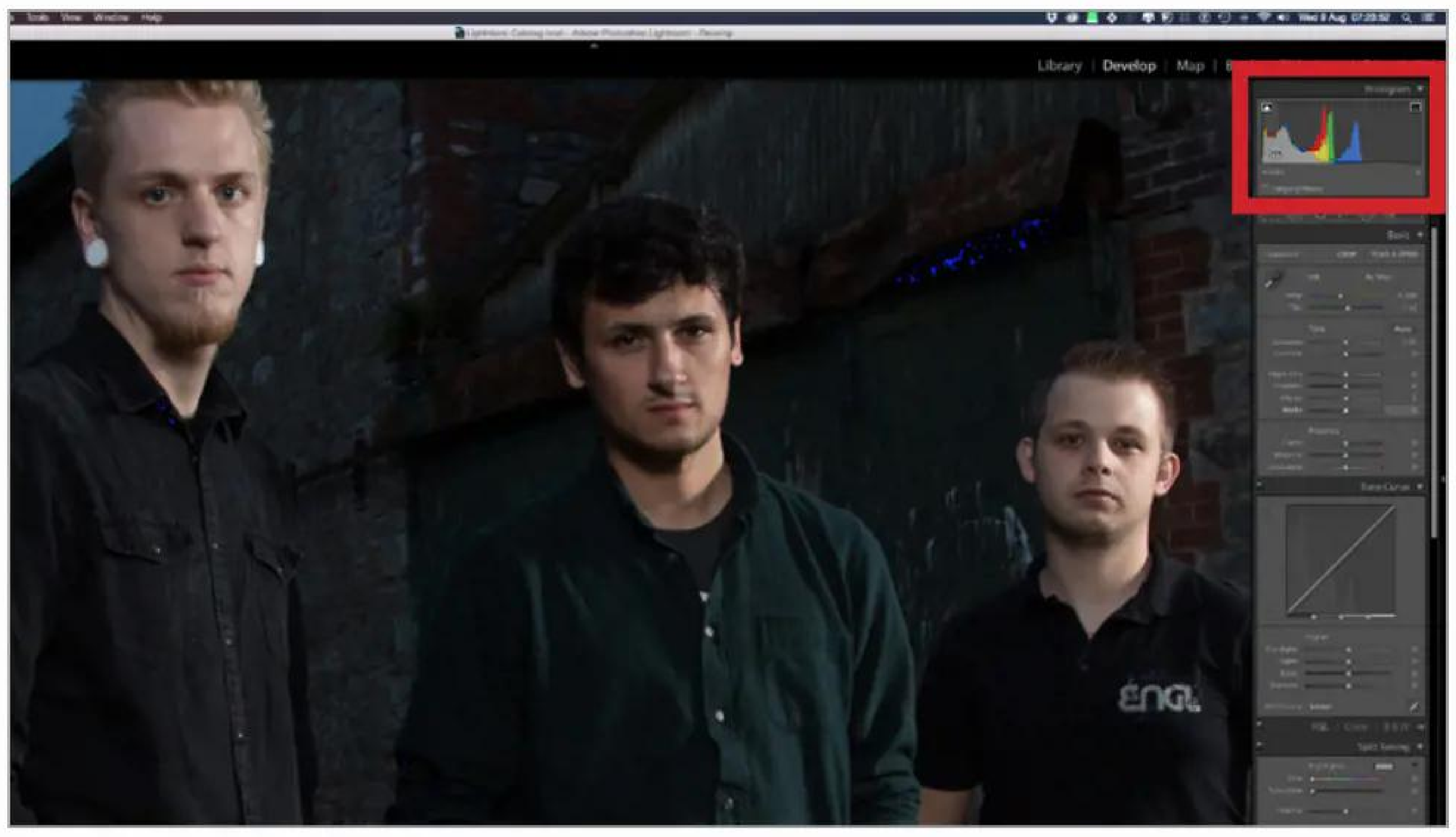
10 It's also worth noting that the white balance and tint controls can also be used in the Basic panel's Black & White mode, where they can be used as a filter to enhance the contrast of certain tones, rather like using coloured filters when shooting in black and white. Effects will vary from image to image, so it's worth experimenting.

Optimising Photos with the Histogram

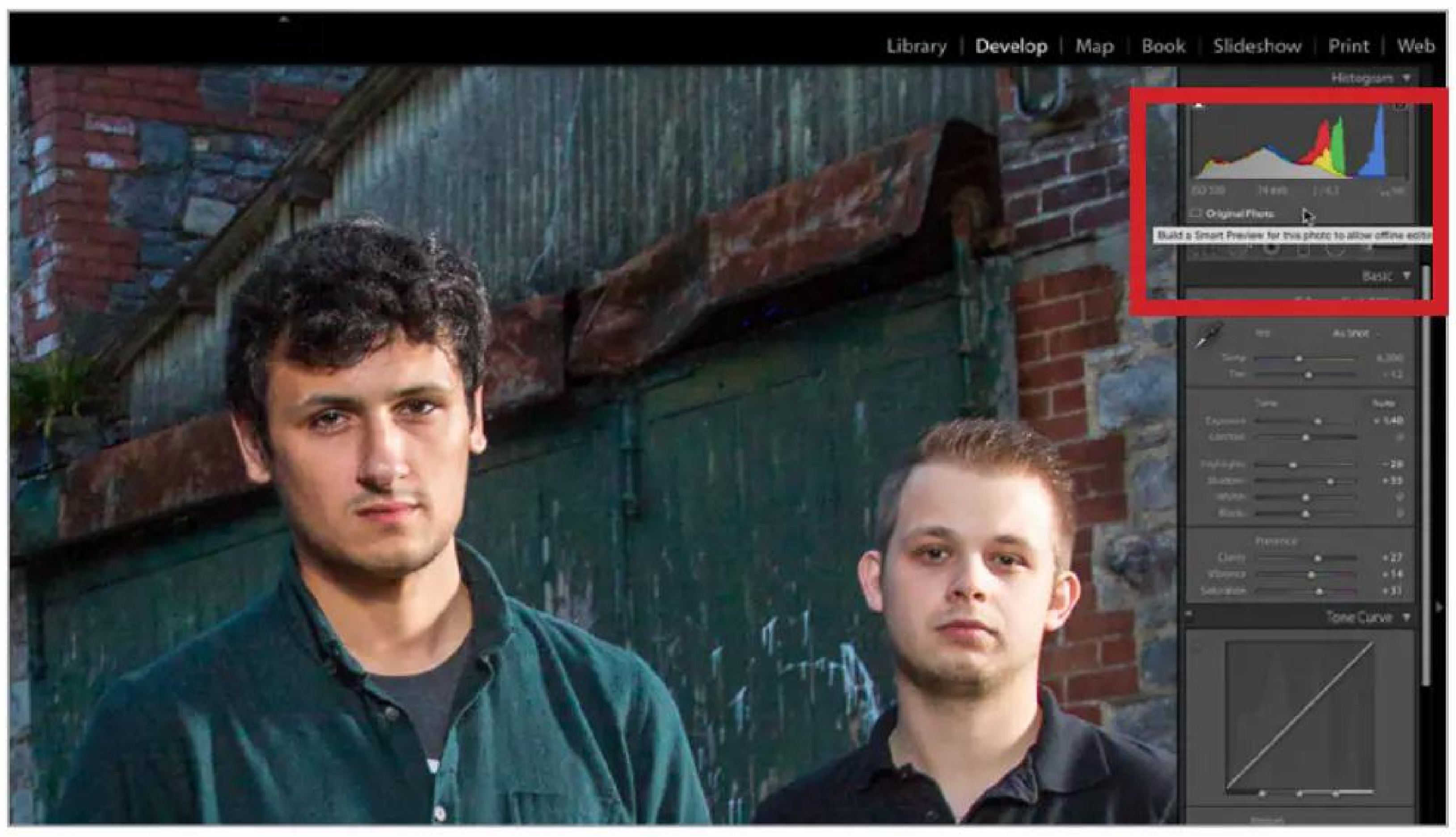
Along with focus and composition, correct exposure is one of the keystones of successful photography. With the extra exposure latitude afforded by shooting in Raw mode, Lightroom lets you adjust exposure to get the best out of your photos.



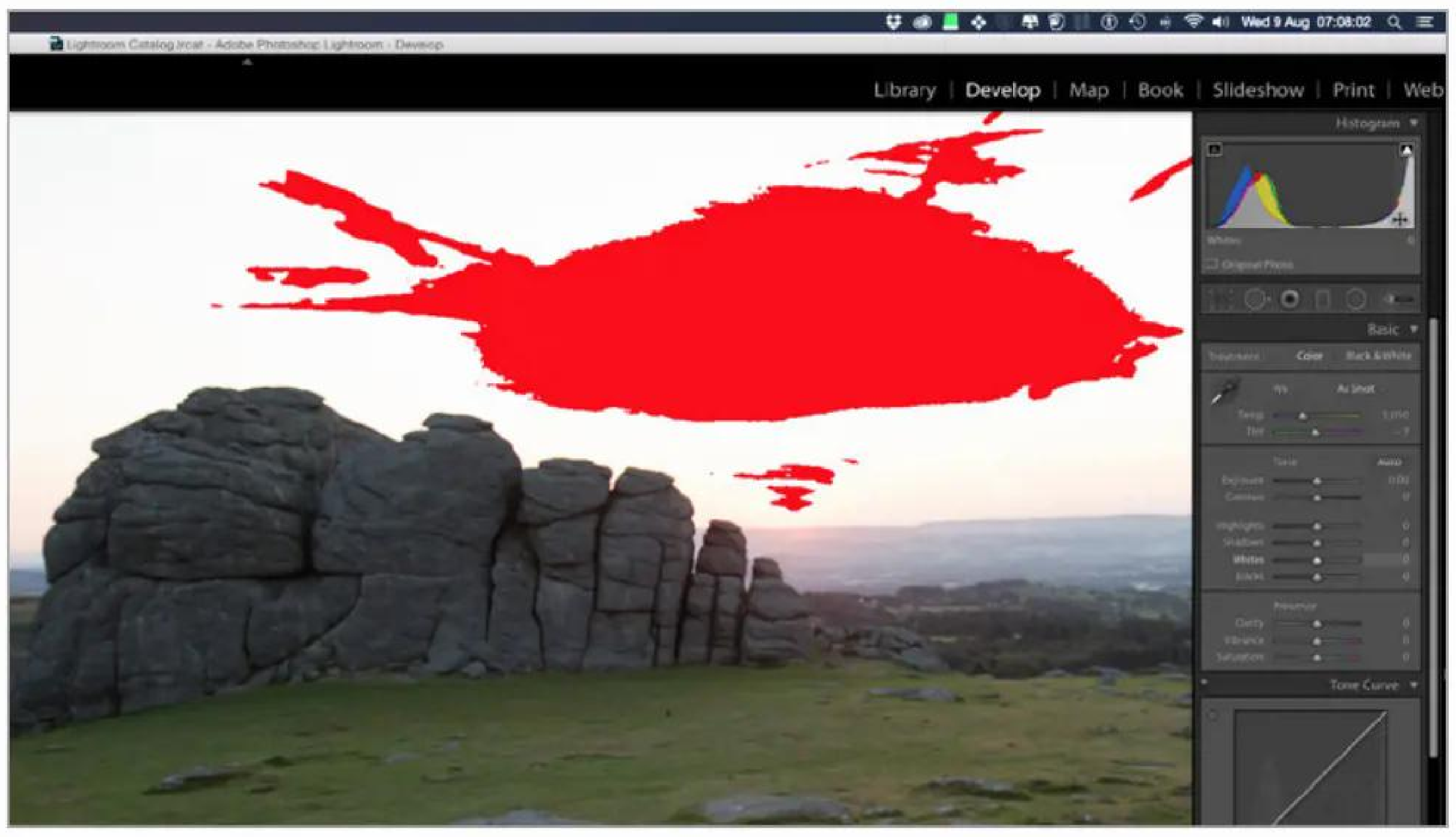
1 The Histogram is a graphical representation showing the ratio of pixels of any given brightness that are present in an image, with black on the left and white on the right. In a correctly exposed image, like this example, the distribution is spread across the graph, without being cut off at the ends and with most of the peaks in the middle.



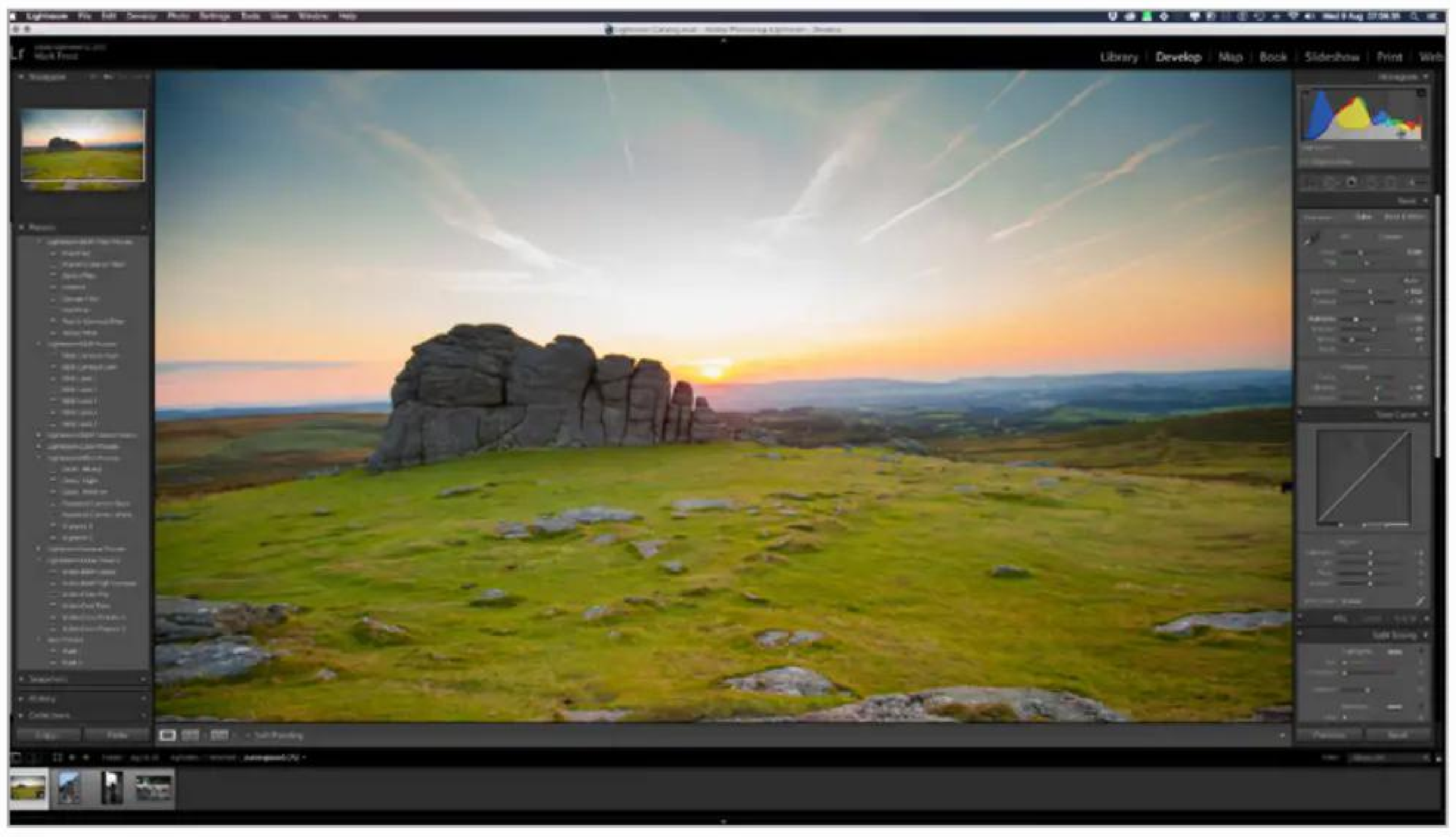
2 In an under-exposed image such as this one, you can see that the peaks of the histogram are clustered at the left-hand edge of the graph, which is the darker tones, indicating that there are more dark pixels. The curve actually runs into the edge of the graph, which is known as 'clipping'. Any clipped pixels are pure black, with no detail.



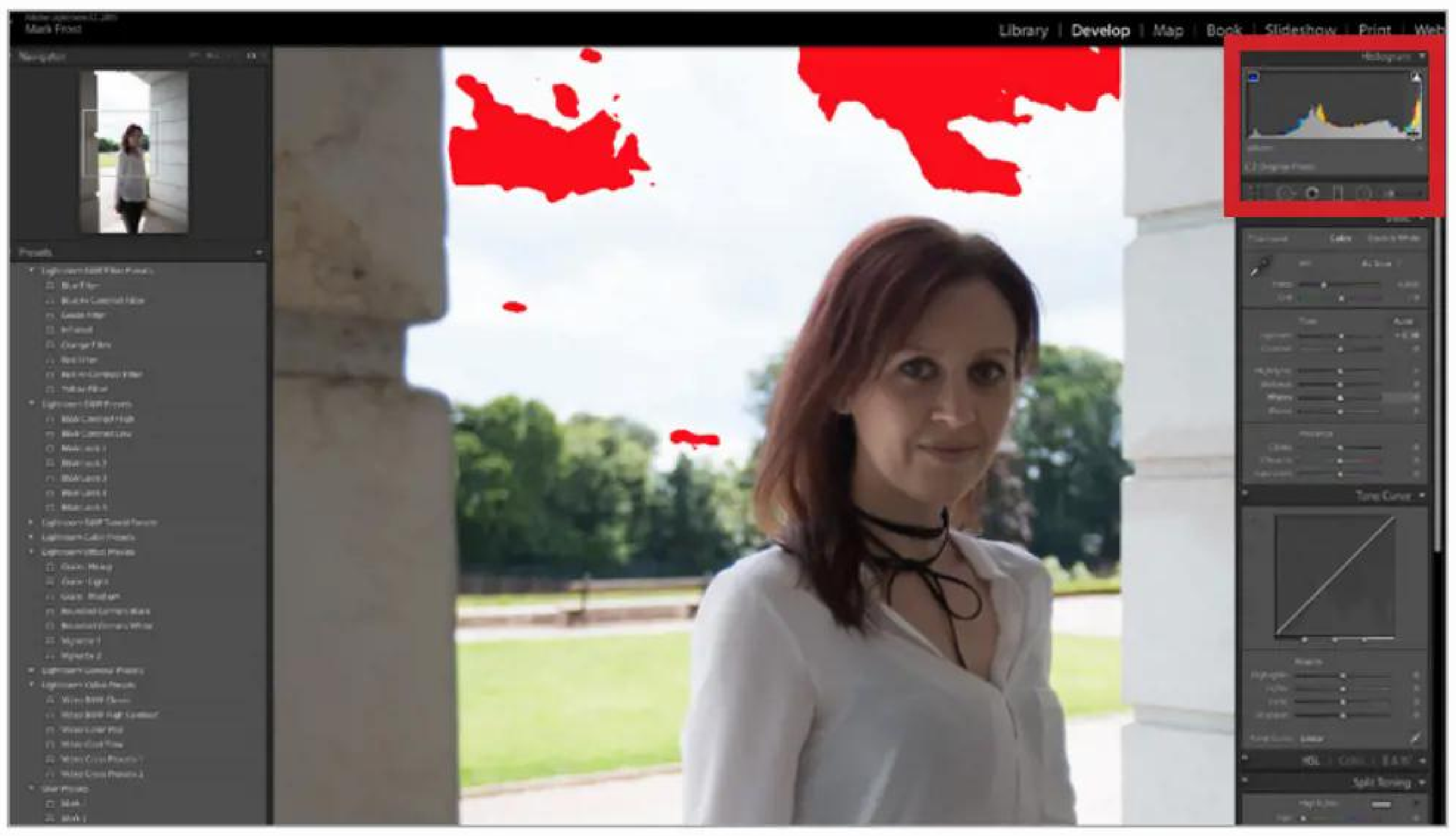
3 The histogram can show you where highlight or shadow clipping is occurring. In the top left corner of the graph you can see a small arrow. If you click on it, any clipped pixels will be highlighted in blue. Although under-exposure can be a creative option, exposure correction can be applied to pull back some detail if desired.



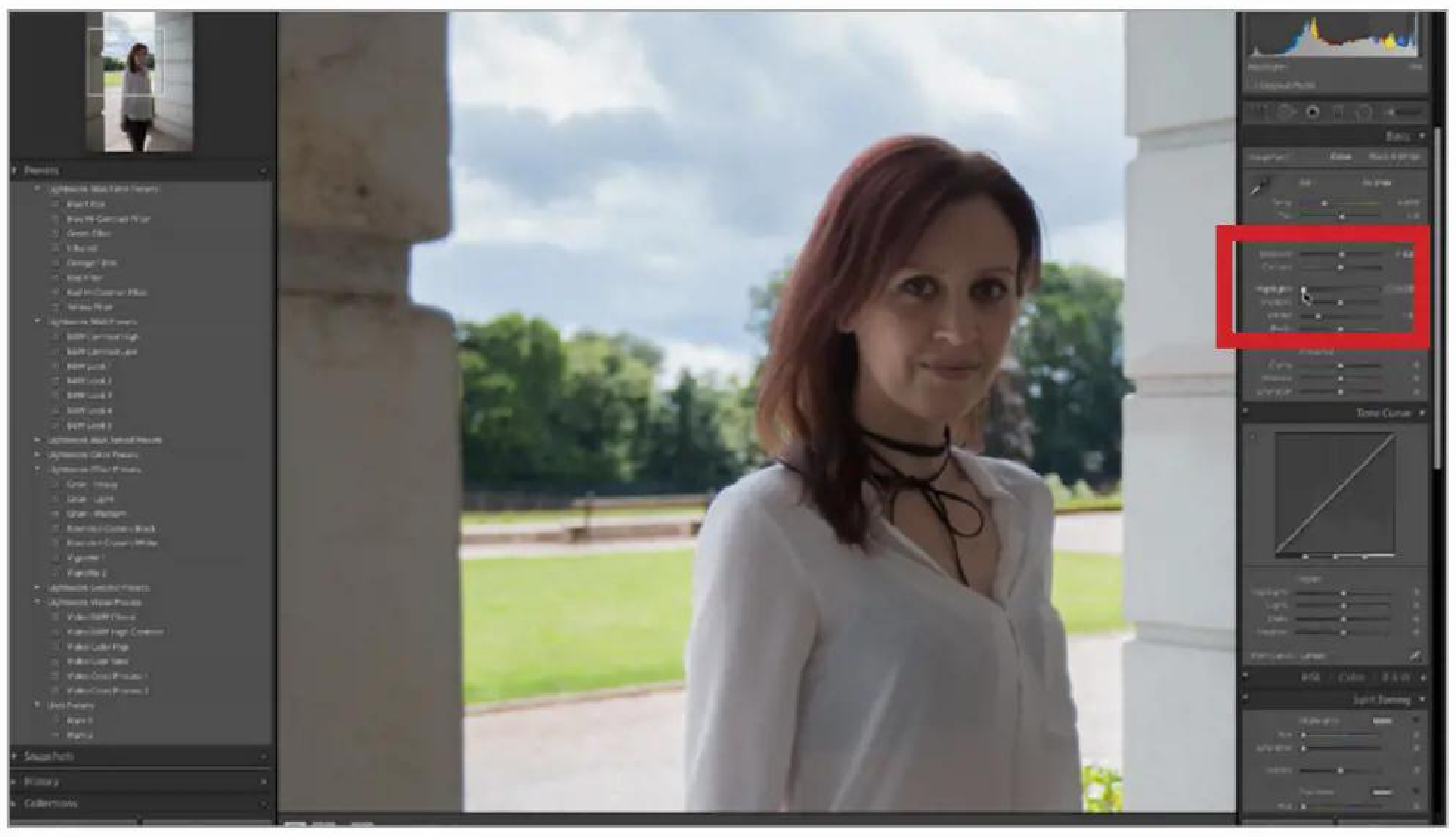
4 Similarly, in this slightly over-exposed image you can see that the tone peaks are pushed up towards the right and the highlights are clipping to pure white, as shown by the fact that there is a peak right on the edge of the graph. In this case the over-exposure is not deliberate but shooting in Raw mode allows some latitude for correction.



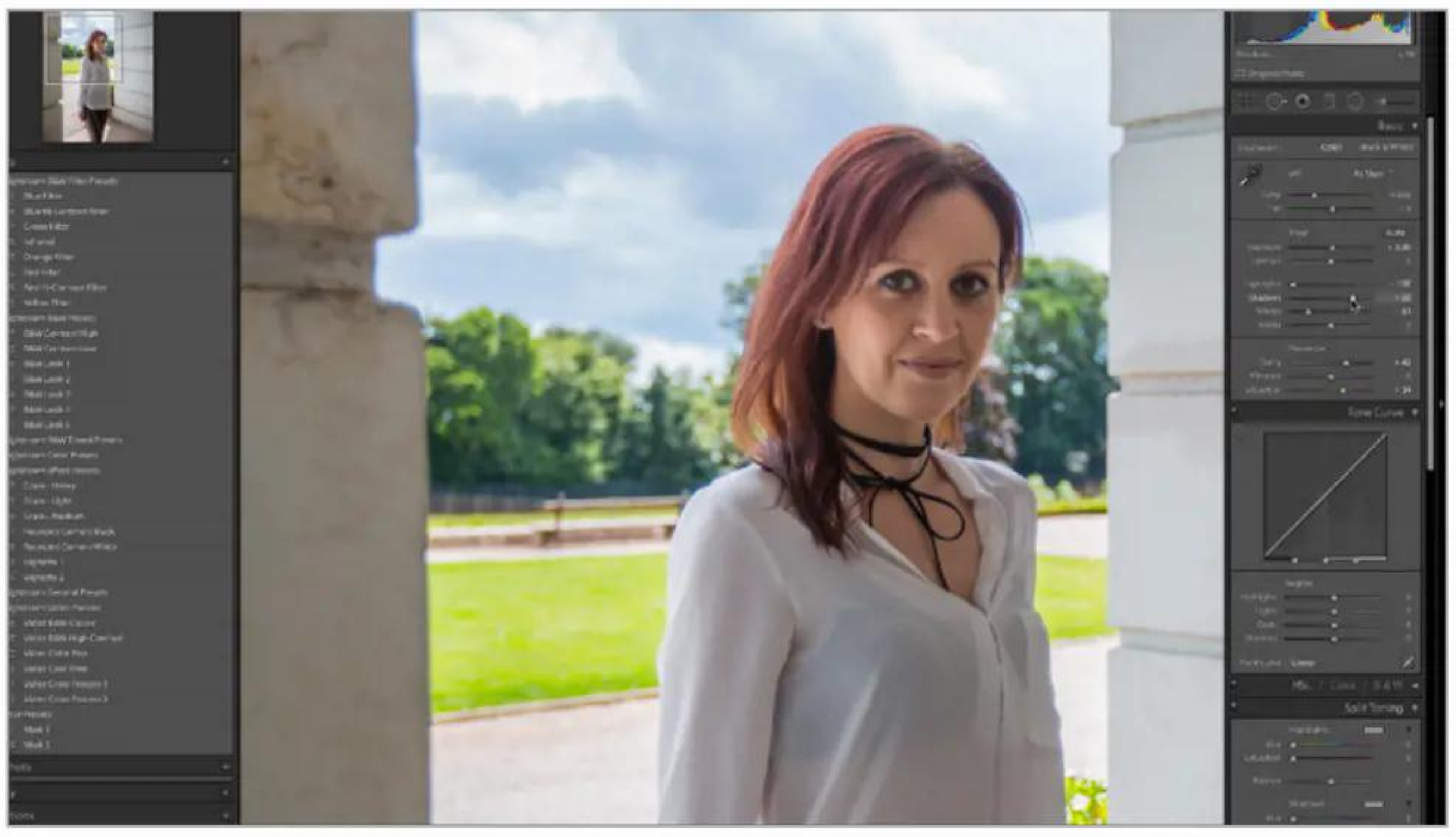
5 As with the clipped shadows, the histogram can show you the clipped highlights. Click on the arrow icon in the upper right corner of the graph and you'll see all the pure white pixels highlighted in red. We could correct this and restore the missing highlight detail by reducing the exposure or correcting the tonal balance of the image.



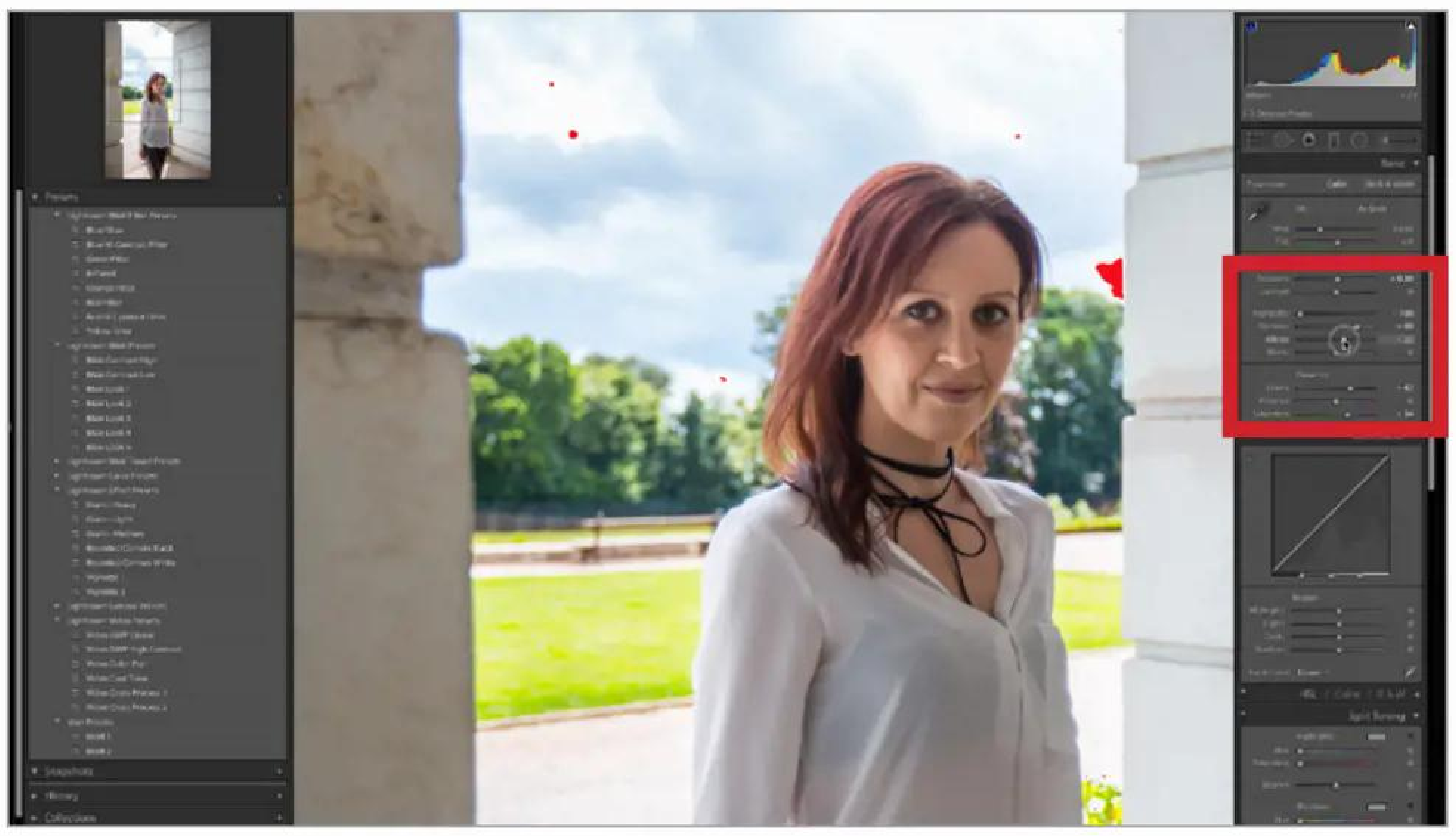
6 One of the toughest exposure challenges faced by photographers is demonstrated this typical shot of a subject with bright backlighting. It has extremes of lighting, as well as very light clothing. You can see from the histogram that there are peaks at both ends of the graph, as well as clipping of crucial highlight detail.



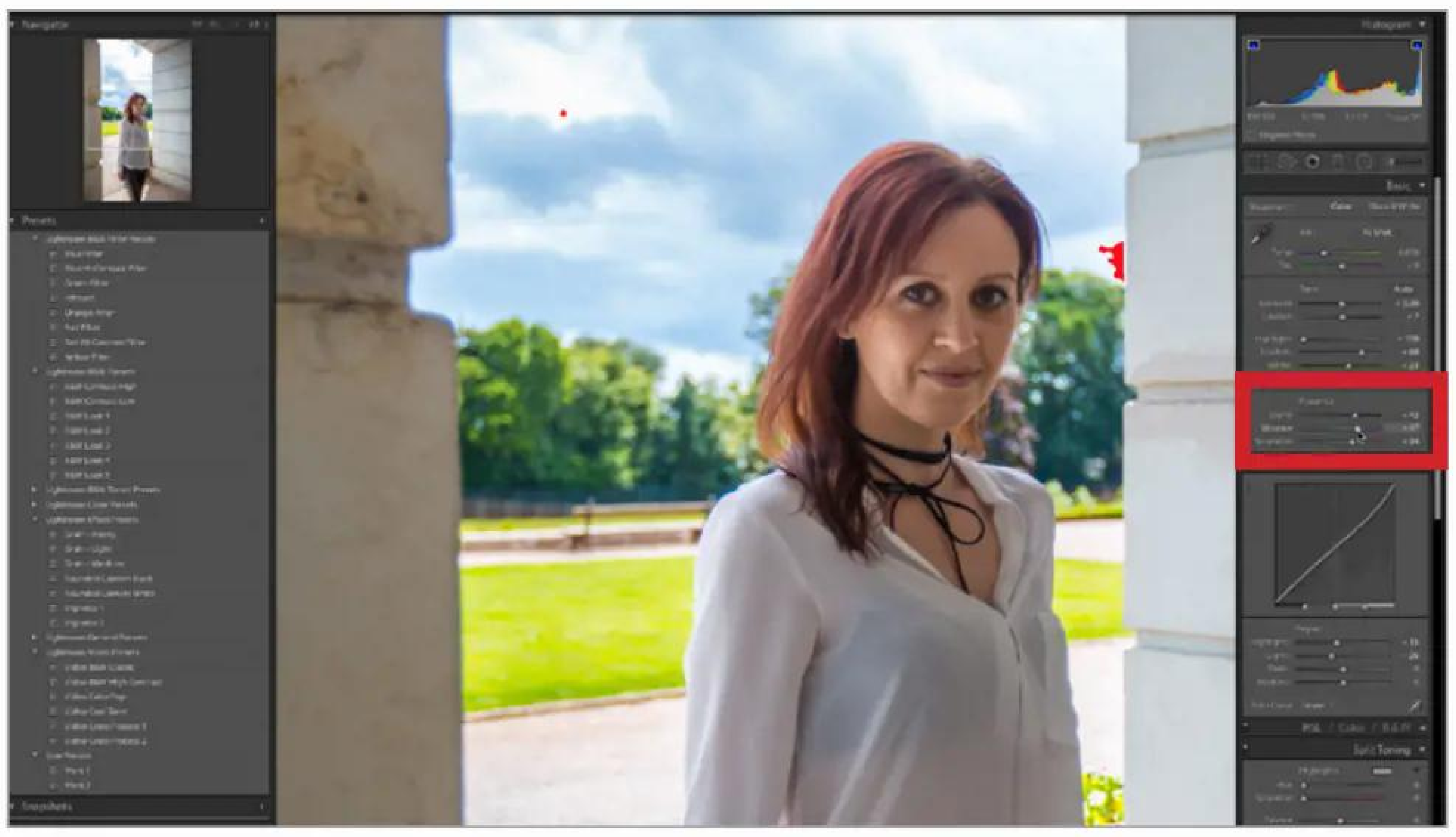
7 We can use the Tone controls in the Basic panel to correct the exposure, restore the highlight detail and generally improve the image. The first thing to do is to move the Highlights slider left, to reduce the brightness of the highlights and remove the clipping. Notice that the peak to the right of the histogram has moved to the left.



8 Next, we move the Shadows slider to the right. This lightens just the darker tones, restoring darker shadow detail including the dark foliage behind her, without affecting the highlights. You can see that the left-hand peaks of the histogram have moved to the right. Already the image is looking much better but there's still more we can do.



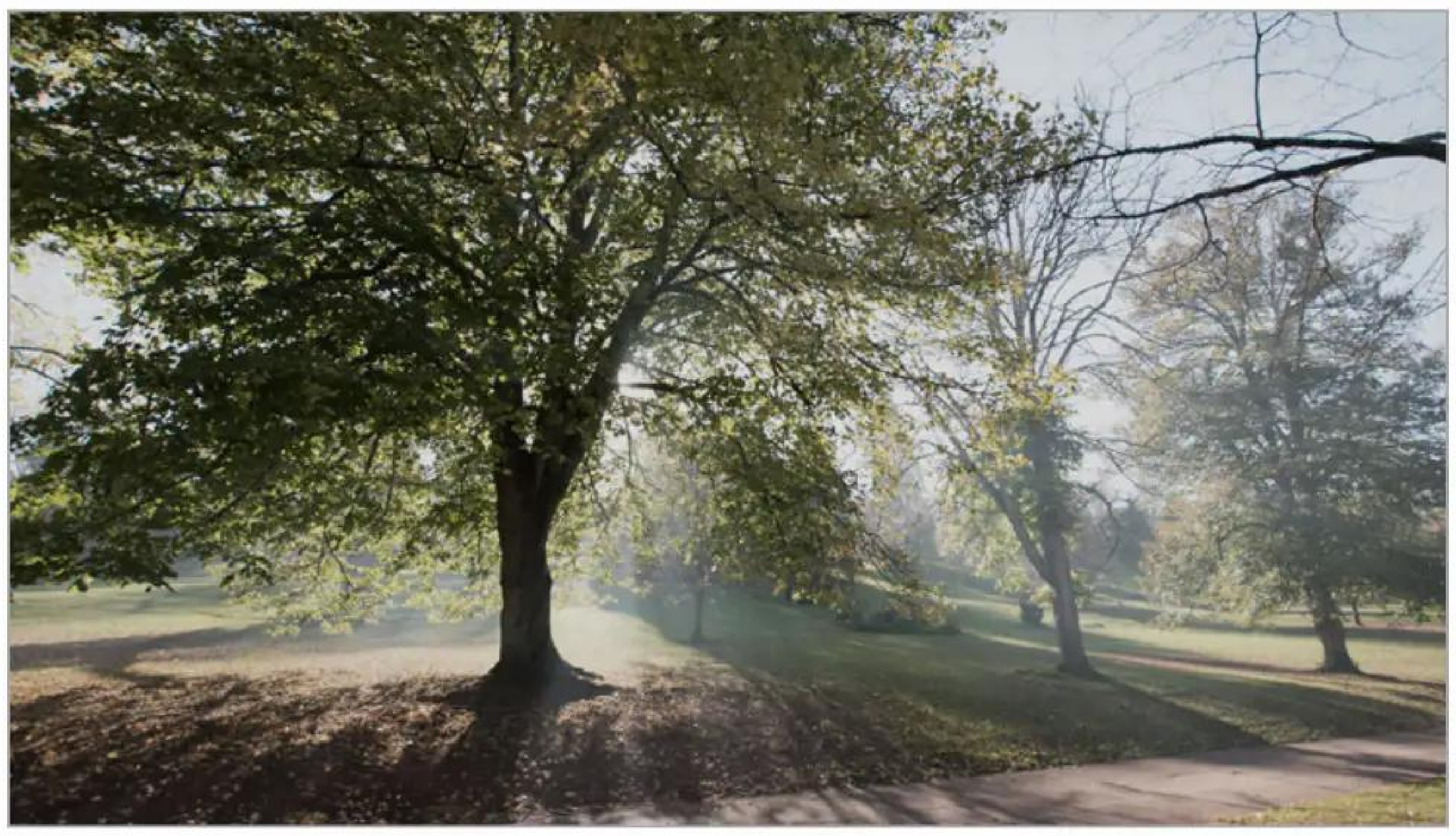
9 If we move the Whites slider a little to the right we can brighten the lighter tones only, adding a bit more punch to the detail on the white shirt. You can see the right-hand end of the histogram curve will be slightly raised as more light pixels are added. Be careful not to go too far or the highlights will start clipping again.



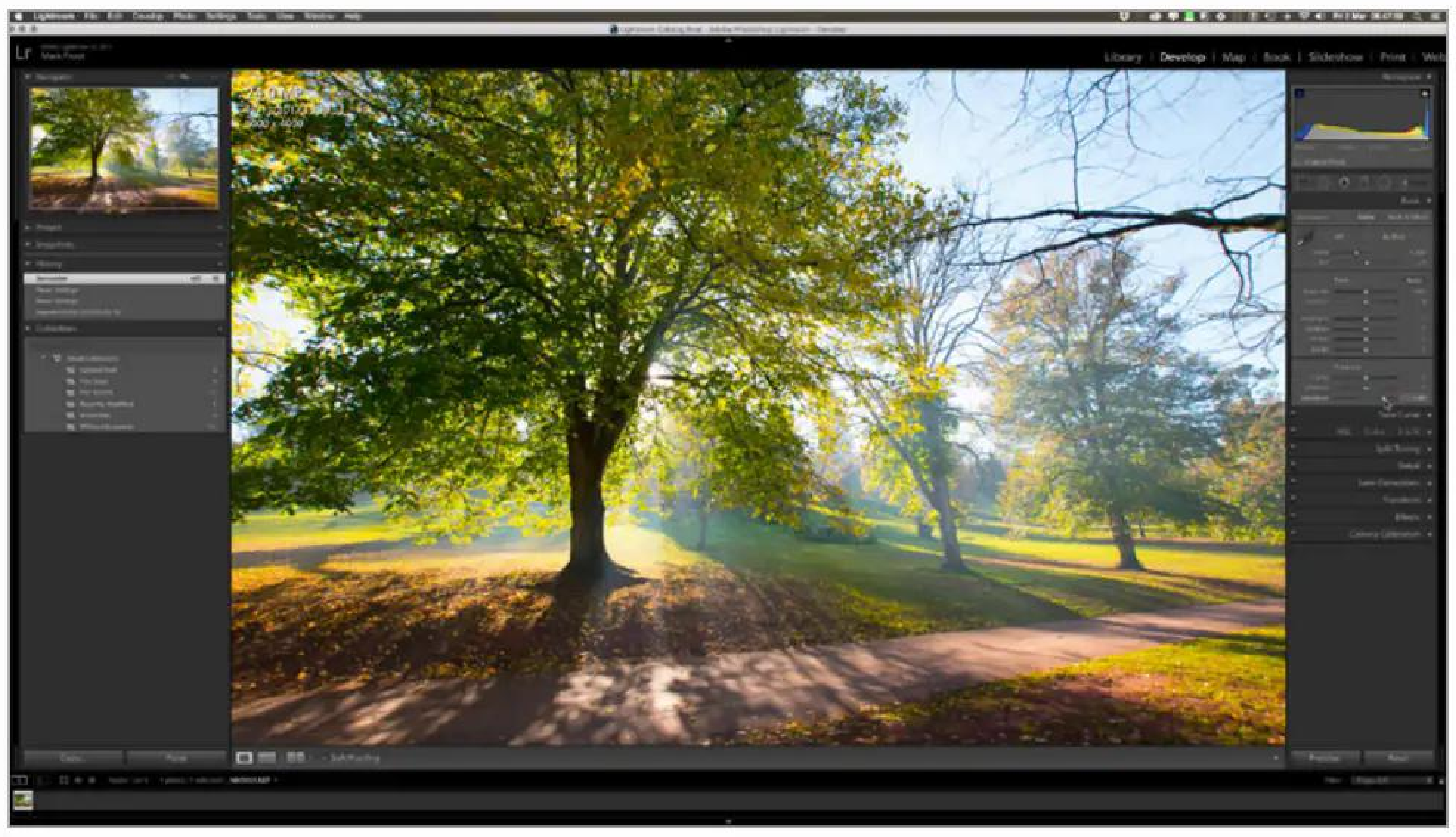
10 Finally, having restored the lost detail at both ends of the exposure curve, we can lighten the whole image by slightly increasing the exposure and then reducing the contrast slightly, which has the effect of evening out the distribution of light and dark areas. The result is a photo with a nice even histogram, indicating correct exposure.

Basic Colour Adjustments

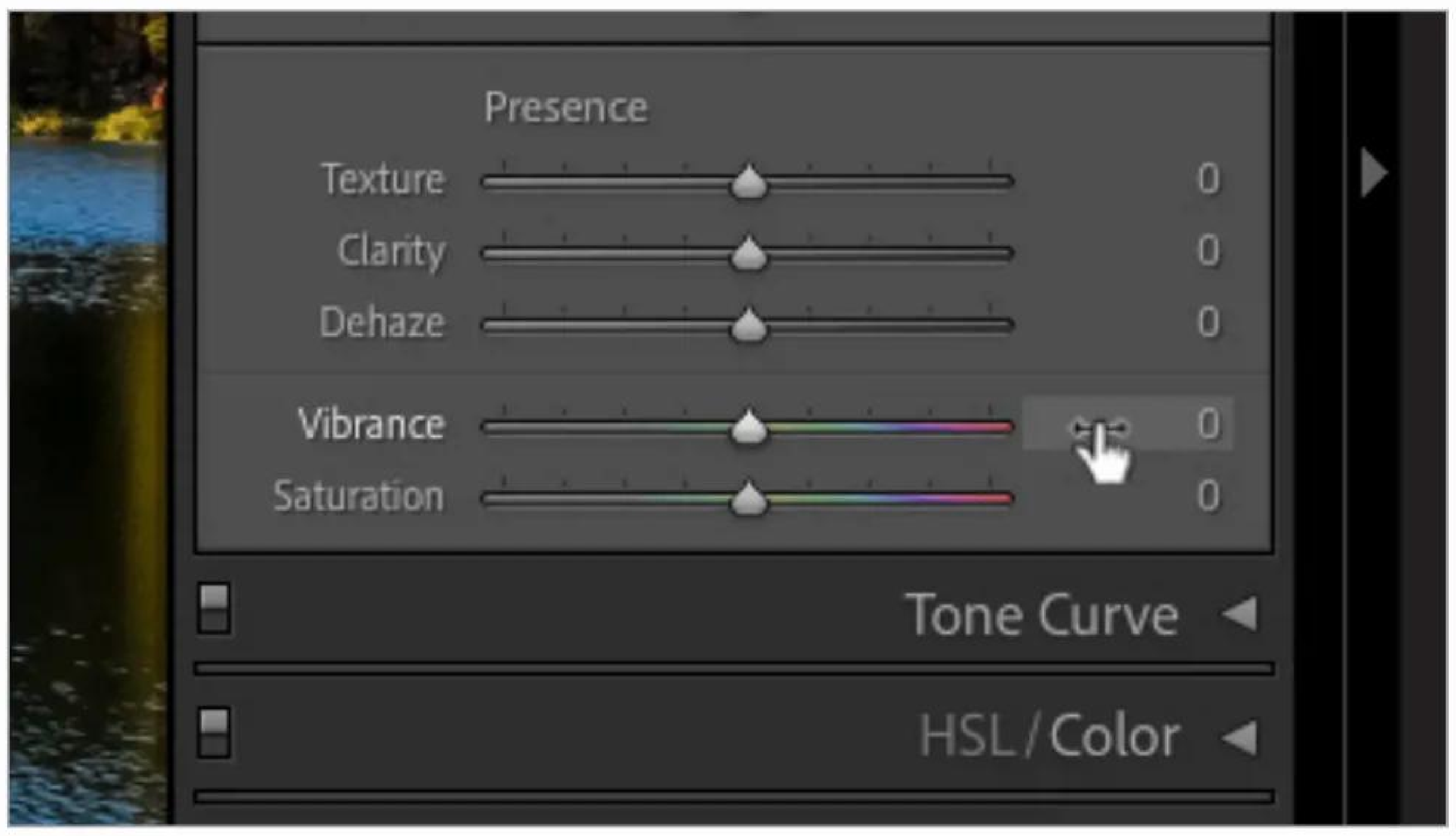
Using the Basic panel's Presence controls we can tweak and adjust the colour balance and saturation of digital photos, creating stunning scenes with life and colour. As with most image editing operations, the key to success is subtlety.



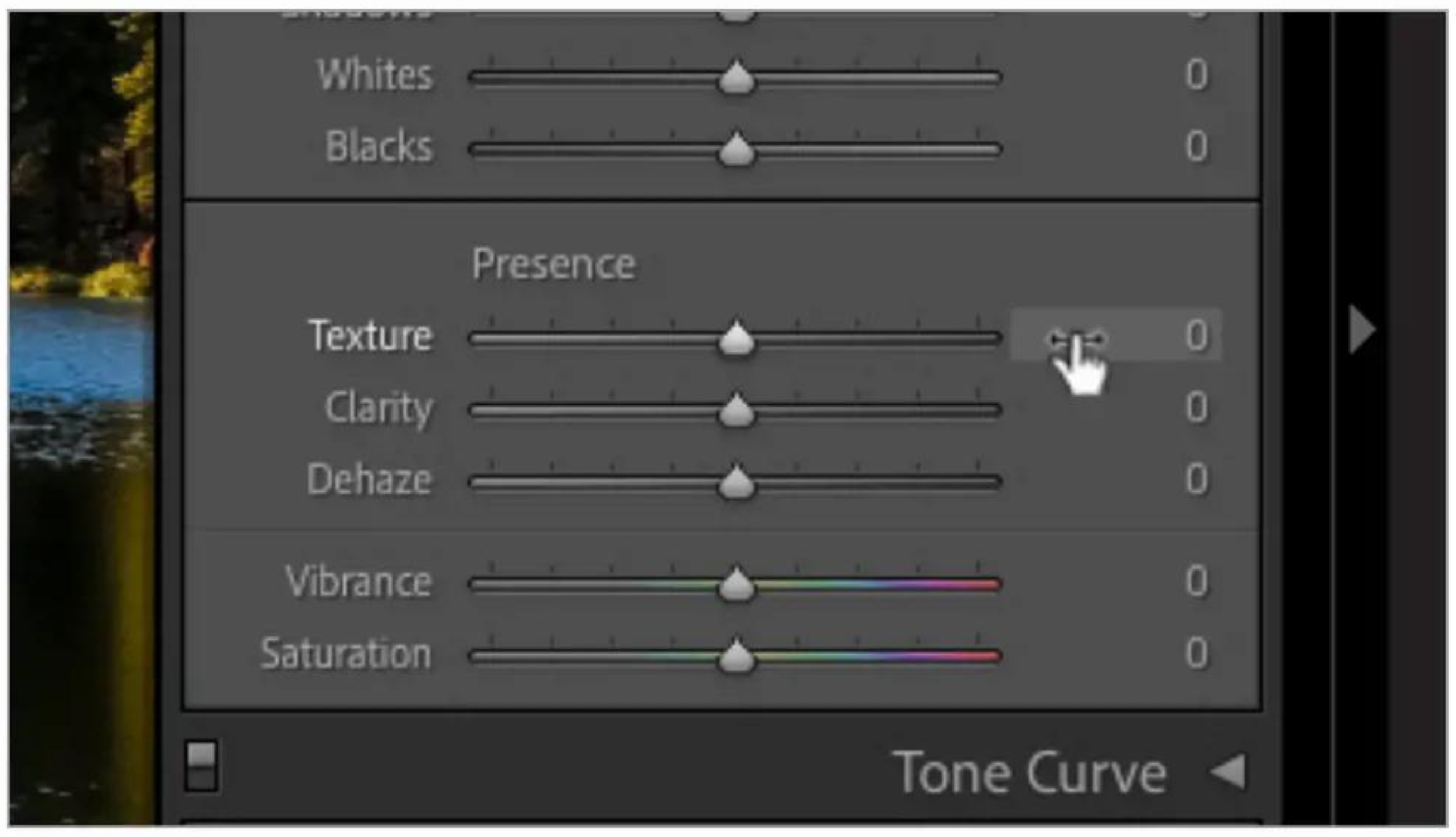
1 For our basic image, we'll use this woodland scene. It's a decent shot with good composition and a nice bright sunny glow to the light; but the colours look a little muted, it lacks punch and it doesn't really capture the full potential of what should be a striking scene. There are several things we can do to adjust the colours in this photo.



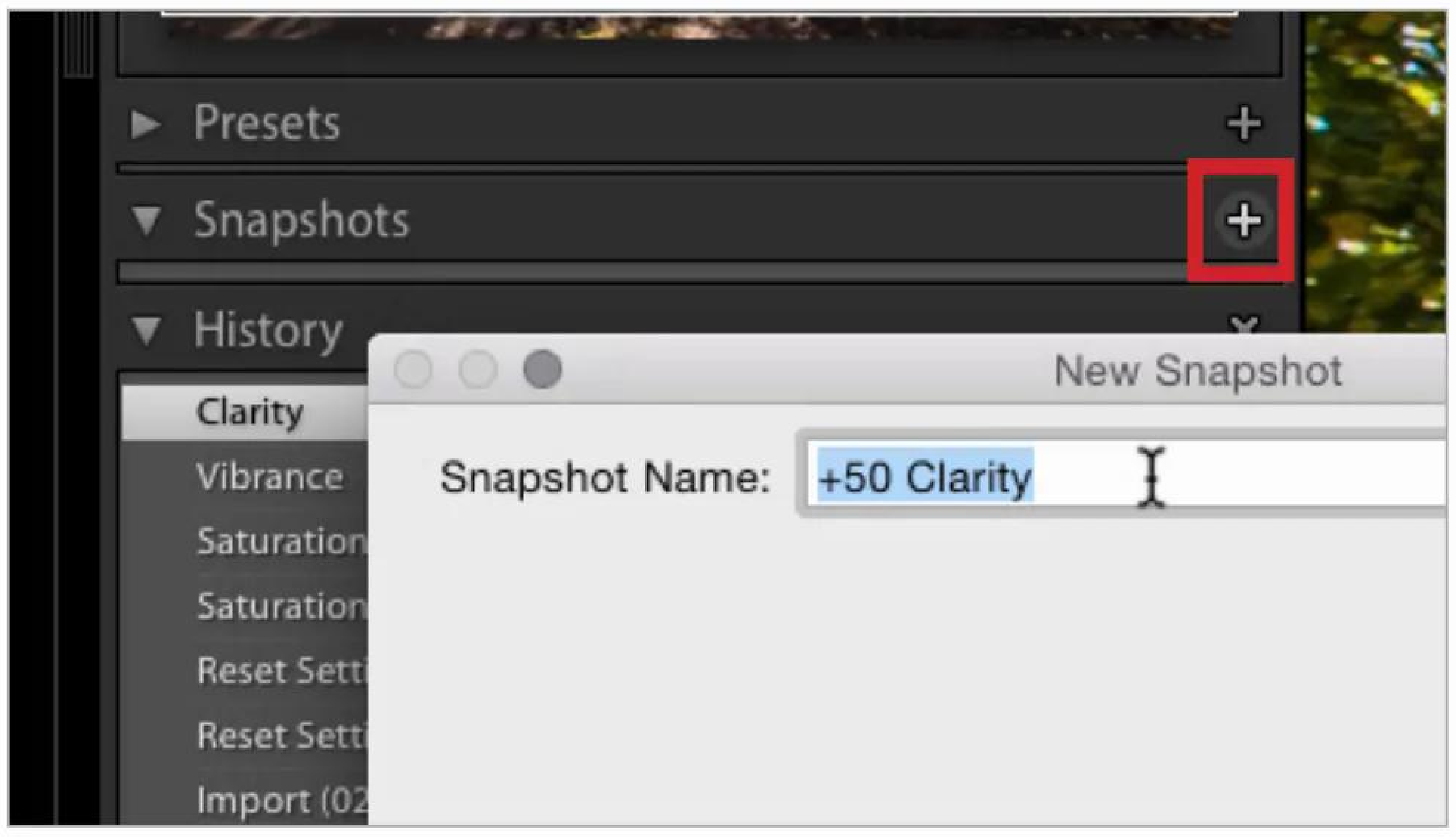
2 Simply boosting the saturation by +65 does make the colours pop but the Saturation slider is a very indiscriminate control when used on its own. The colours are certainly richer but it makes the already bright greens of the grass look too bright and unnatural. It also does nothing to help boost the contrast.



3 The Vibrance control is more subtle. Instead of boosting the saturation of every pixel, it boosts under-saturated colours more and colours already well saturated less. The result is a more colourful image but without the cartoonish over-saturation of the previous example. The grass looks more natural and the sky is more vivid.

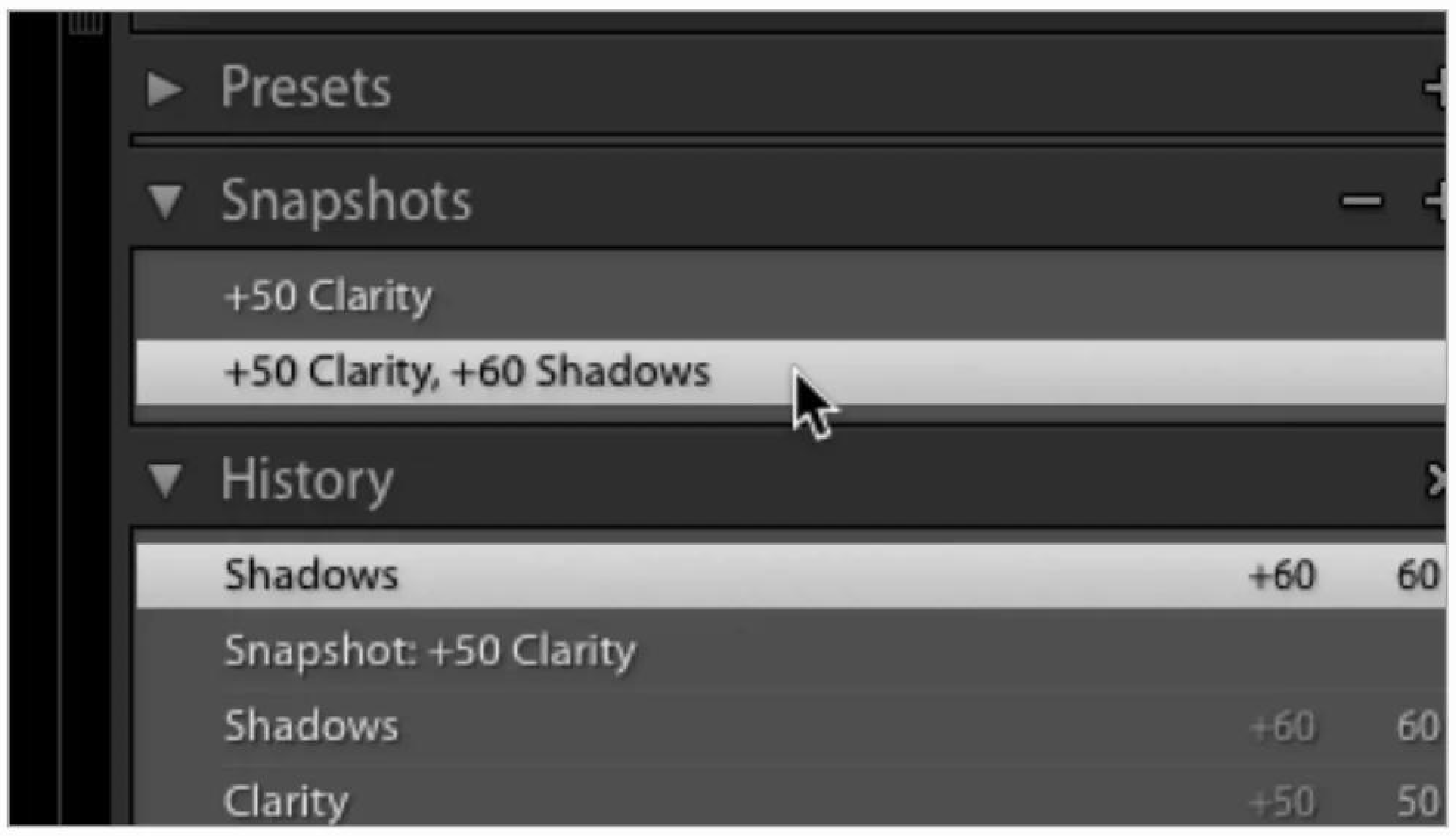


4 The Texture, Clarity and Dehaze control doesn't affect the colour balance but it does affect the contrast of the mid-tones by increasing some of the edge detail and adding a general sharpening effect. It really helps to emphasise the contrast and texture of the trees. Clearly what we need is some sort of combination of these three effects.


Presets
Snapshots
History
Clarity
Vibrance
Saturation
Saturation
Reset Sett
Reset Sett
Import (02
New Snapshot

Snapshot Name: +50 Clarity

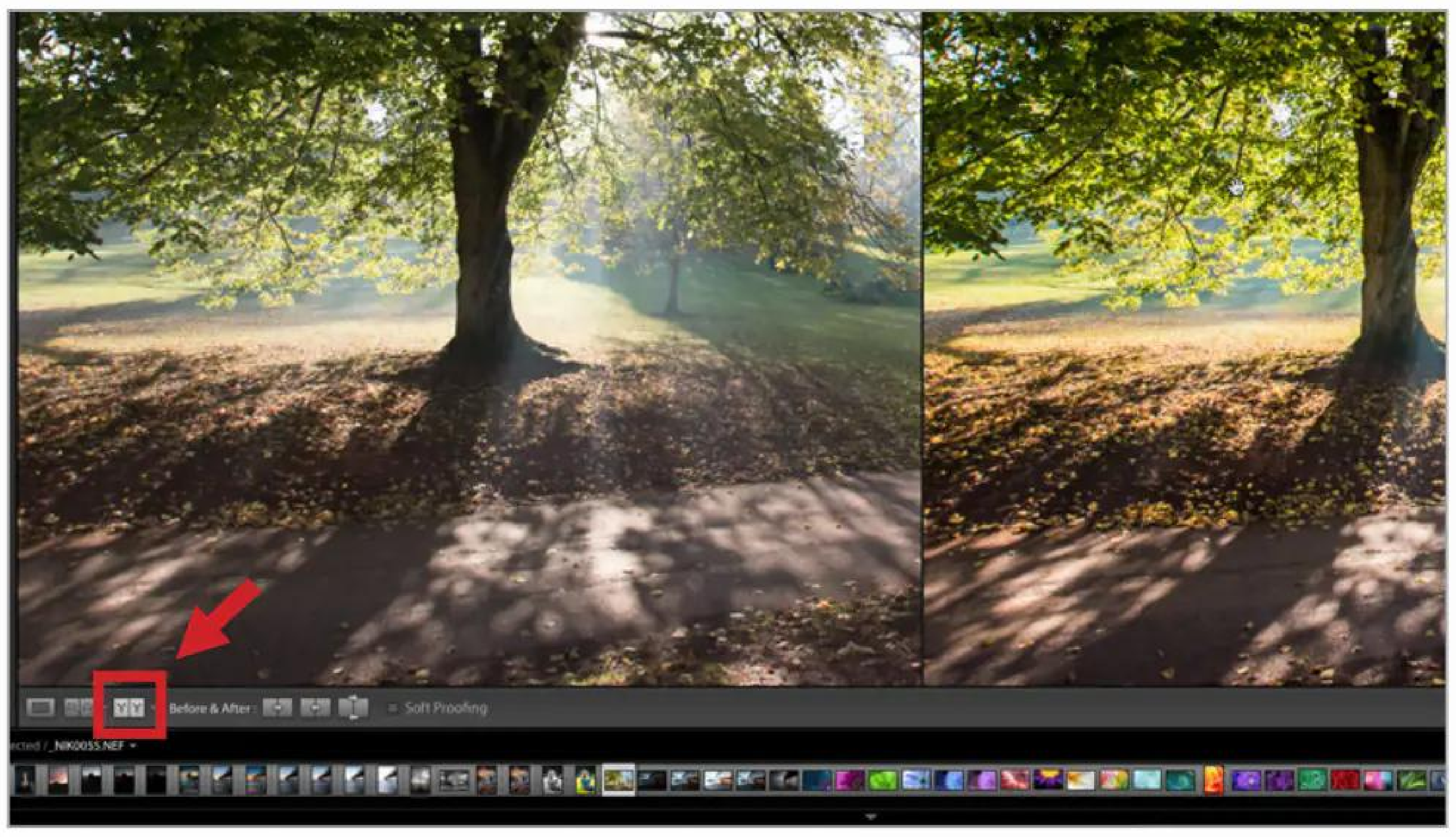
5 When making incremental adjustments like this we can make use of another Lightroom feature, the Snapshot. Make your first adjustment, in this case +50 Clarity to boost contrast, and then click on the Create Snapshot button on the left sidebar. Name the snapshot "+50 Clarity", and then click on Create. The snapshot is now saved.


Presets
Snapshots
History

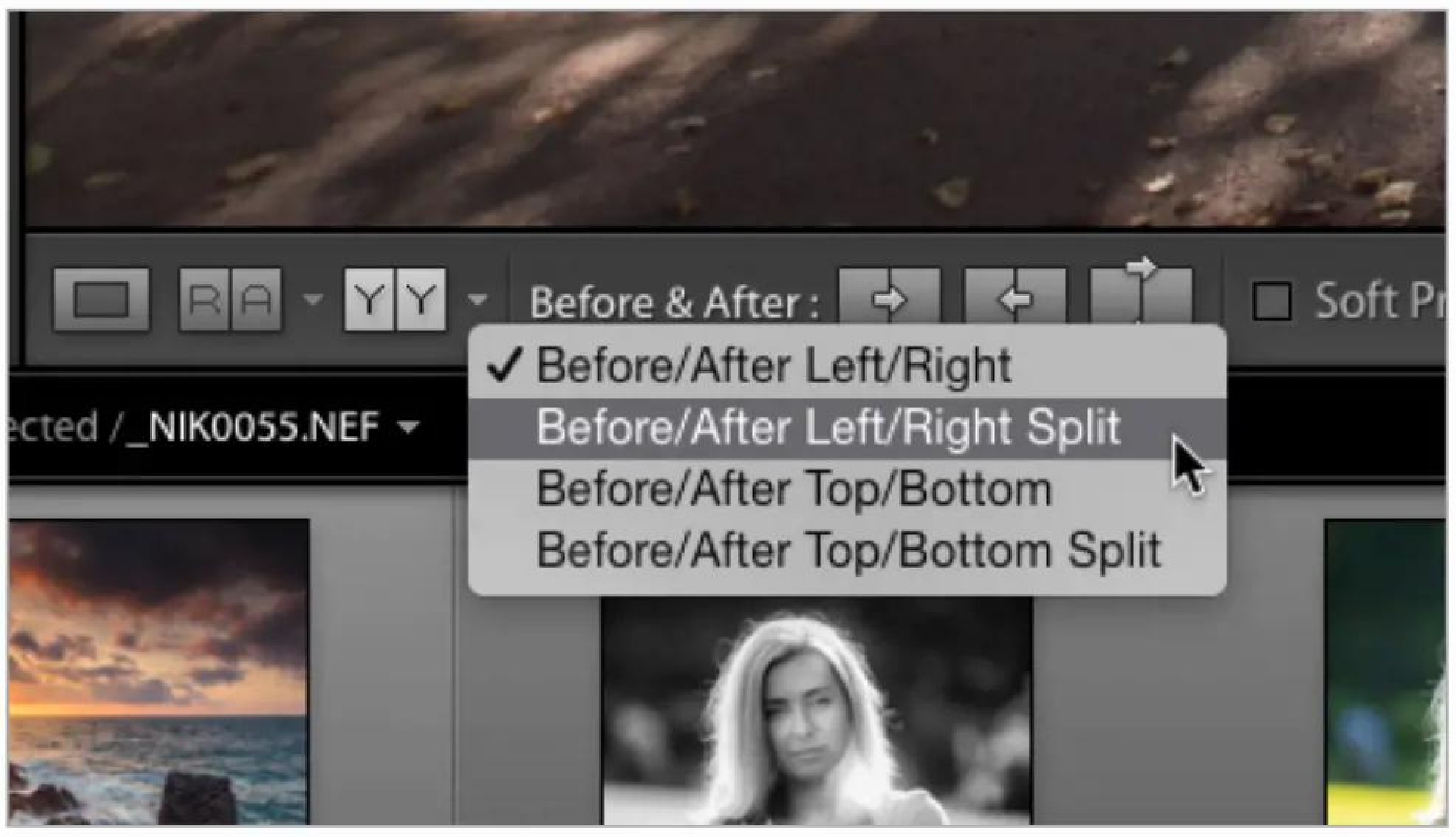
+50 Clarity
+50 Clarity, +60 Shadows

Shadows +60 60
Snapshot: +50 Clarity
Shadows +60 60
Clarity +50 50

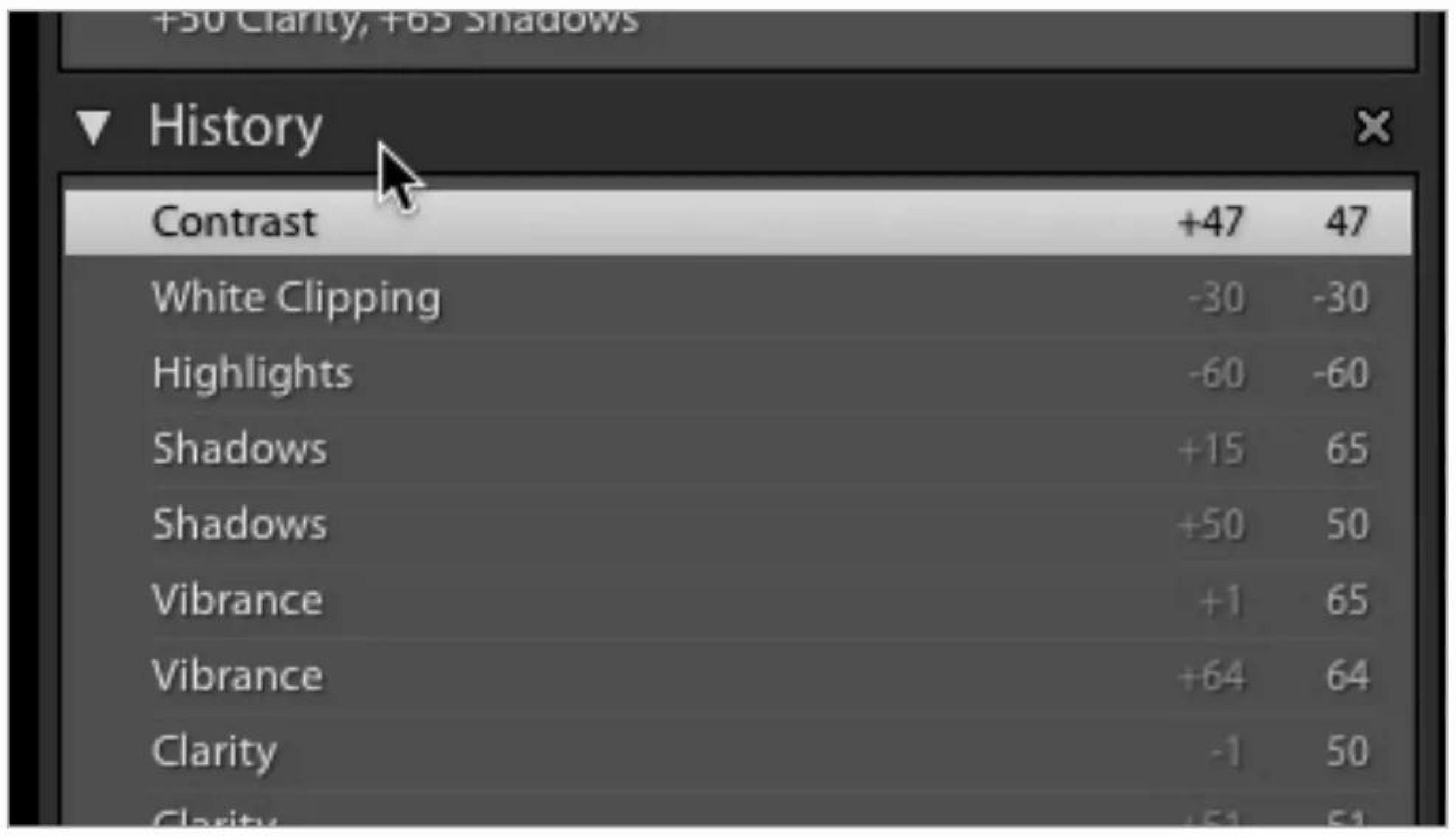
6 Make your next adjustment, then create and label a second snapshot of that state as well. You can do this as many times as you want with different adjustment combinations. You can instantly switch from one state to another by clicking on the snapshots in the left sidebar, letting you instantly compare different adjustment setups.



7 Another good way to see how your adjustments look when compared to the original unaltered shot is to use the Before & After split-screen view. In the lower left of the screen on the options bar you'll see several buttons. Click on the right one, labelled Y Y and both the edited and unedited images will appear side-by-side.

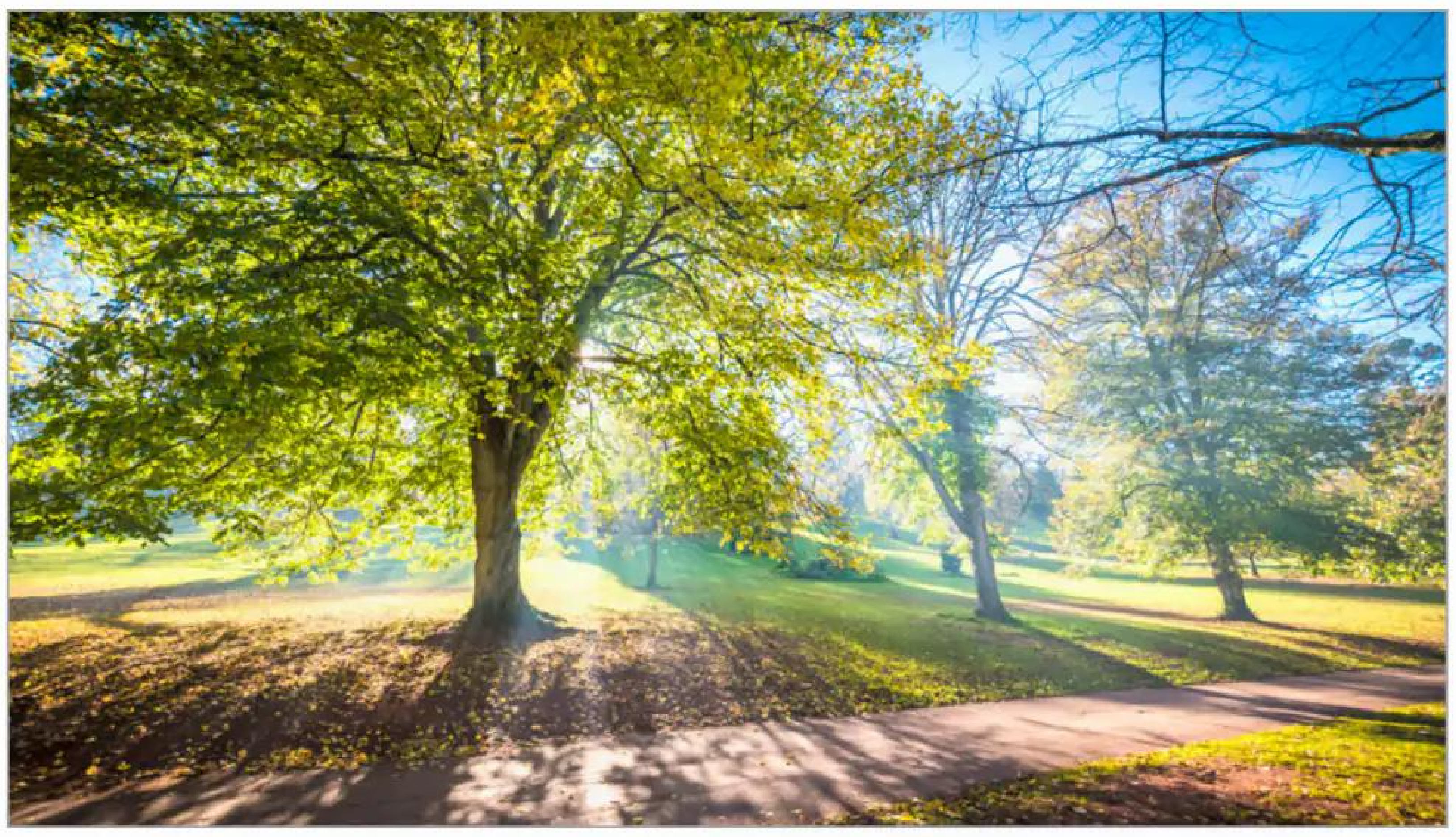

Before & After :
Soft Pr
✓ Before/After Left/Right
Before/After Left/Right Split
Before/After Top/Bottom
Before/After Top/Bottom Split
cted / _NIK0055.NEF

8 The right-hand button on the option bar provides another split-screen option; this displays the left half of the unaltered image on the left of the screen and right half of the edited version on the right of the screen. You can change positions using the pop-up menu that appears when you click the arrow next to the button.


+50 Clarity, +65 Shadows
History

Contrast +47 47
White Clipping -30 -30
Highlights -60 -60
Shadows +15 65
Shadows +50 50
Vibrance +1 65
Vibrance +64 64
Clarity -1 50

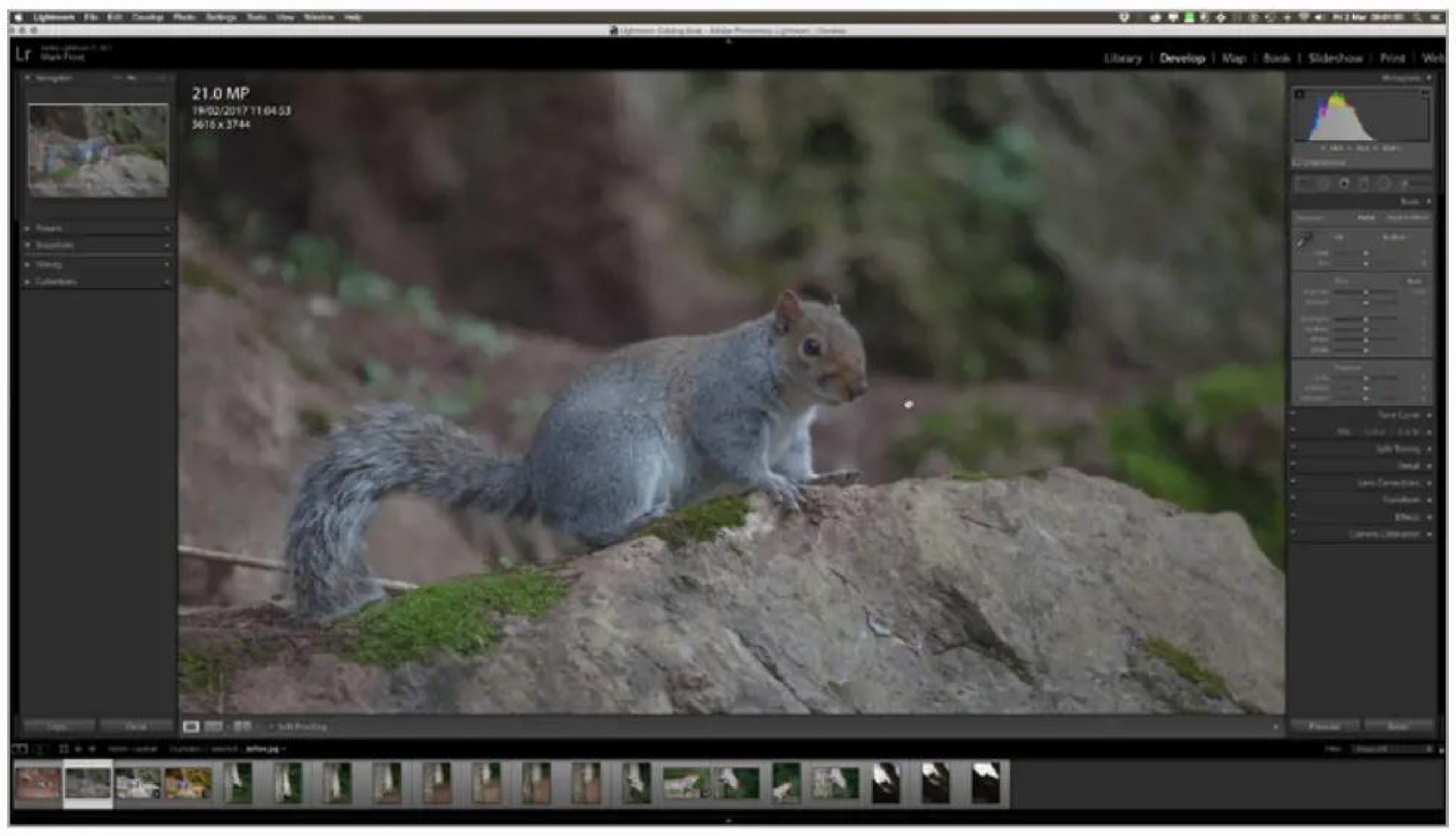
9 Making these careful incremental adjustments to an image can get confusing and it's easy to make mistakes. If you make an adjustment that you're not happy with, you can instantly undo it and go back to a previous step using the History panel in the left sidebar; just click on the step to which you'd like to return.



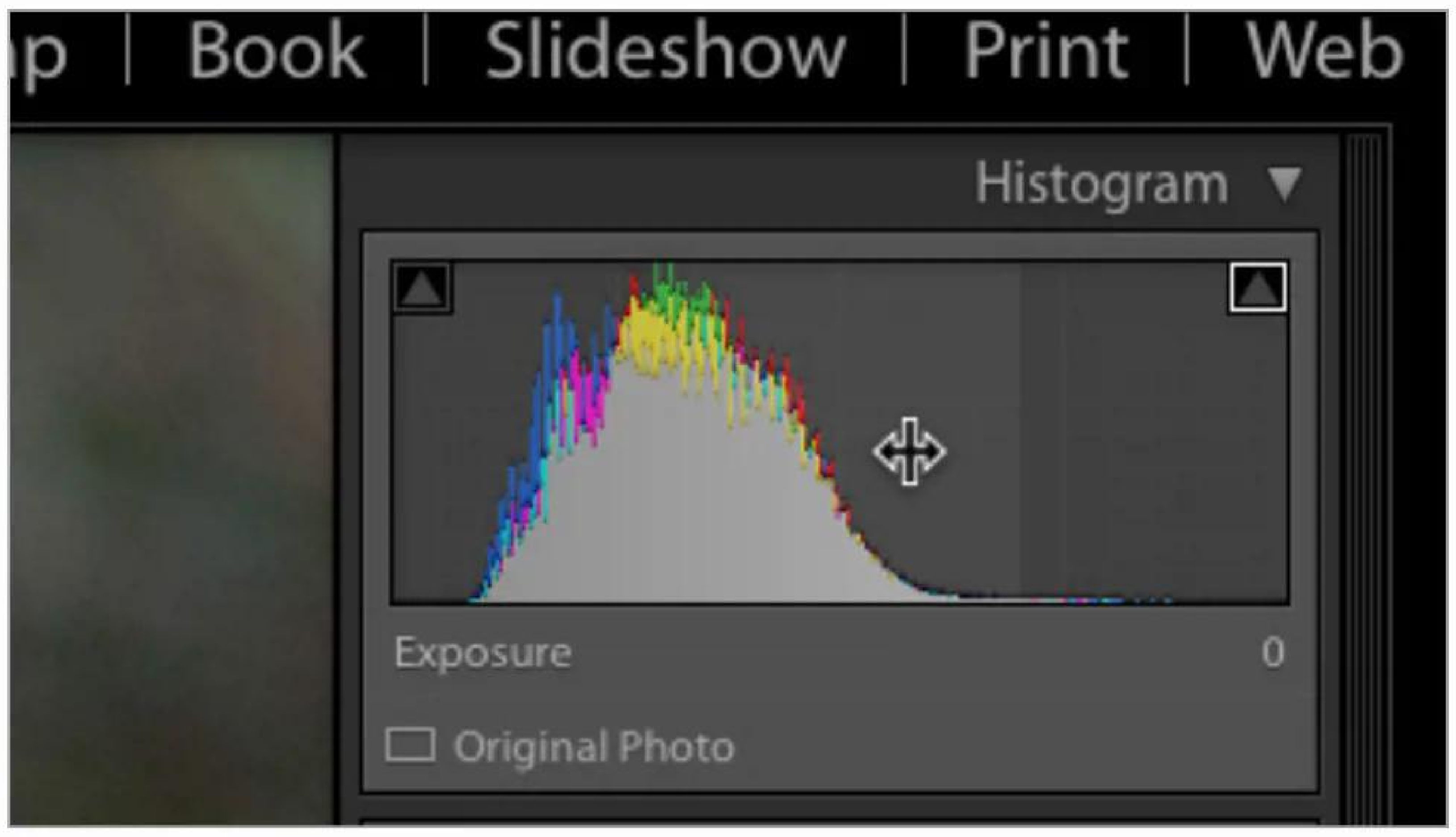
10 Adjusting colour in a landscape scene such as this is very subjective but it's what looks the best to you as the photographer that really matters. Here we've adjusted Clarity, Vibrance, Saturation, Highlights and Shadows and the result is definitely a significant improvement over the image we started with and has brighter colours and better contrast.

Improve Contrast with Tone Controls

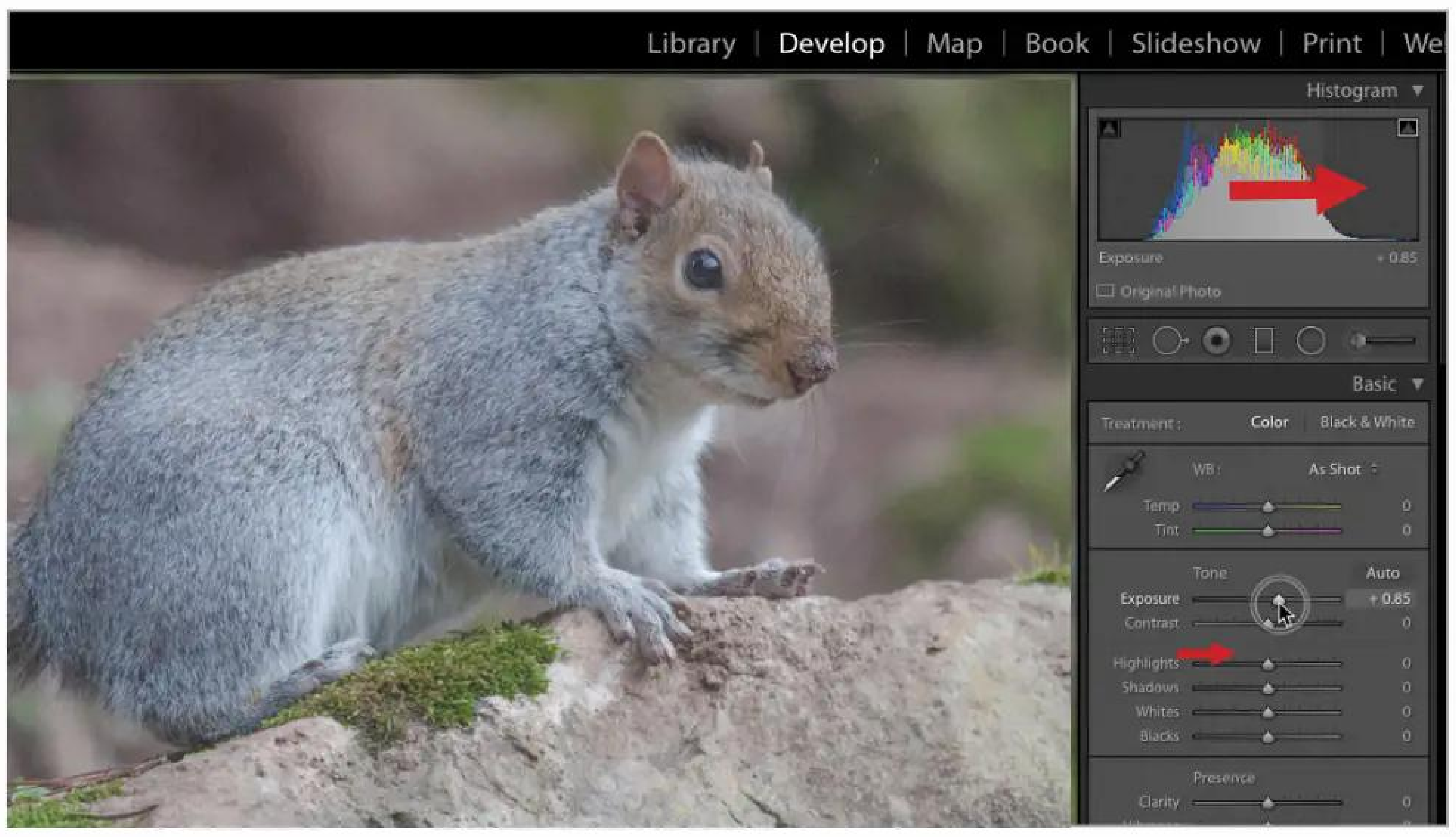
Lightroom's advanced Tone controls are far more sophisticated than the simple Brightness/Contrast controls found in other editing programs. Lightroom makes precise adjustments to specific ranges of brightness, so you can quickly turn mediocre shots into masterpieces.


21.0 MP
Library | Develop | Map | Book | Slideshow | Print | Web

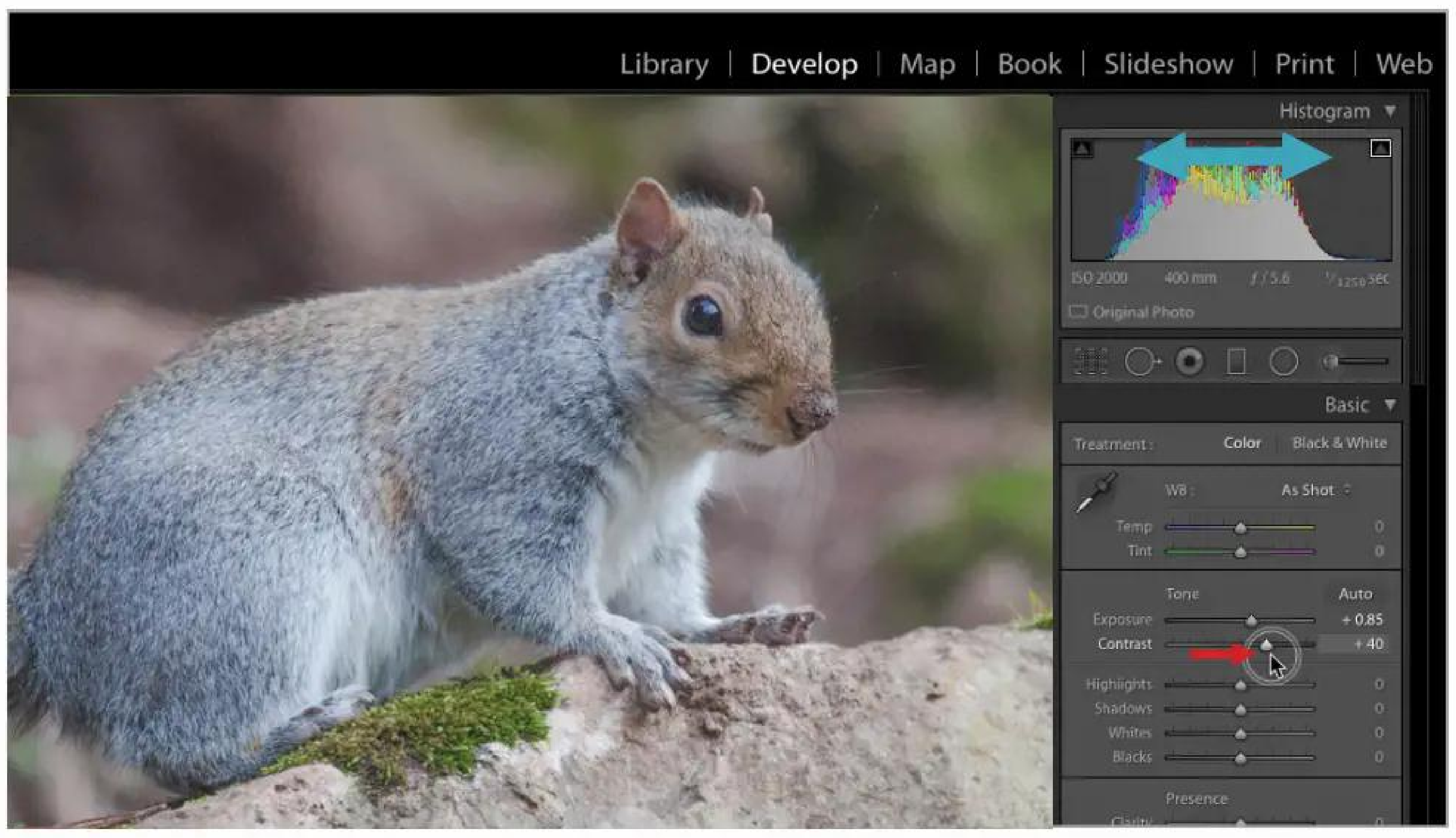
1 Even with a good quality digital SLR it's possible to produce a shot with limited contrast. Reasons include incorrect metering, poor lighting or simply a low-contrast scene. In our example shot here it's a combination of all three. The shot is under-exposed, the lighting is flat and it's simply not a contrasted scene. Let's see how we can help.


p | Book | Slideshow | Print | Web
Histogram
Exposure 0
Original Photo

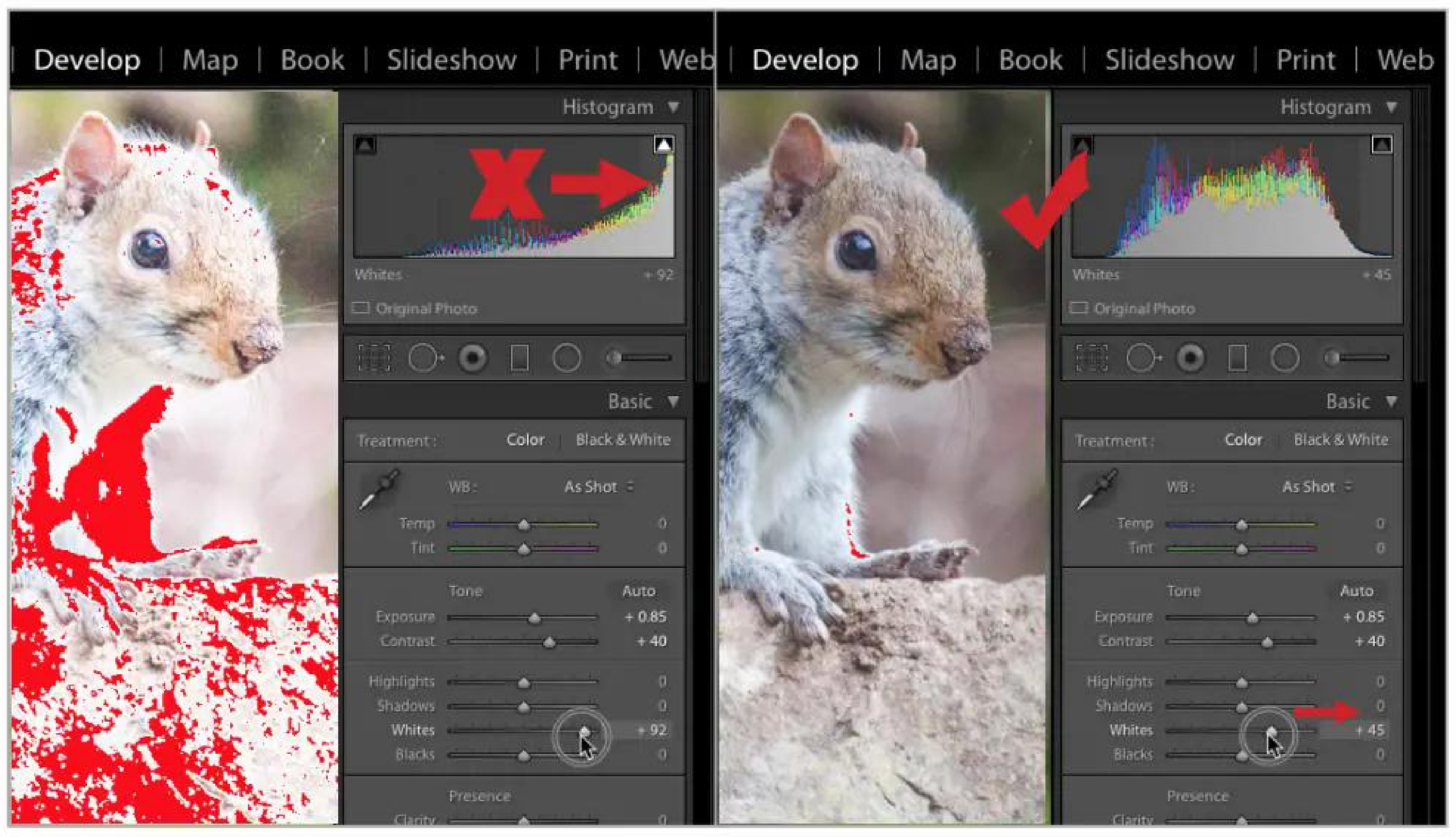
2 One look at the histogram reveals the nature of the problem. The image lacks both highlights and shadows and the histogram curve is bunched up towards the darker end of the scale, indicating under exposure. The first step is to correct that under-exposure, so we need to open up the Basic tab on the right-hand sidebar.


Library | Develop | Map | Book | Slideshow | Print | We
Histogram
Exposure + 0.85
Original Photo
Basic
Treatment : Color Black & White
WB : As Shot
Temp 0
Tint 0
Tone Auto
Exposure + 0.85
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Presence
Clarity 0

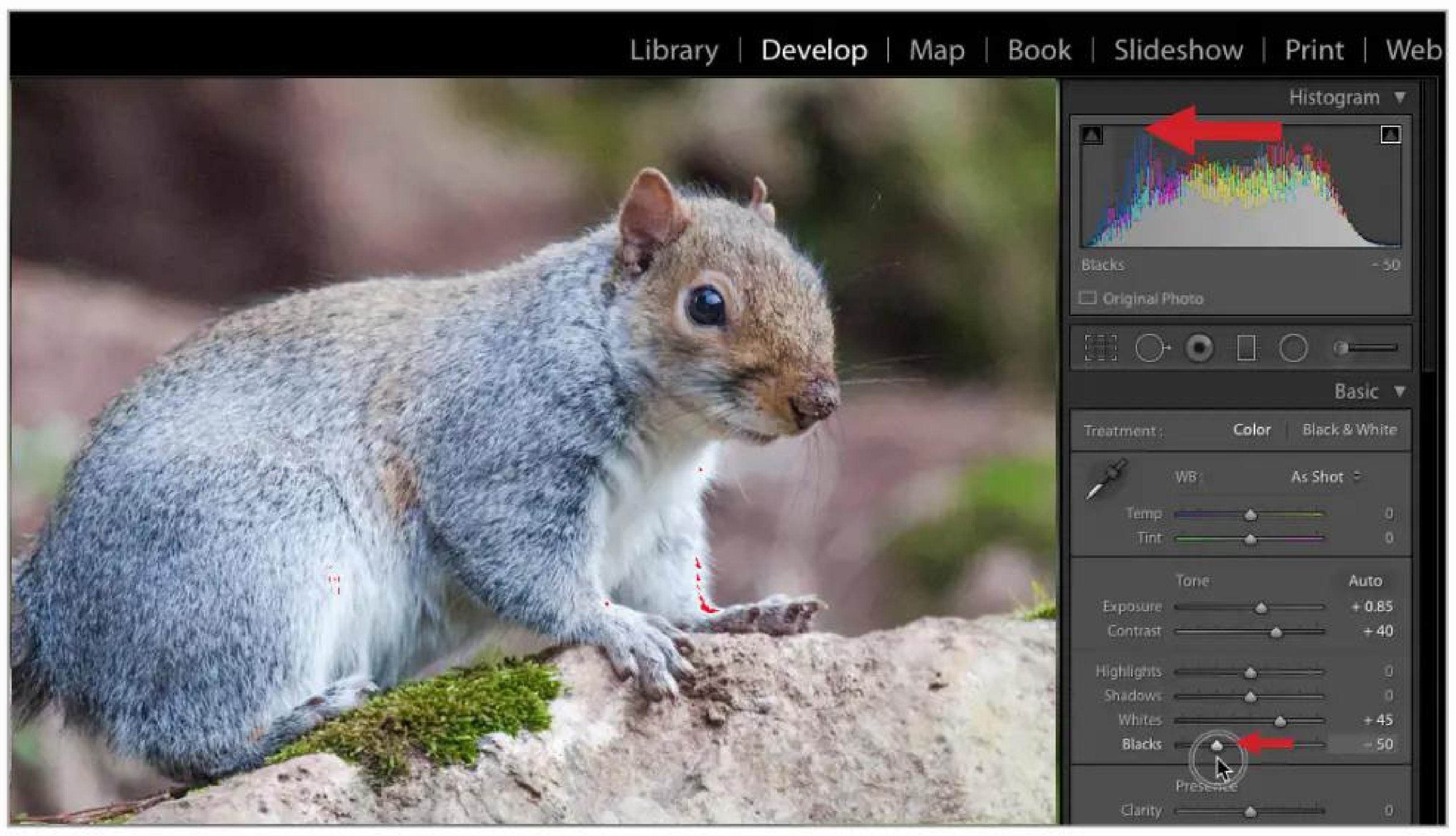
3 To increase the exposure, simply take the Exposure slider in the Basic panel and move it towards the right. Keep an eye on the histogram as you do this. What you want is to position the bunched-up curve roughly in the middle of the graph. In this case an increase of almost a whole stop (+0.85) will be sufficient.


Library | Develop | Map | Book | Slideshow | Print | Web
Histogram
ISO 2000 400 mm f / 5.6
Original Photo
Basic
Treatment : Color Black & White
WB : As Shot
Temp 0
Tint 0
Tone Auto
Exposure + 0.85
Contrast + 40
Highlights 0
Shadows 0
Whites 0
Blacks 0
Presence

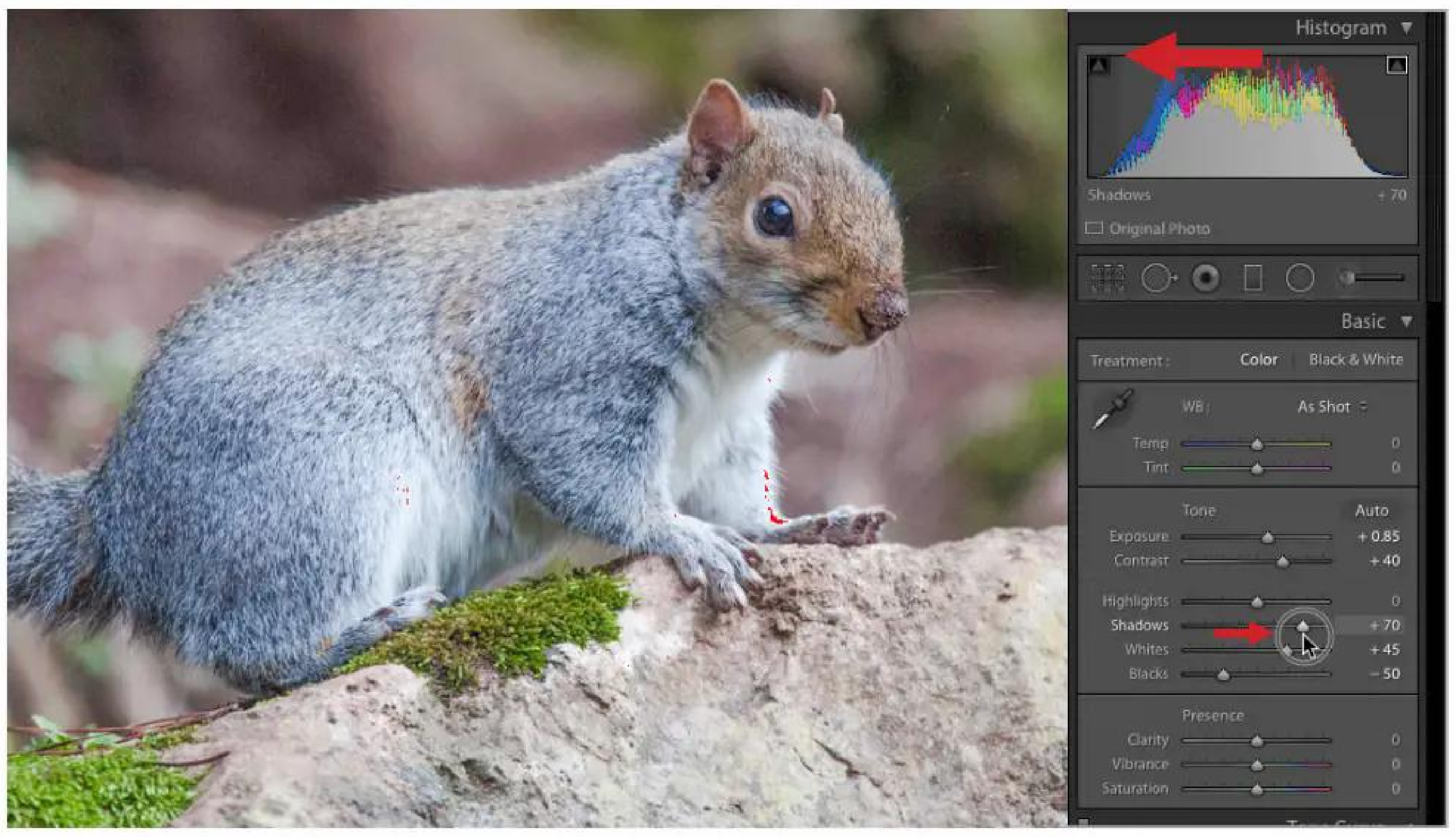
4 Some improvement can be made by using the Contrast slider and moving it a little to the right; you can see that the histogram curve spreads out, as highlights are brightened and shows darkened. Don't take it too far though, because you can do a better job fine-tuning with the other Tone controls. In this case an adjustment of +40 is plenty.



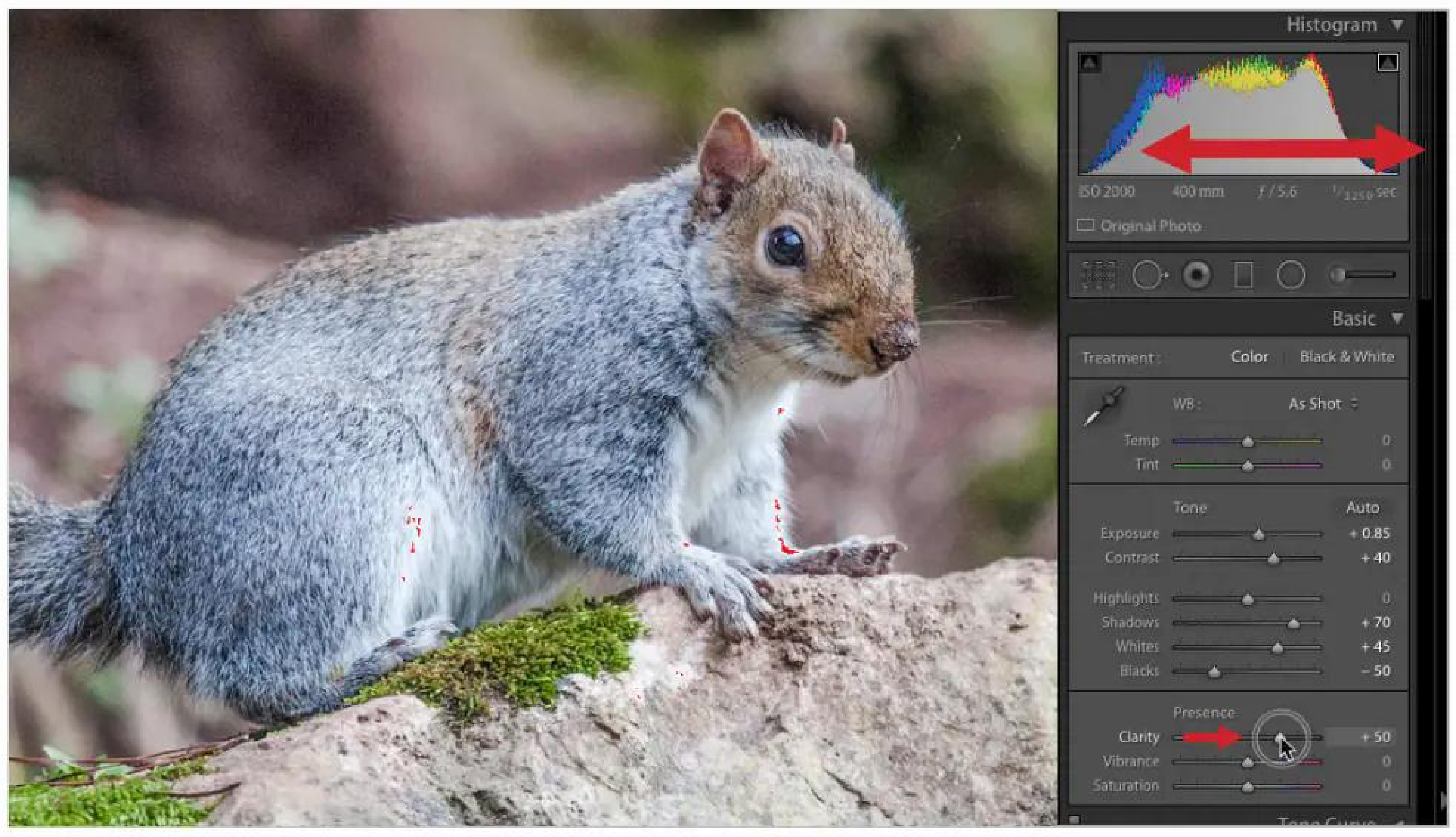
5 Next, move the Whites slider to the right, so that the curve moves to the right-hand edge of the graph, but not too far. At this point it's a good idea to click on the Highlight Clipping warning in the upper right corner of the histogram window, so that you can see any clipped highlights in red. A value of +45 is just right.



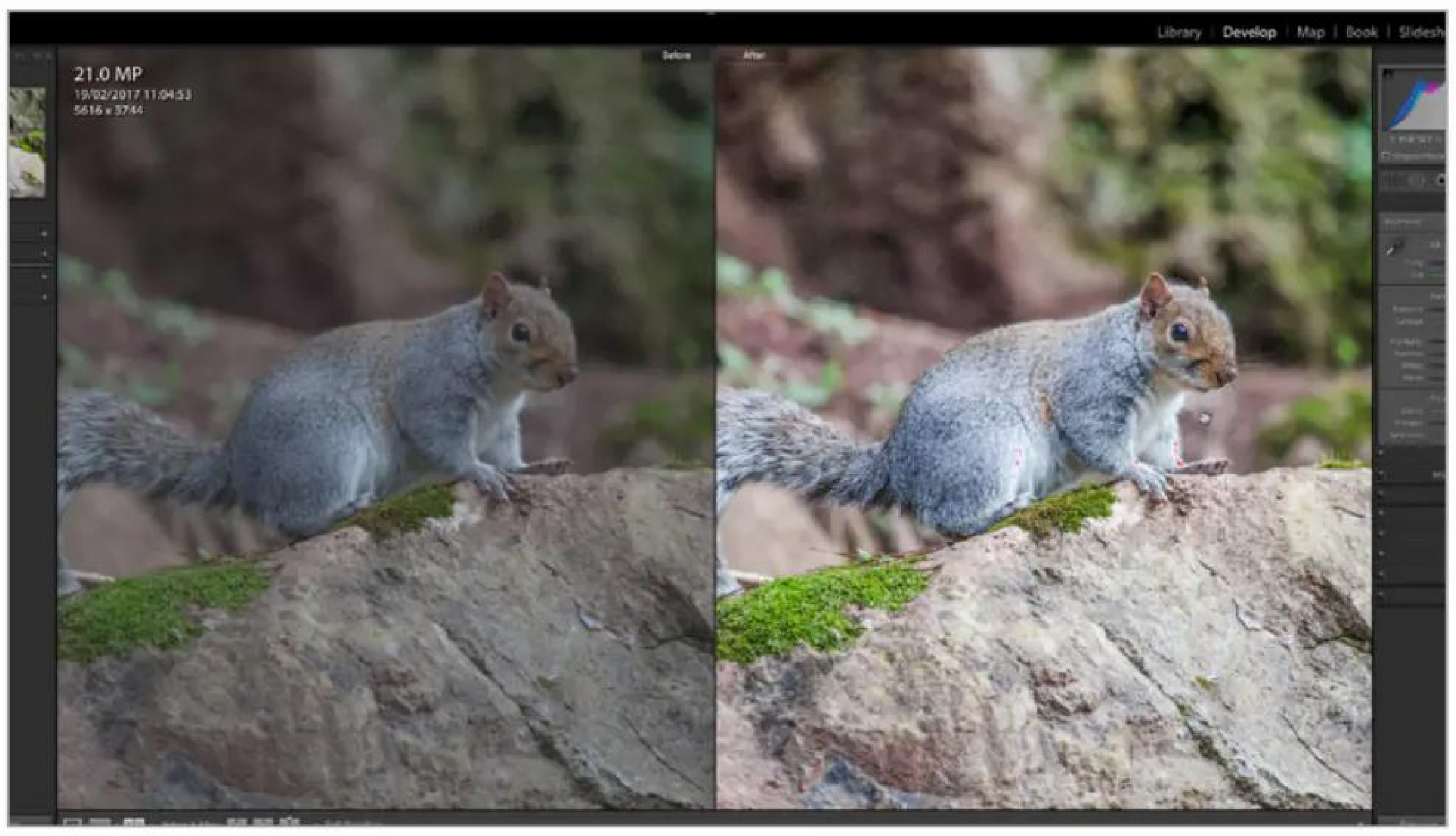
6 In order to improve the shadow definition, move the Blacks slider to the right. As before, turn on the Shadow Clipping warning but don't worry too much about a few clipped pixels in the deeper shadows. Move the left-hand end of the histogram curve to the left until it approaches the left border of the graph. -50 is fine for this example.



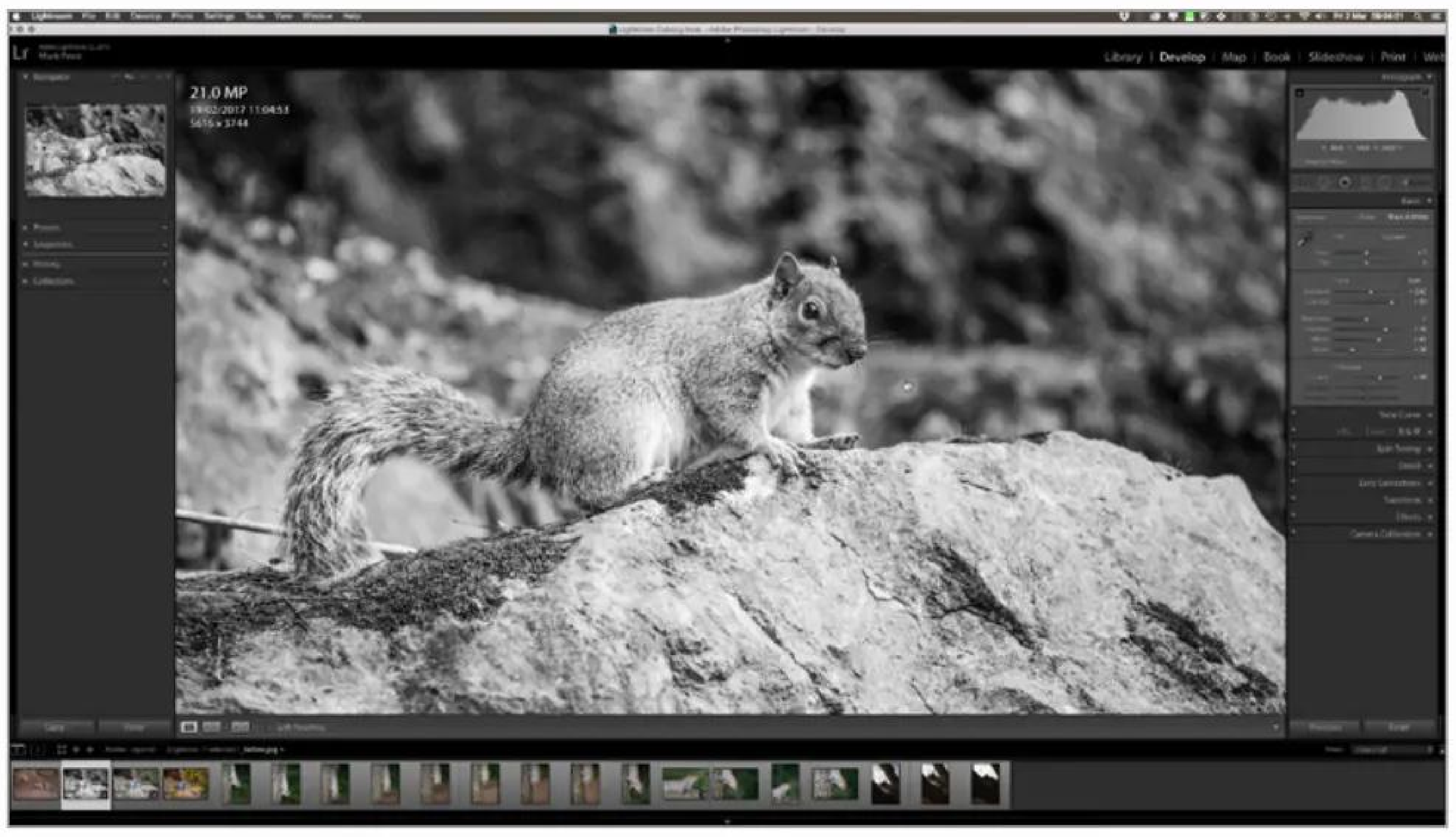
7 You can further fine-tune the shadow definition by moving the Shadows slider to the left a little, which also has the effect of darkening the foliage in the background. Keep an eye on the histogram clipping as you're moving the slider; if necessary move the Blacks slider back to the right a little. Try to balance the adjustment between these controls.



8 So far, you've improved contrast by improving the shadows and highlights but the mid-tones are left looking a little flat. Improve these by using the Clarity control, which enhances mid-tone contrast. With the adjustments that you've already made there's no need to move it far to produce the desired result. +50 is enough to add punch.



9 With a change to the white balance, a small adjustment in Vibrance to add a bit of brightness to the colours, plus a bit of minor cropping to tighten up the composition, the end result is a much better photo. Comparing the before and after views side-by-side using the view buttons shows up just how much better the adjusted photo looks.

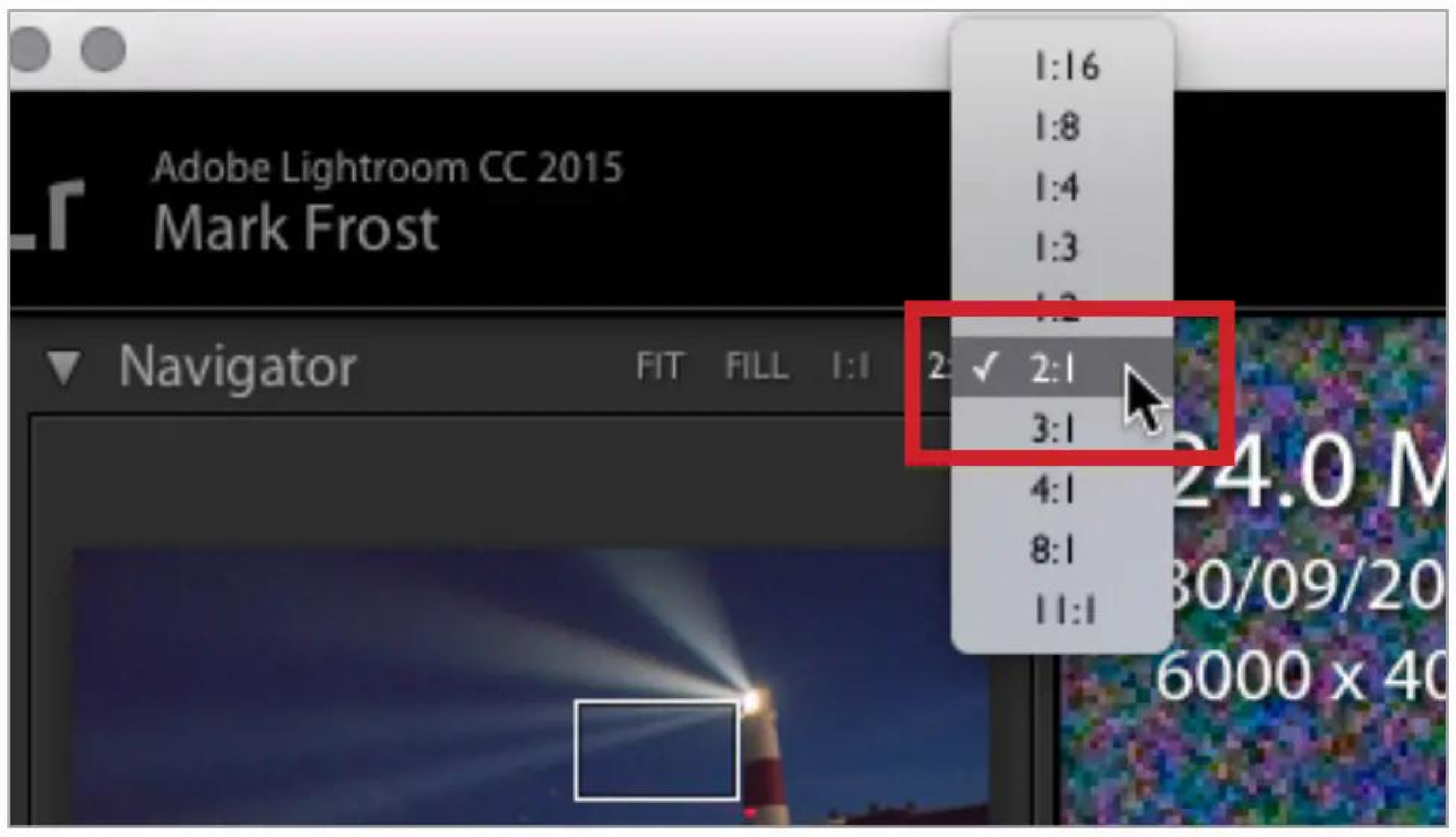


10 If you want to turn the image monochrome, you can use a similar process in the Black & White option of the Basic panel. The major difference is that the exposure hasn't been increased by as much and obviously Vibrance isn't used; otherwise the adjustments are very similar. We'll look more closely at Black & White elsewhere.

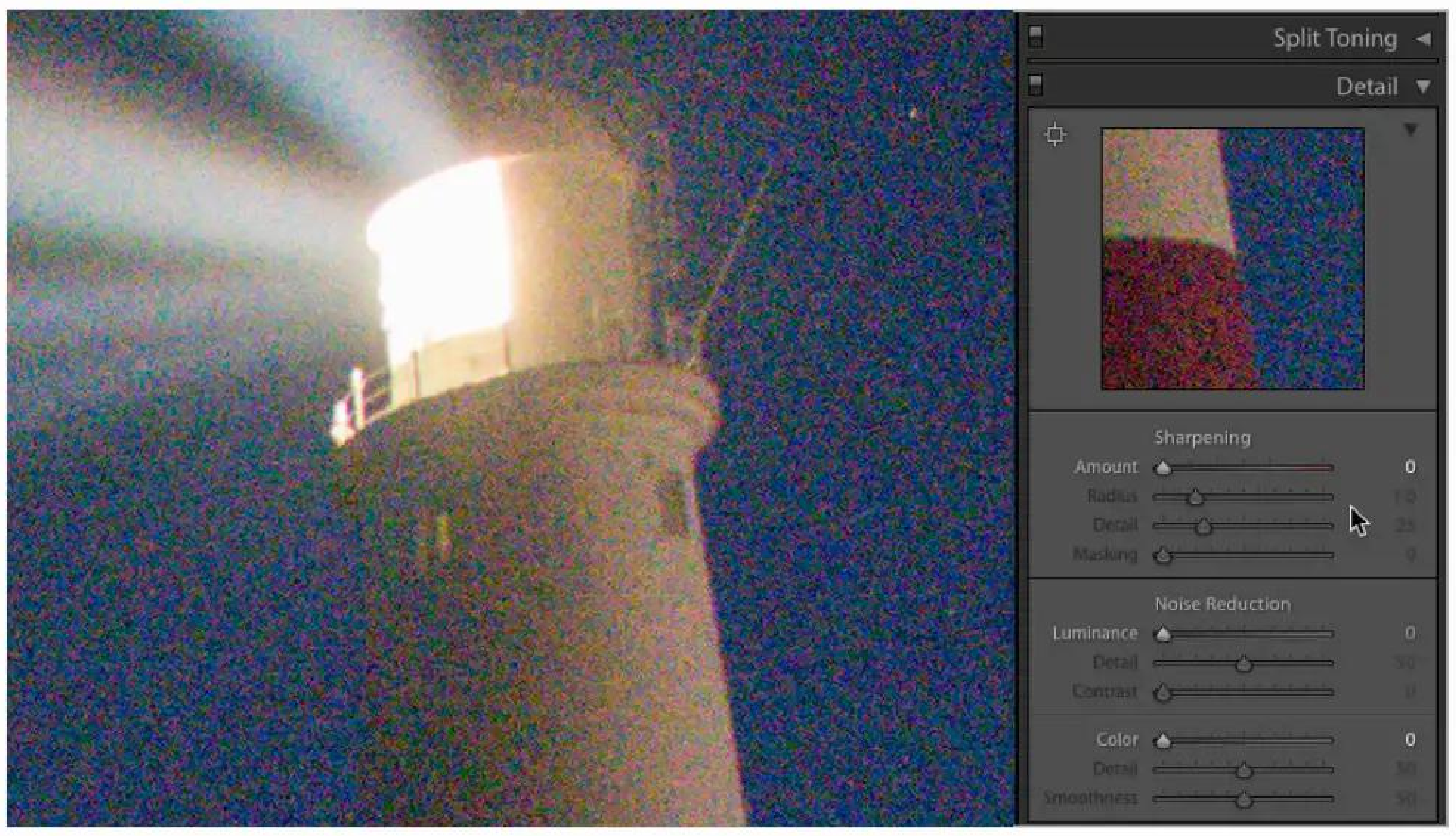
Reducing High ISO Noise

Image noise occurs when the signal from the photocells in the camera's sensor is amplified to boost the image in low light, in other words when you increase the ISO setting. It shows up in your photos as a speckled grain of random colour and brightness.

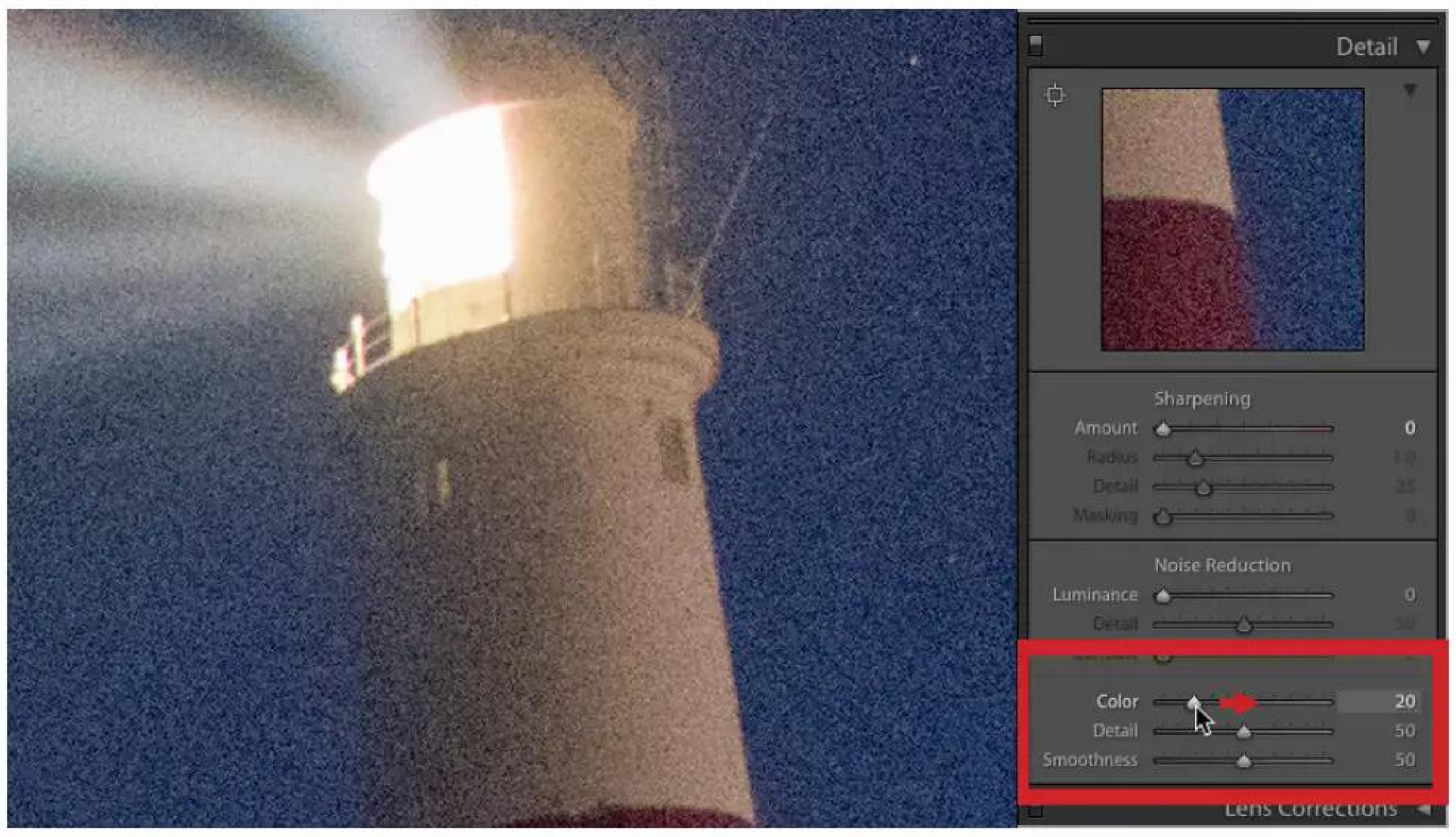
1 All digital cameras suffer from noise but some control it better than others. Modern top-end digital SLRs can comfortably shoot at 6400 ISO without too much trouble but older or cheaper cameras can suffer image ruining noise problems as low as 1600 ISO. This example was shot on a five year old Panasonic compact at 3200 ISO and is very noisy.


Adobe Lightroom CC 2015
Mark Frost
Navigator
FIT
FILL
1:1
1:16
1:8
1:4
1:3
1:2
✓ 2:1
3:1
4:1
8:1
11:1
24.0 M
30/09/20
6000 x 40

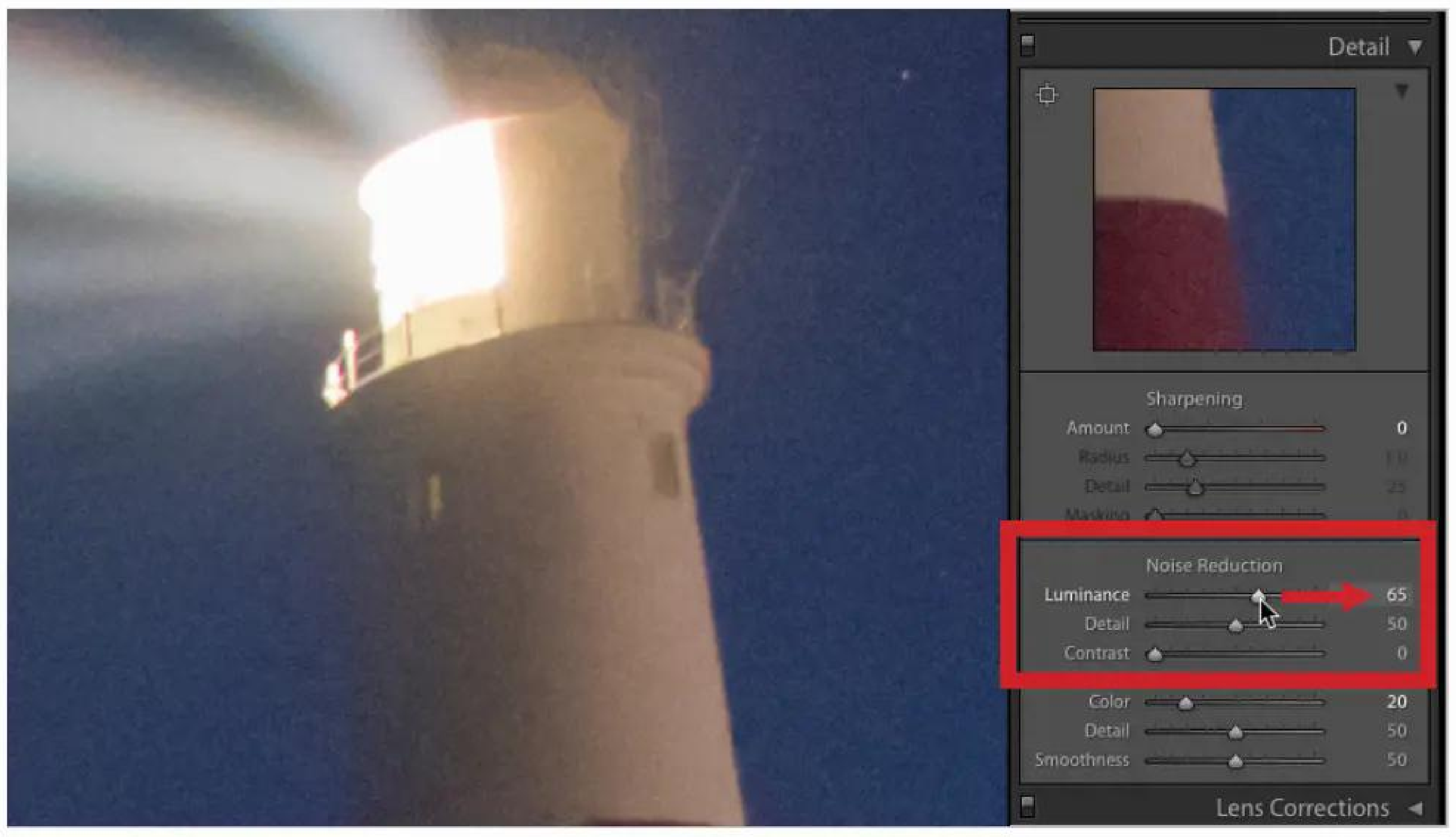
2 Working on reducing noise requires a close-up view of the image, to be able to judge fine detail, so we need to zoom in. At the top of the left sidebar, on the right-hand end of the title bar of the Navigator panel, you'll see a button for a drop-down menu. Click on it and select 2:1 or even 3:1 for a zoomed-in view.


Split Toning
Detail
Sharpening
Amount
Radius
Detail
Masking
Noise Reduction
Luminance
Detail
Contrast
Color
Detail
Smoothness

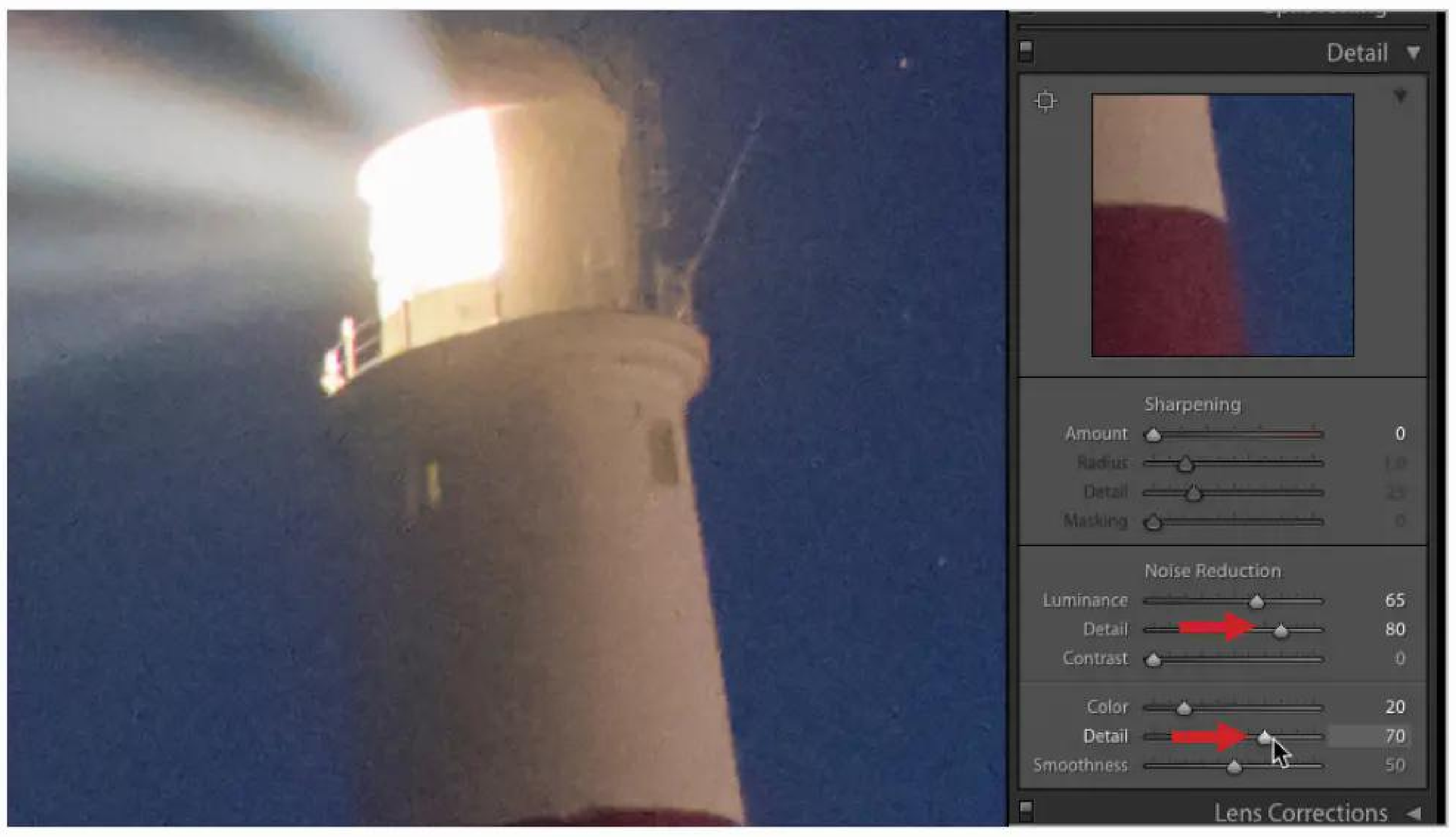
3 In the right-hand sidebar, open the Detail panel. This is where you'll find the controls to adjust Sharpening and Noise Reduction. You might find that images from your camera have some sharpening and noise reduction already applied by default but for this example set all the sliders are set to zero for a worst-case scenario.


Detail
Sharpening
Amount
Radius
Detail
Masking
Noise Reduction
Luminance
Detail
Color 20
Detail 50
Smoothness 50
Lens Corrections

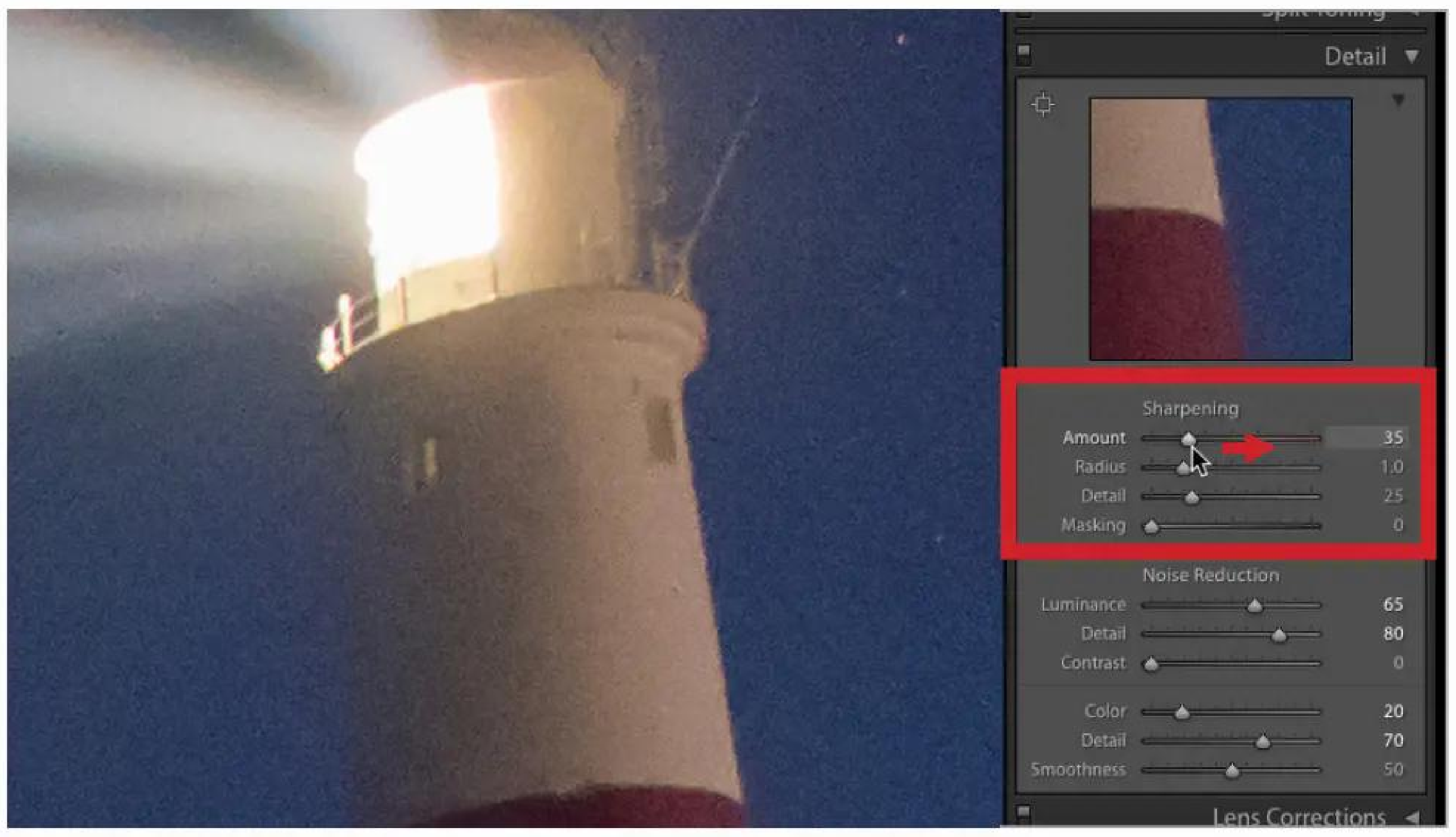
4 The most obvious problem with our example image is colour noise; it's the speckling of random coloured dots all over the image. Fortunately, this is very easy to correct. Simply move the Color slider slowly to the right until the colour noise disappears. Even for an image this noisy, just +20 will do the trick.


Detail
Sharpening
Amount 0
Radius 1.0
Detail 25
Masking 0
Noise Reduction
Luminance 65
Detail 50
Contrast 0
Color 20
Detail 50
Smoothness 50
Lens Corrections

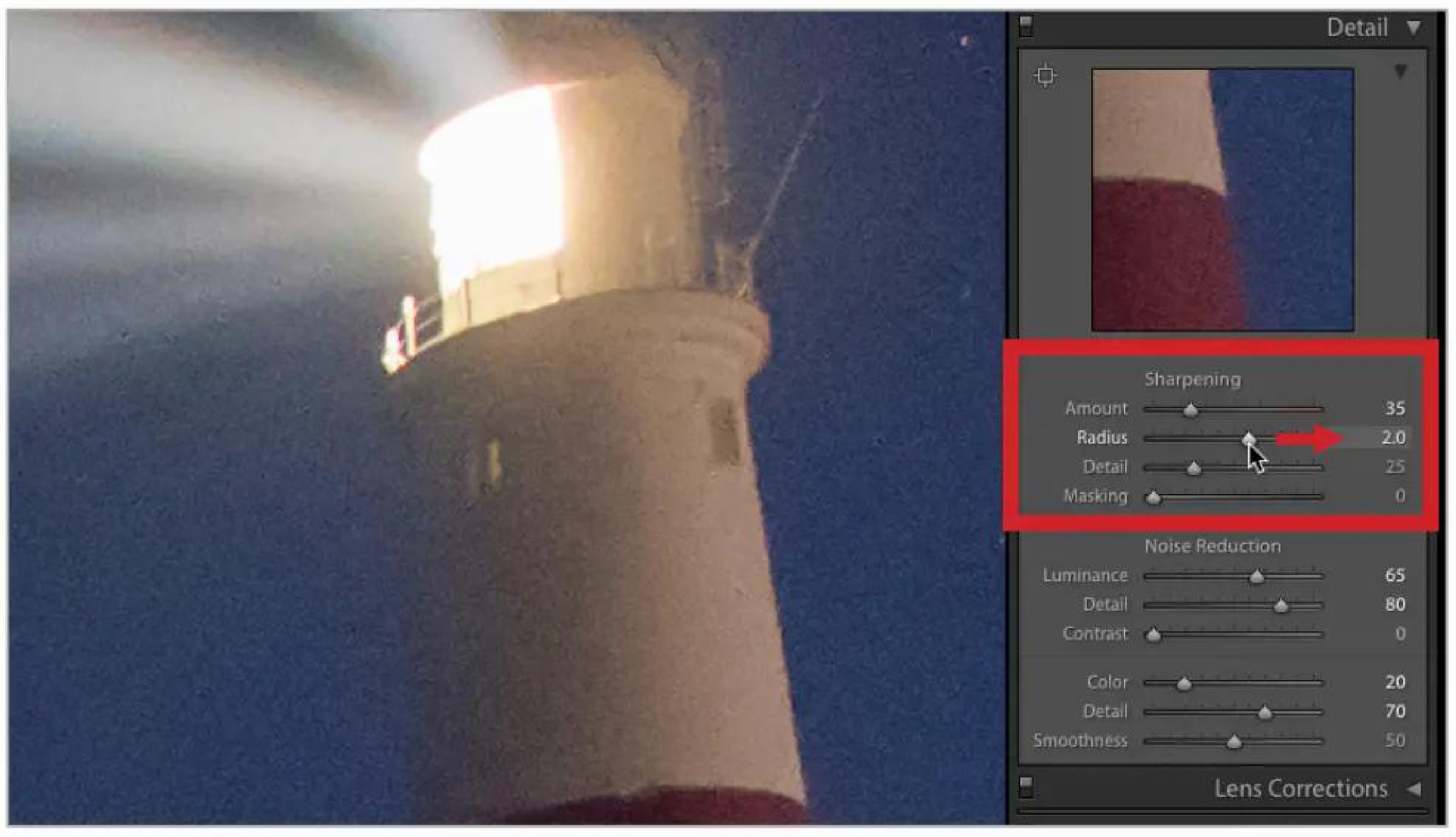
5 Removing the colour noise just means that the luminance noise is more obvious; it's the salt-and-pepper dusting of light and dark pixels that look like grain on the image. To effectively remove this, move the Luminance slider to the right. You'll notice that this also evens out fine detail, so try to balance this against the noise reduction.


Detail
Sharpening
Amount 0
Radius 1.0
Detail 25
Masking 0
Noise Reduction
Luminance 65
Detail 80
Contrast 0
Color 20
Detail 70
Smoothness 50
Lens Corrections

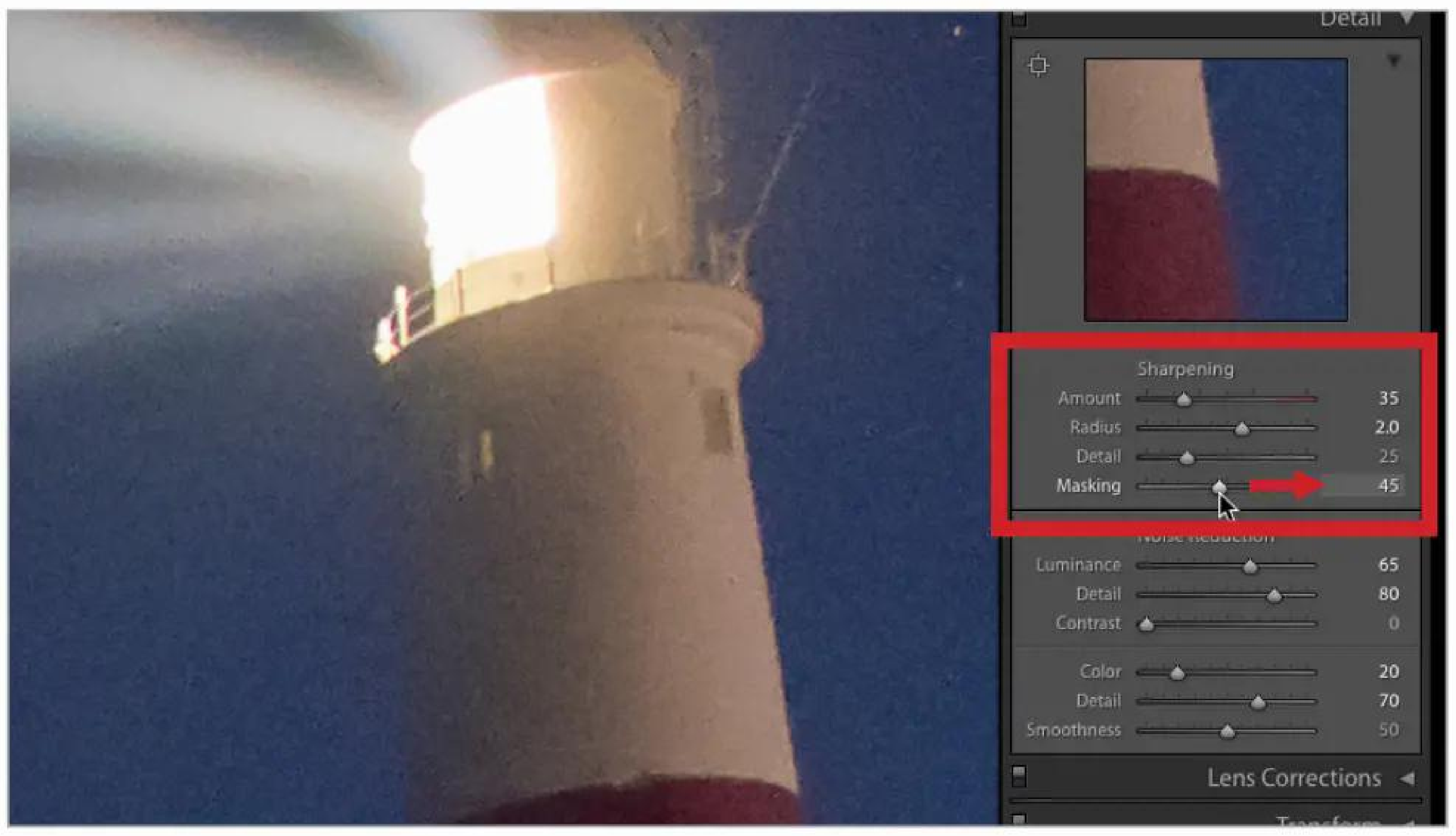
6 Reducing luminance noise always involves reducing fine detail, that's just the way it works but now we can try to pull some of that detail back. Carefully move the Detail sliders on both the Luminance and Color noise sections towards the right, keeping a close eye on the zoomed-in image. These apply a sharpening effect that can improve edge detail.


Detail
Sharpening
Amount 35
Radius 1.0
Detail 25
Masking 0
Noise Reduction
Luminance 65
Detail 80
Contrast 0
Color 20
Detail 70
Smoothness 50
Lens Corrections

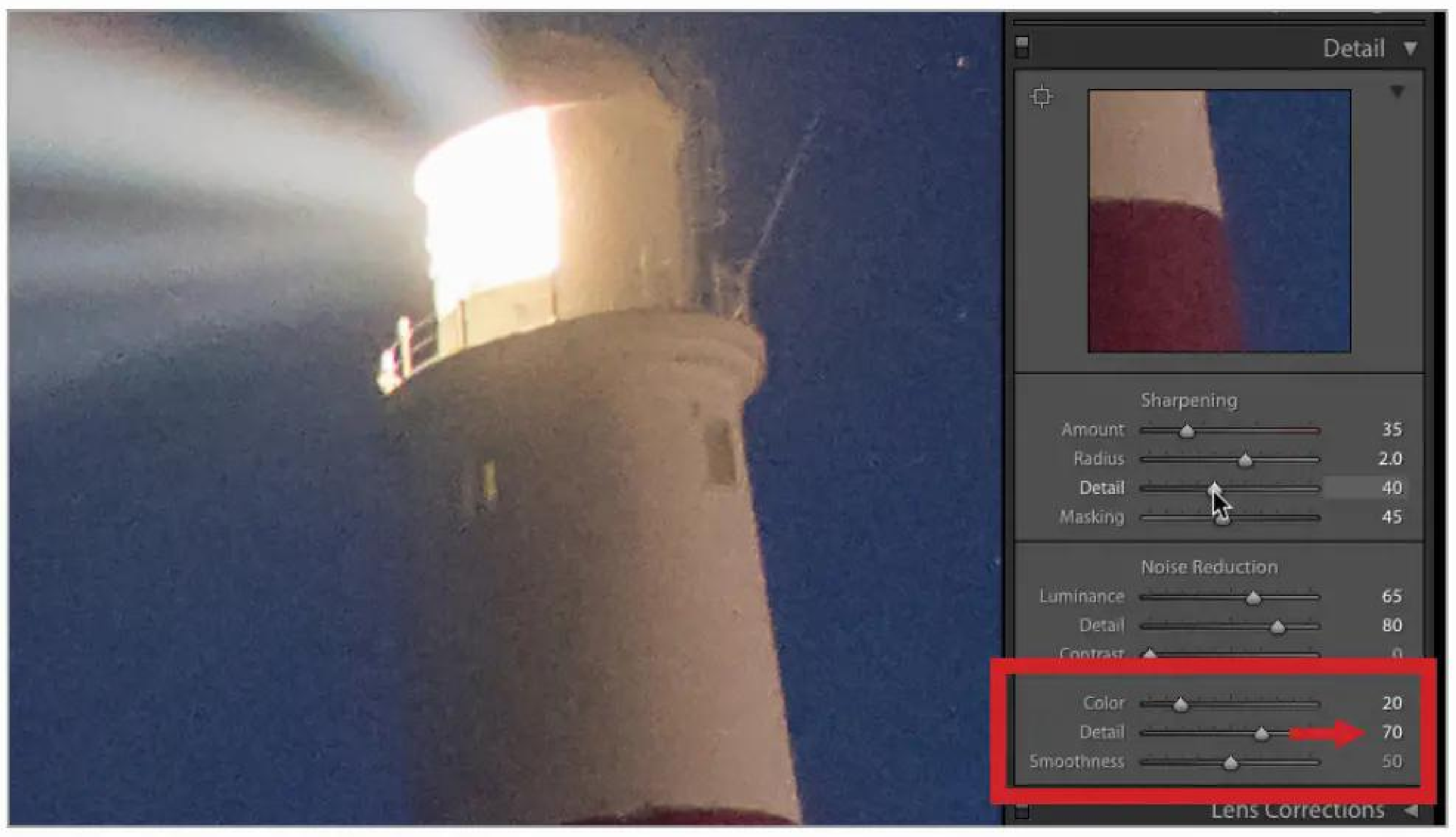
7 You can recover yet more detail by applying sharpening to the noise-reduced image. In the Sharpening section, move the amount slider a little to the right. You'll see that the other sliders are now no longer greyed out. Carefully adjust the Amount to about 35 and you should see a significant improvement in detail sharpness.


Detail
Sharpening
Amount 35
Radius 2.0
Detail 25
Masking 0
Noise Reduction
Luminance 65
Detail 80
Contrast 0
Color 20
Detail 70
Smoothness 50
Lens Corrections

8 You may notice some slightly jagged edges appearing as you increase the Sharpening Amount, especially between areas of contrasting colour or brightness. You can reduce this effect slightly by increasing the Radius slider from its default 1.0 up to 1.5 but don't take it higher or you risk introducing edge artefacts.


Detail
Sharpening
Amount 35
Radius 2.0
Detail 25
Masking 45
Luminance 65
Detail 80
Contrast 0
Color 20
Detail 70
Smoothness 50
Lens Corrections

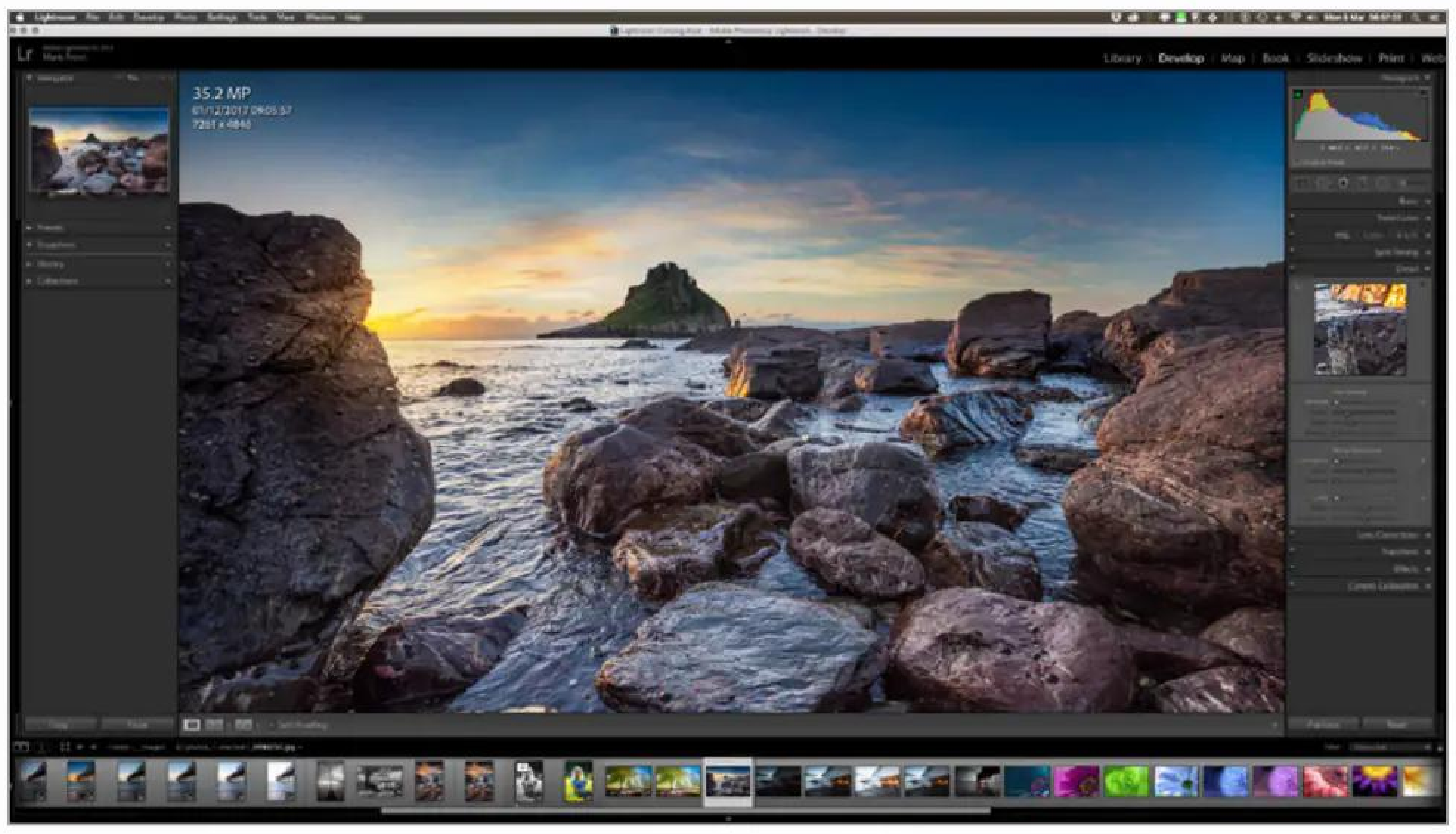
9 Sharpening an image is a balancing act between improving detail definition and introducing spurious artefacts around those details and any remaining noise. You can improve things further by applying Masking. This is similar to Photoshop's very effective Unsharp Mask feature and reduces sharpening in areas with little detail.


Detail
Sharpening
Amount 35
Radius 2.0
Detail 40
Masking 45
Noise Reduction
Luminance 65
Detail 80
Contrast 0
Color 20
Detail 70
Smoothness 50
Lens Corrections

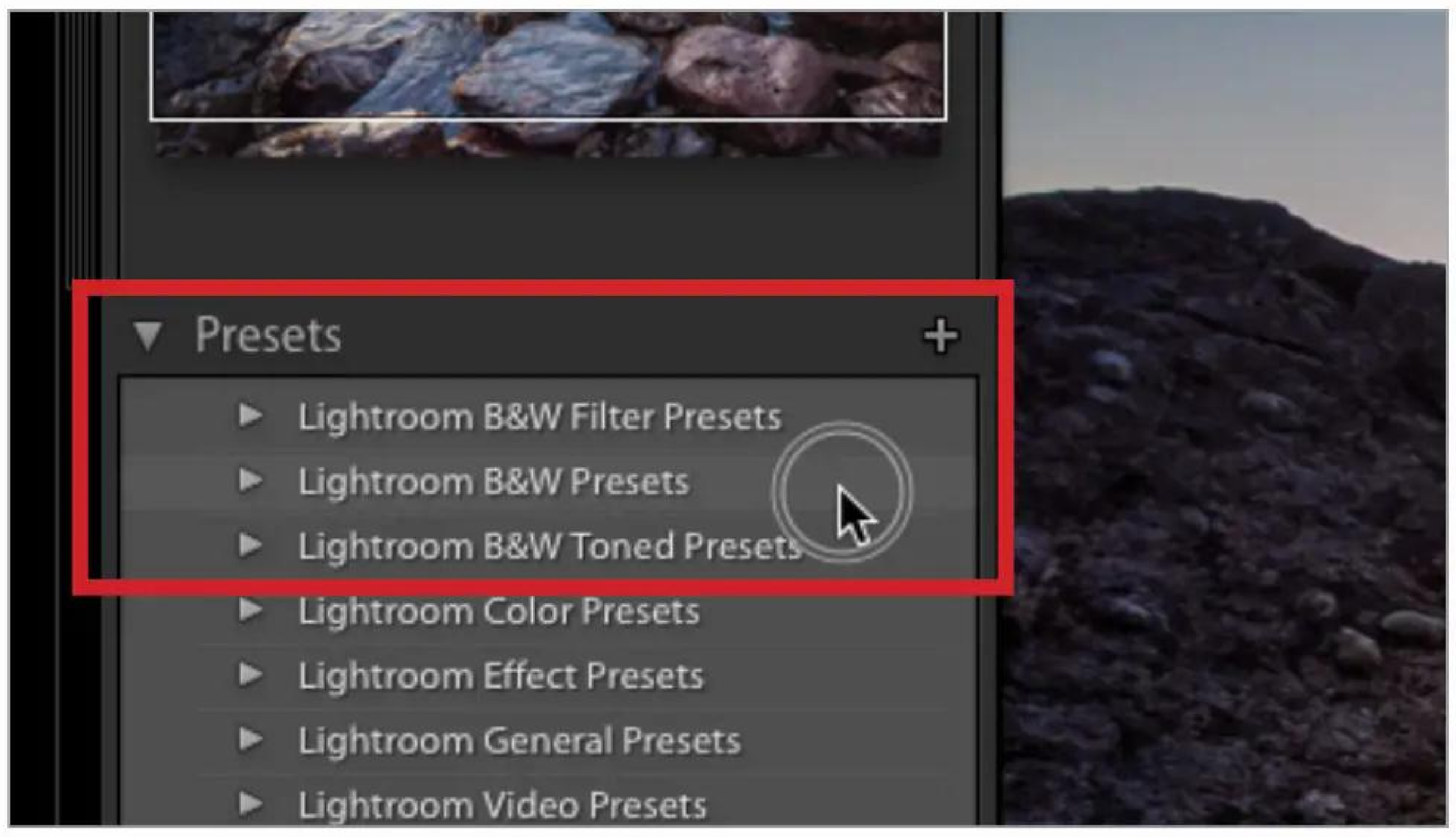
10 Finally there is the Detail slider. This controls how fine the sharpening of detail will go. For images like this, with not much fine detail, it can be left safely at its default setting. For images with more detail it should be increased. If you compare the before and after images in split-screen you can instantly see the effect you've achieved.

Improve Your Monochromes

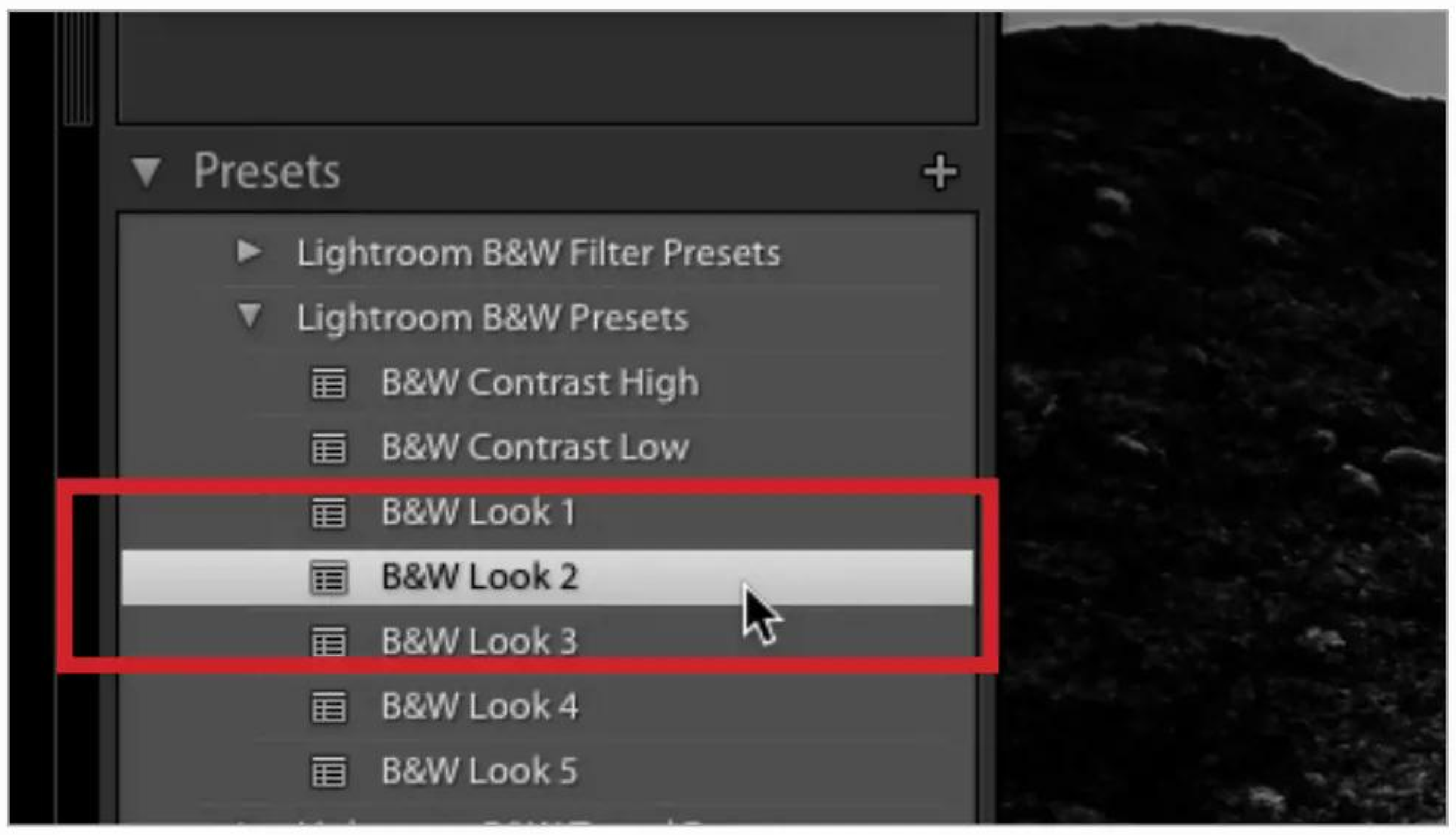
Black and white photography remains as popular today as it ever was and as you'd expect Lightroom supports monochrome photography with a wide range of dedicated features. Lightroom especially supports conversion from colour to monochrome, with great effect.



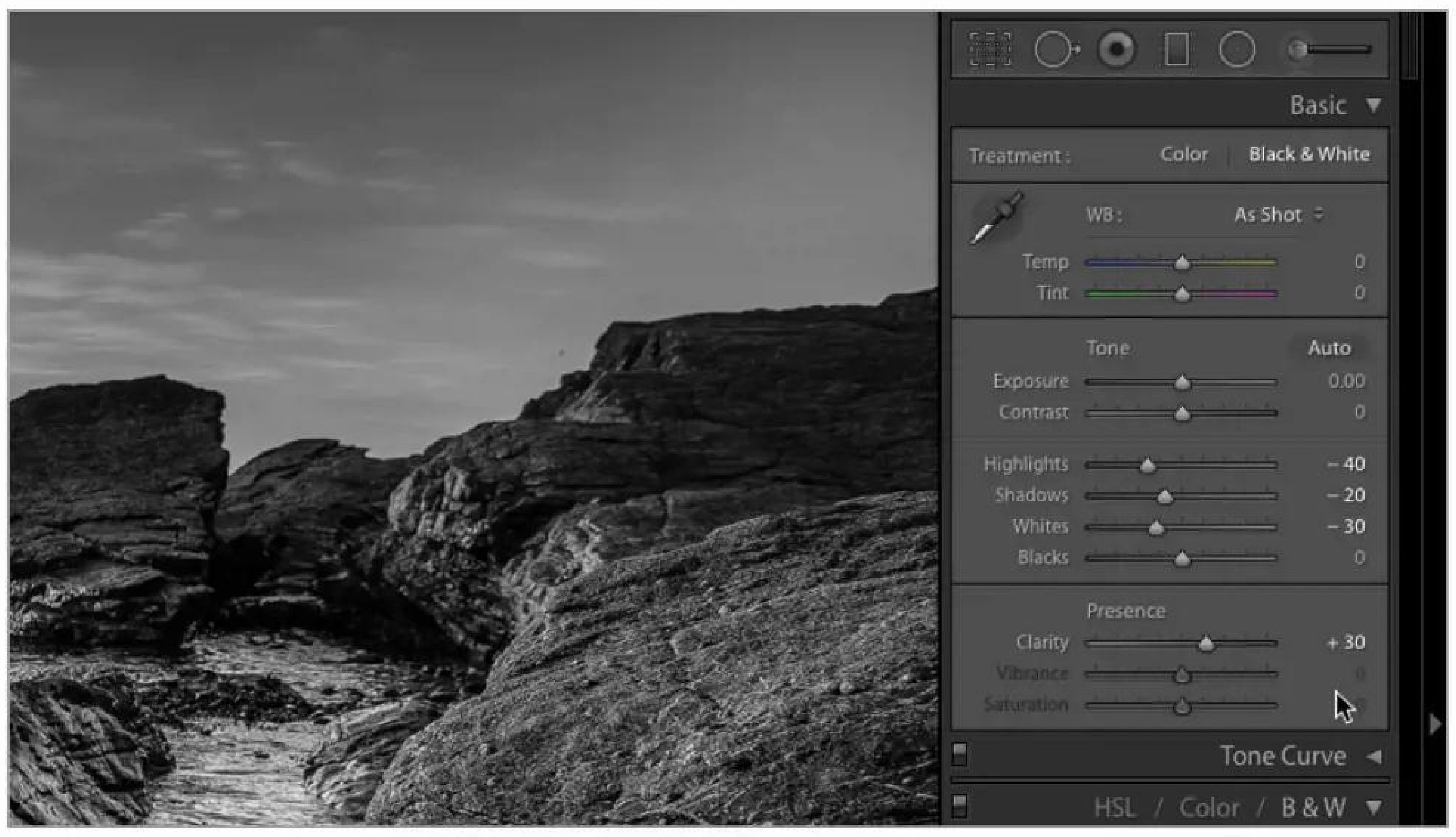
1 Successful monochrome photography is all about lighting, contrast and texture, so the best monochrome conversions will be images that emphasise these qualities. Artistic portrait studies, modern urban architecture and rugged rural landscapes are all good candidates. For our example, we'll be using this shot of a coastal sunrise.


Presets
Lightroom B&W Filter Presets
Lightroom B&W Presets
Lightroom B&W Toned Presets
Lightroom Color Presets
Lightroom Effect Presets
Lightroom General Presets
Lightroom Video Presets

2 For quick results, Lightroom comes with a number of built-in presets for converting colour photos to monochrome. You can find them in the left-hand sidebar, not too surprisingly in the Presets tab. There are presets for B&W Filters, B&W Toned processing and also for simple B&W conversion. Let's take a closer look at these first.

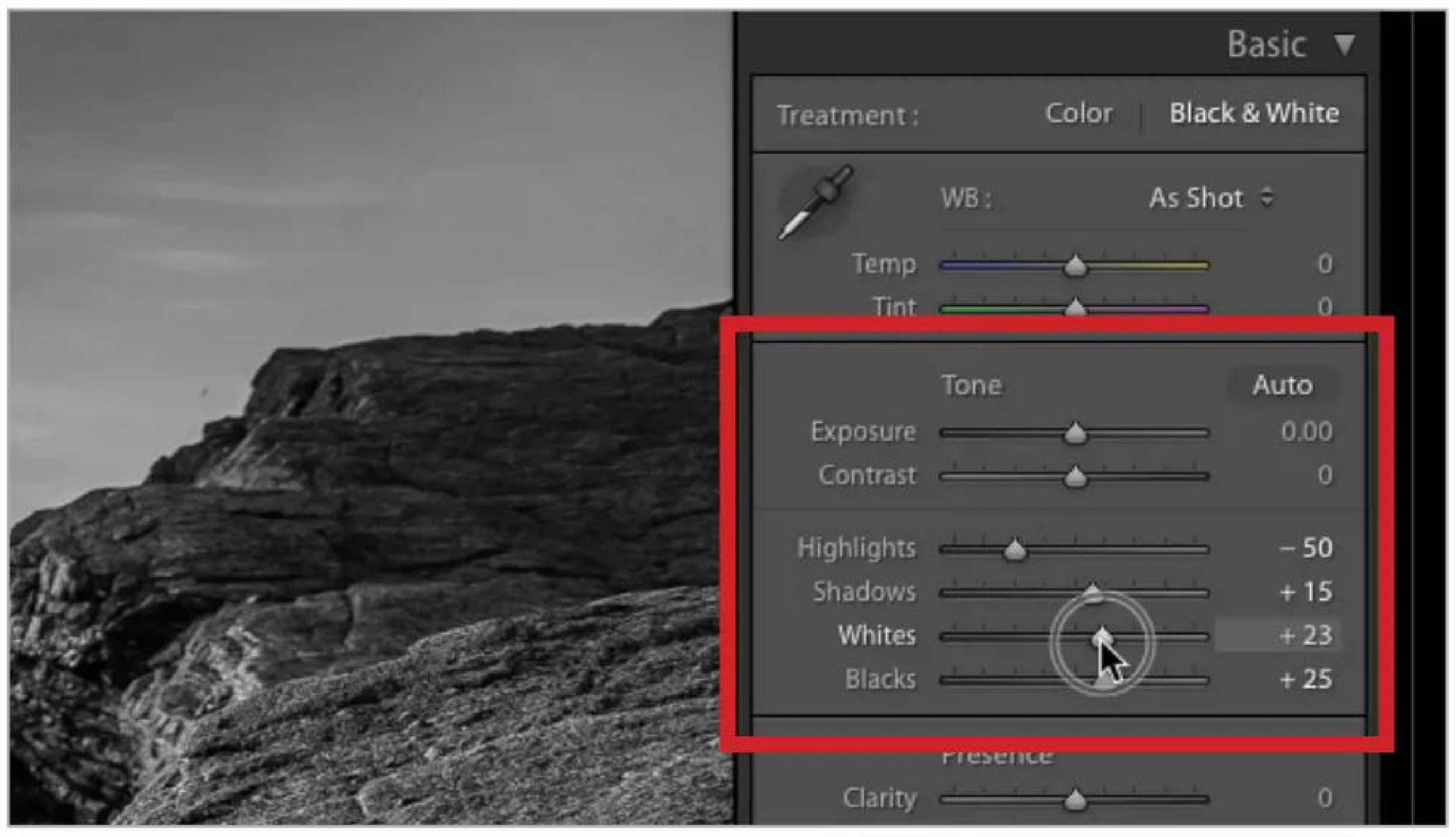

Presets
Lightroom B&W Filter Presets
Lightroom B&W Presets
B&W Contrast High
B&W Contrast Low
B&W Look 1
B&W Look 2
B&W Look 3
B&W Look 4
B&W Look 5

3 Open the Presets tab and then click on Lightroom B&W Presets to see the list of available built-in options. They include high and low contrast settings, as well as five special presets that add effects such as vignetting, film grain and coloured filters. You can try these out and then undo their effects by using the History tab.


Basic
Tone Curve
HSL / Color / B&W

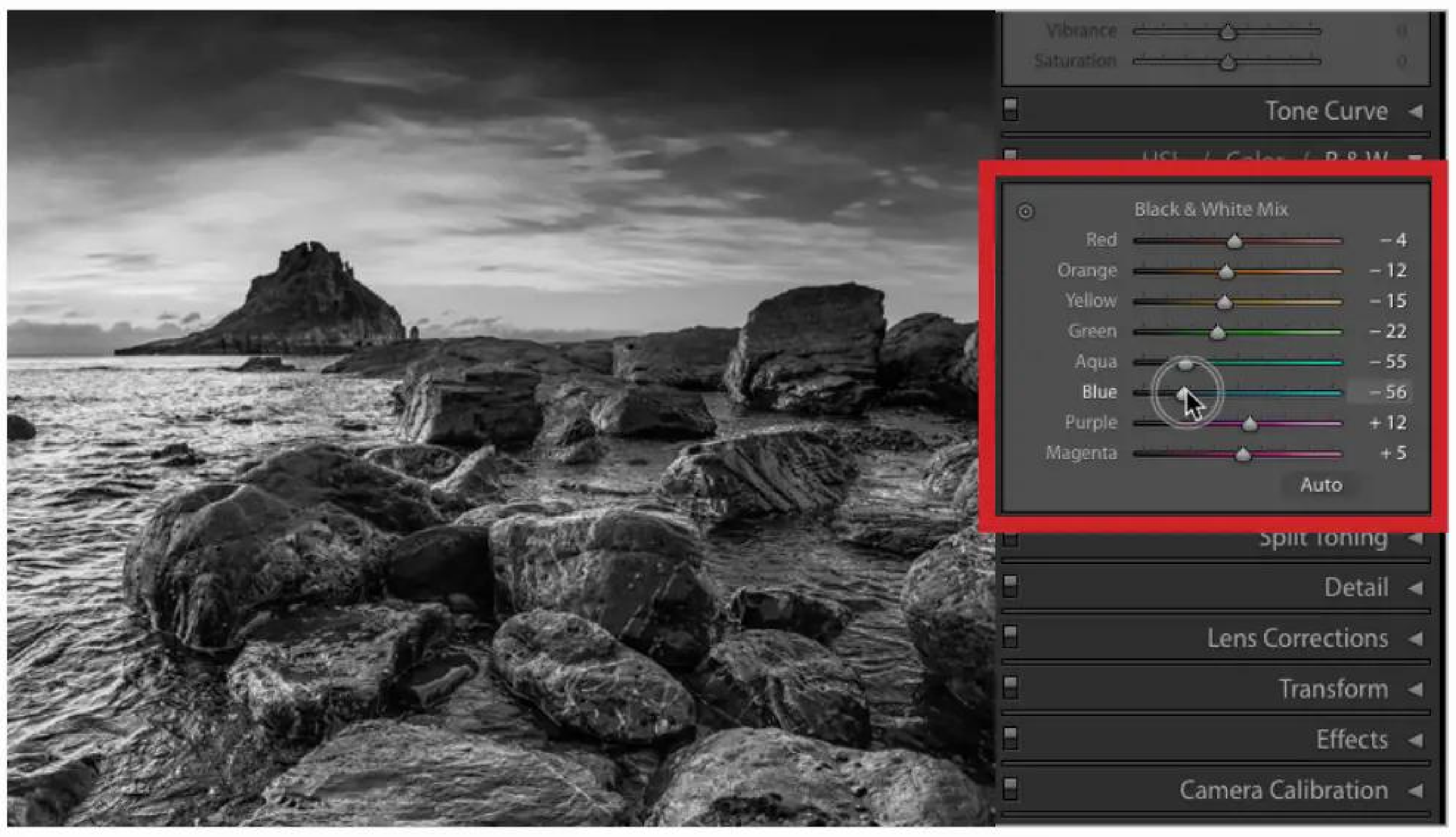
Treatment : Color Black & White
WB : As Shot
Temp 0
Tint 0
Tone Auto
Exposure 0.00
Contrast 0
Highlights – 40
Shadows – 20
Whites – 30
Blacks 0
Presence
Clarity + 30
Vibrance
Saturation

4 If you look at the Basic and HSL/Color/B&W tabs in the right-hand sidebar, after clicking on one of the B&W conversion presets, you can see that both instantly switch to Black & White mode and several of the sliders will move to new positions. If you click through one preset after another you'll see the sliders move each time.


Basic
Treatment :
Color
Black & White
WB :
As Shot
Tone
Auto
Presence

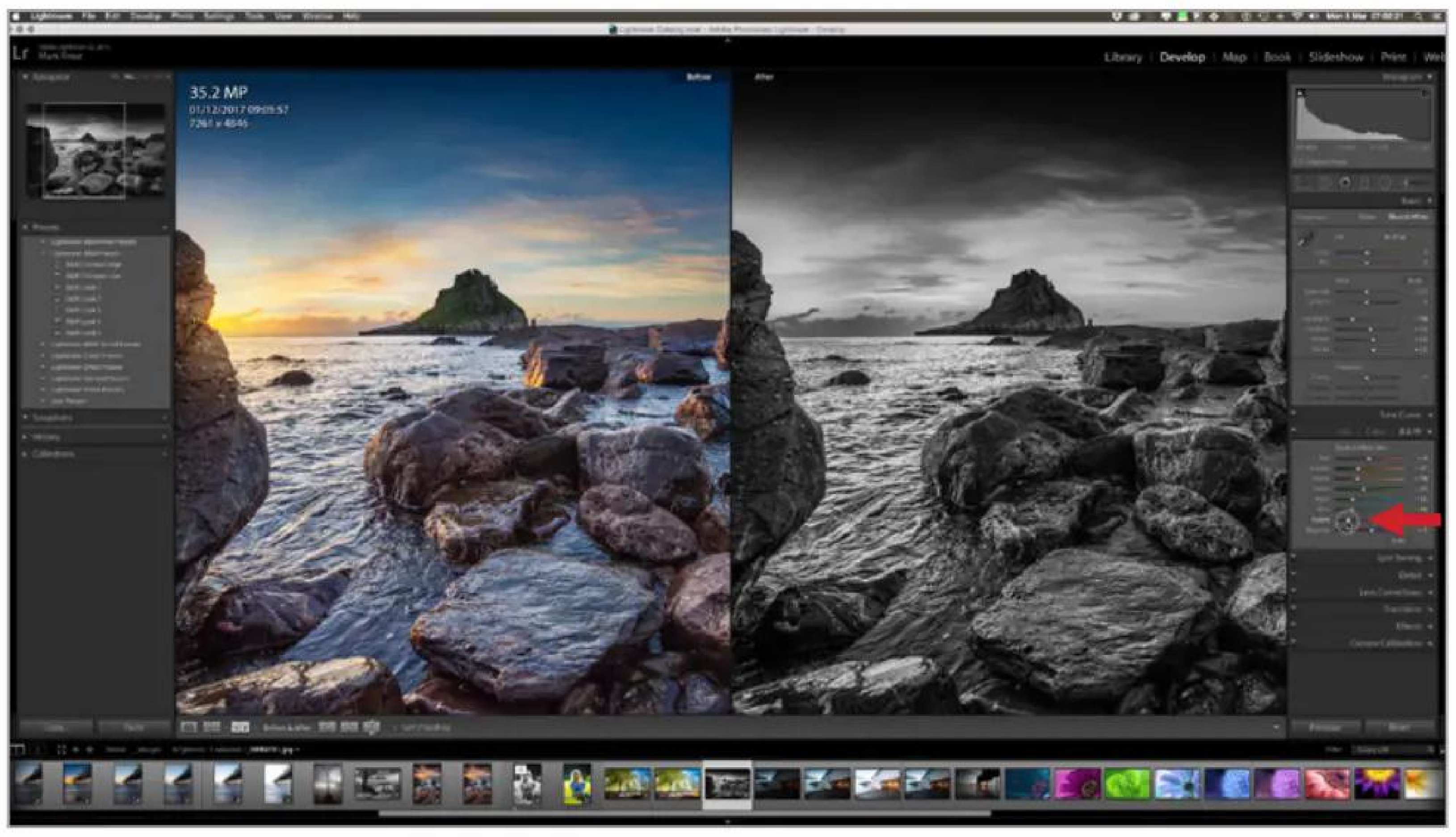
Temp 0
Tint 0
Exposure 0.00
Contrast 0
Highlights − 50
Shadows + 15
Whites + 23
Blacks + 25
Clarity 0

5 The best use for the presets is as a starting point for your own adjustments. For this image we'll start with the B&W Contrast High preset but then increase the lightness of the over-dark shadow areas by moving the Black, White and Shadows sliders slightly to the right. Pay attention to the histogram while making your adjustments.

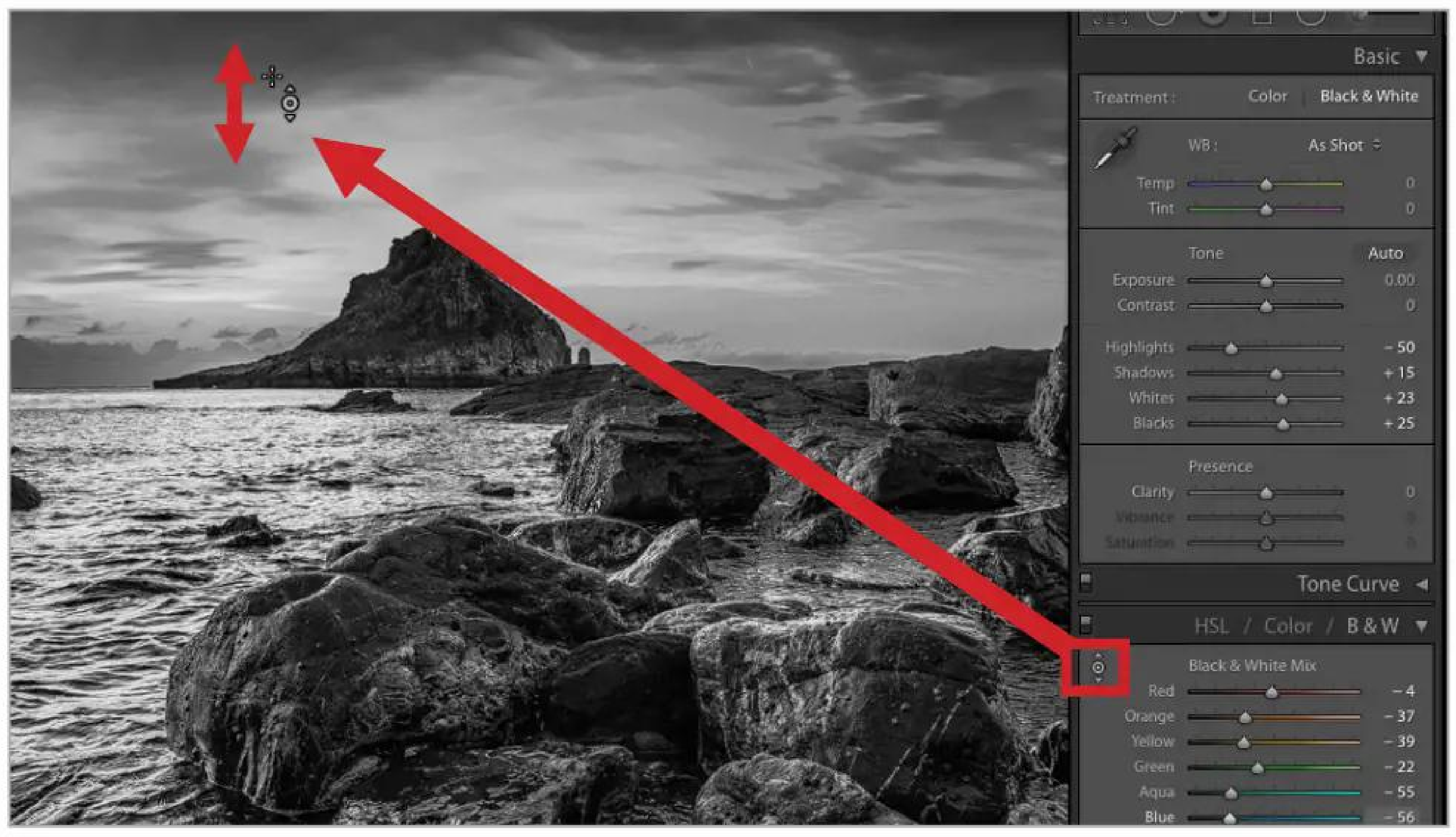

Vibrance
Saturation
Tone Curve
HSL / Color / B & W
Black & White Mix
Auto
Split Toning
Detail
Lens Corrections
Transform
Effects
Camera Calibration

Red − 4
Orange − 12
Yellow − 15
Green − 22
Aqua − 55
Blue − 56
Purple + 12
Magenta + 5

6 Photographers shooting in monochrome use coloured filters over the lens to alter the relative brightness of tones in the final image. For instance, an orange filter will darken a blue sky. We can produce the same effect by using the sliders in the B&W section of the HSL/Color/B&W tab or by using the presets in the B&W Filter Presets tab.

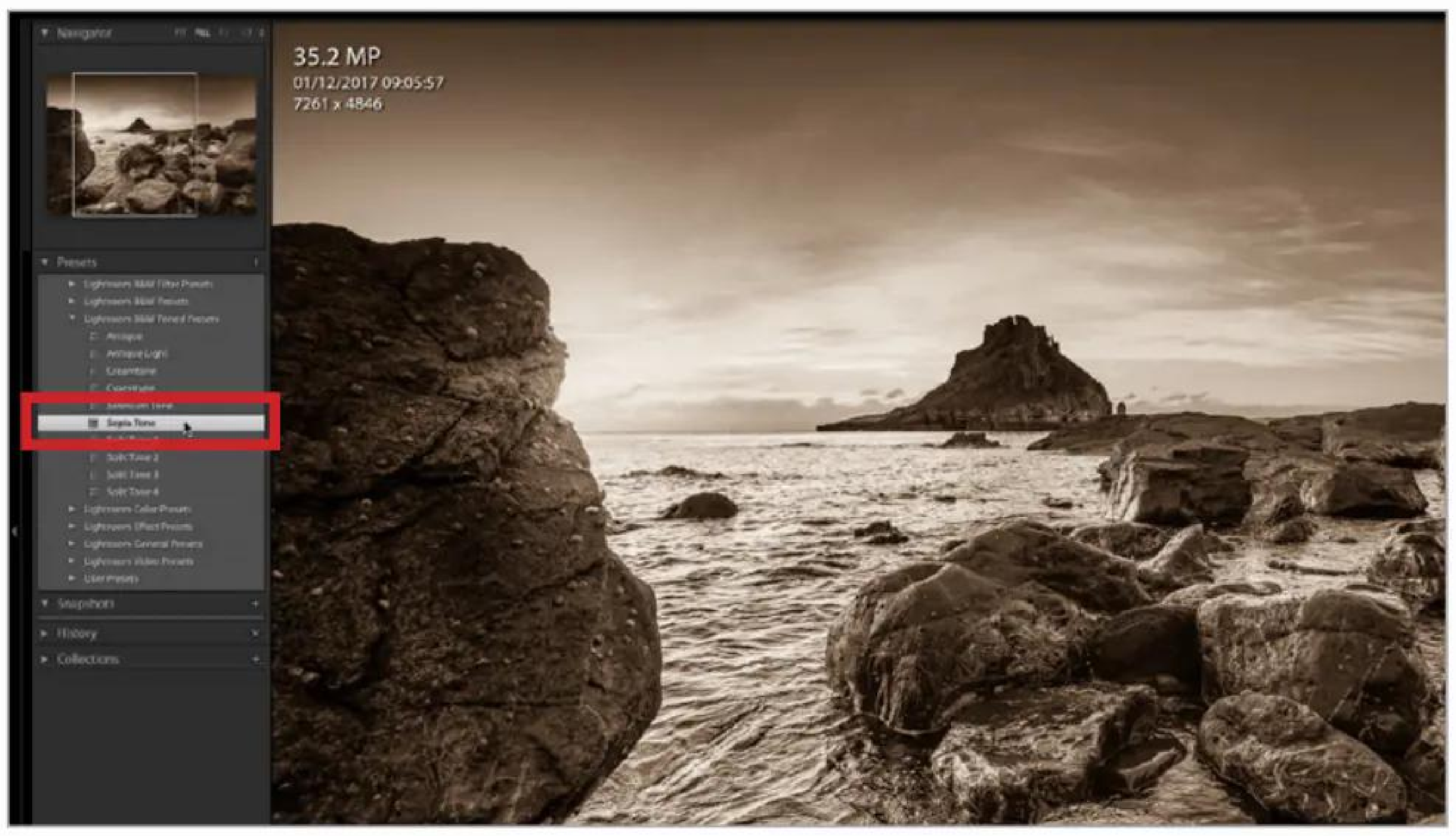

35.2 MP
01/12/2017 09:05:57
7261 x 4846
Before
After

7 Before adjusting the colour filters, turn on the before-and-after spilt-screen view so that you can see which colours are where. For our example shot, reducing the level of blue by moving the slider left makes the sky look darker and more dramatic, while decreasing purple and magenta darkens the foreground rocks, making for a more balanced shot.

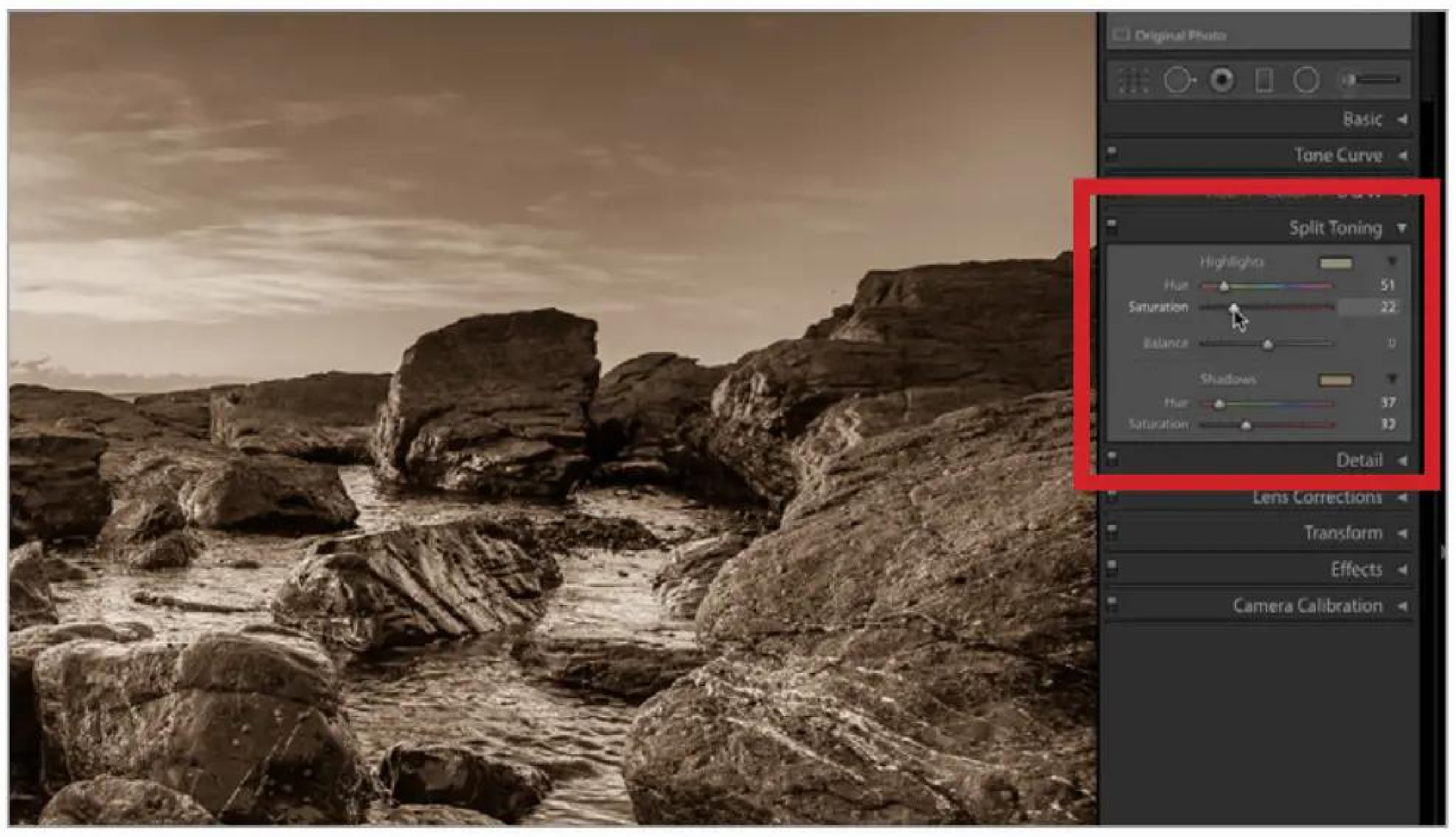

Basic
Treatment :
Color
Black & White
WB :
As Shot
Tone
Auto
Presence
Tone Curve
HSL / Color / B & W
Black & White Mix

Temp 0
Tint 0
Exposure 0.00
Contrast 0
Highlights − 50
Shadows + 15
Whites + 23
Blacks + 25
Red − 4
Orange − 37
Yellow − 39
Green − 22
Aqua − 55
Blue − 56

8 In the upper left corner of the HSL/Color/B&W panel you'll see a small circular icon. This is an immensely useful tool for adjusting monochrome filtering. It lets you directly adjust the tonal balance by clicking and dragging on areas of the image. Click on it, move it over to the sky and move it up and down to see the effect.


Navigator
35.2 MP
01/12/2017 09:05:57
7261 x 4846
Presets
Sepia Tone
Snapshots
History
Collections

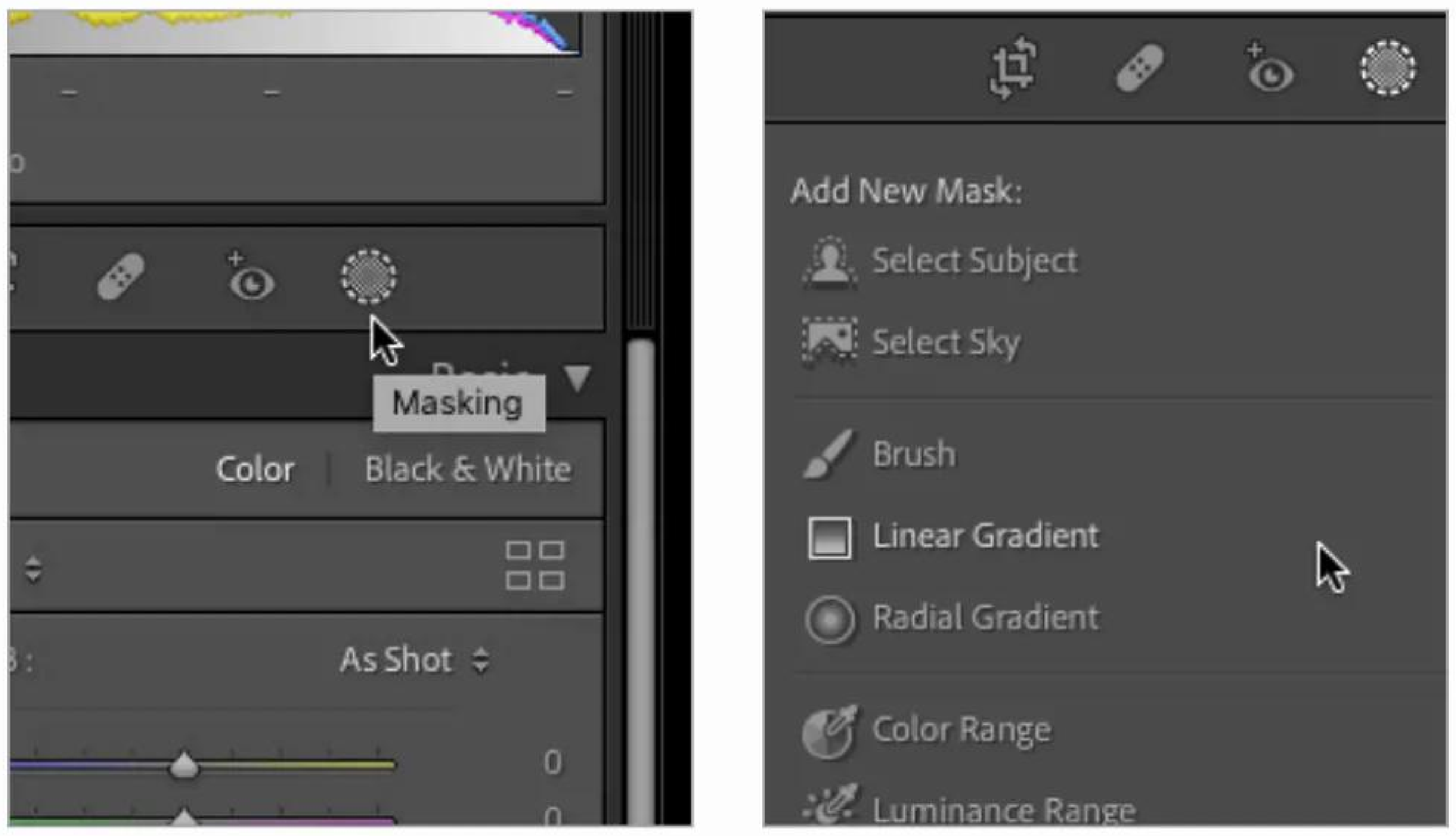
9 Also in the Presets panel you'll find B&W Toned Presets. These replicate the effects of different traditional processing and toning methods used in darkroom photography. They work by adding subtle colours to the highlights and shadows in different ratios and can produce some beautiful effects. Sepia toning is the best known.


Original Photo
Basic
Tone Curve
Split Toning
Highlights
Hue
Saturation
Balance
Shadows
Detail
Lens Corrections
Transform
Effects
Camera Calibration

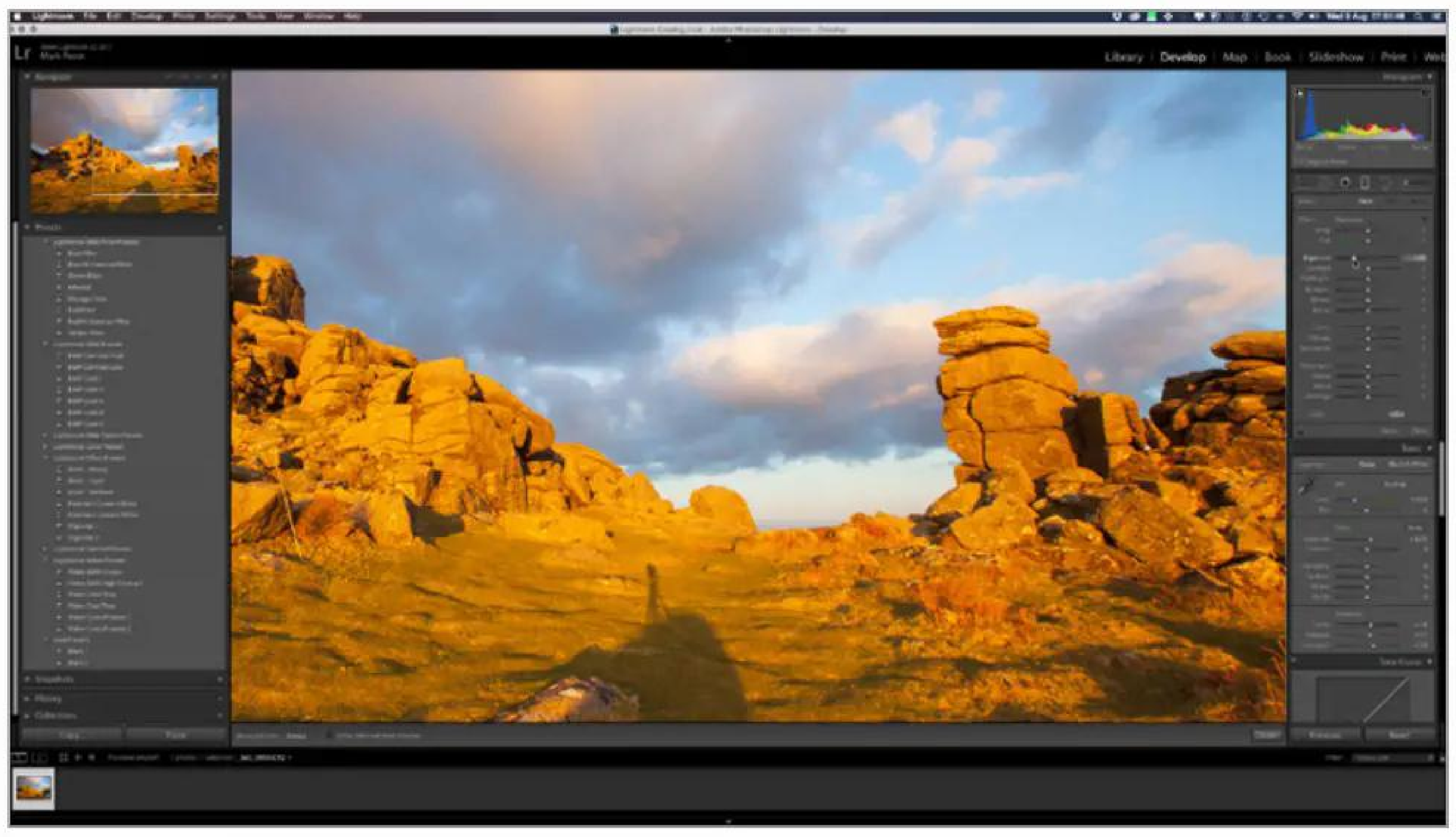
10 You can see the effect of the Tone presets if you open the Split Toning panel in the right-hand sidebar. You'll see that the sliders have moved from their defaults. For example, sepia toning applies a light yellow-brown colour to the image, with different saturations for the highlights and shadows. We'll take a closer look at Split Toning elsewhere.

Linear and Radial Gradients

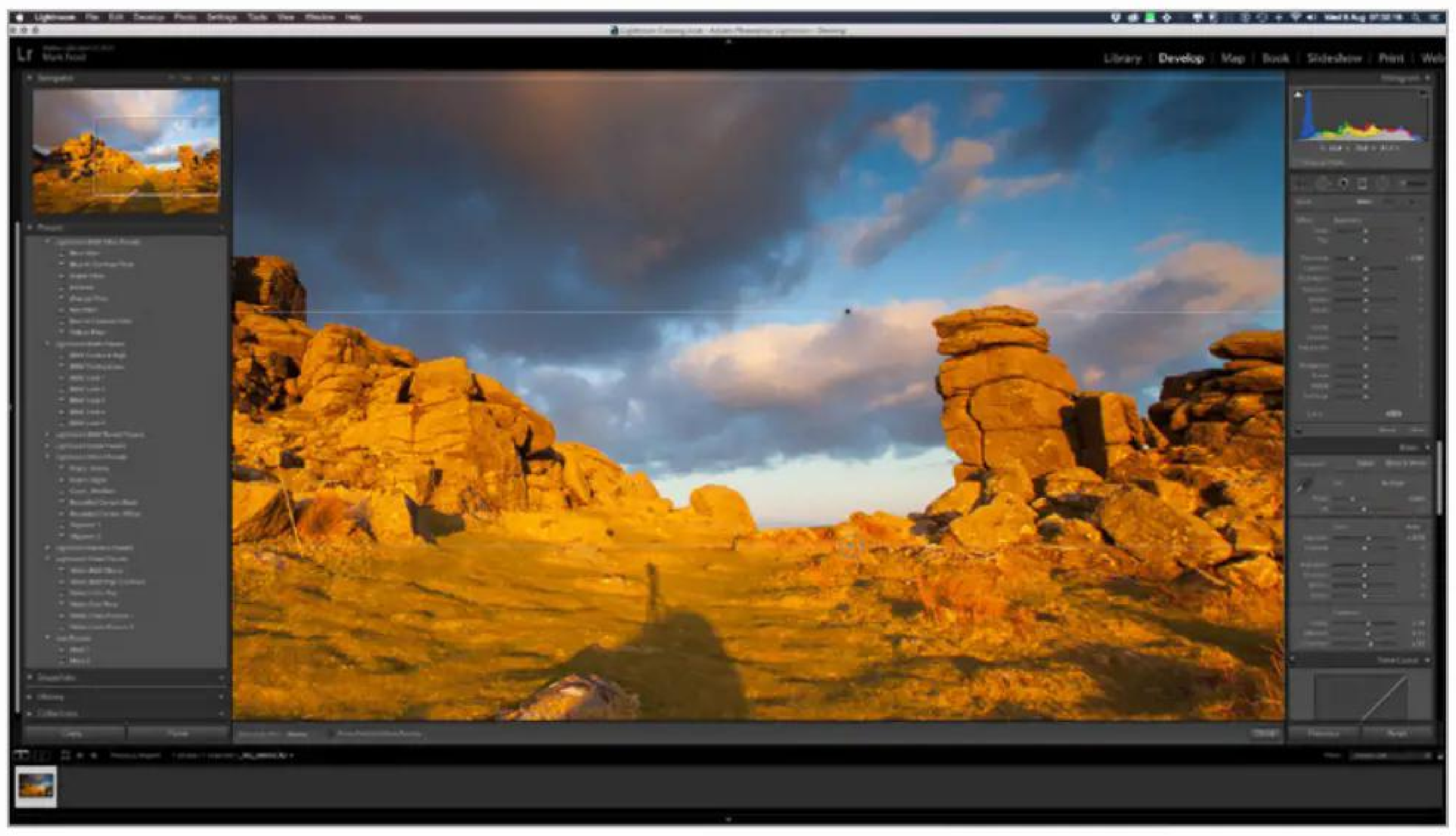
Traditional graduated filters are tinted slides, darker at one end than the other, that photographers place in front of a lens to selectively darken or add emphasis to an image. Lightroom's graduated filters do the same thing but are more powerful.



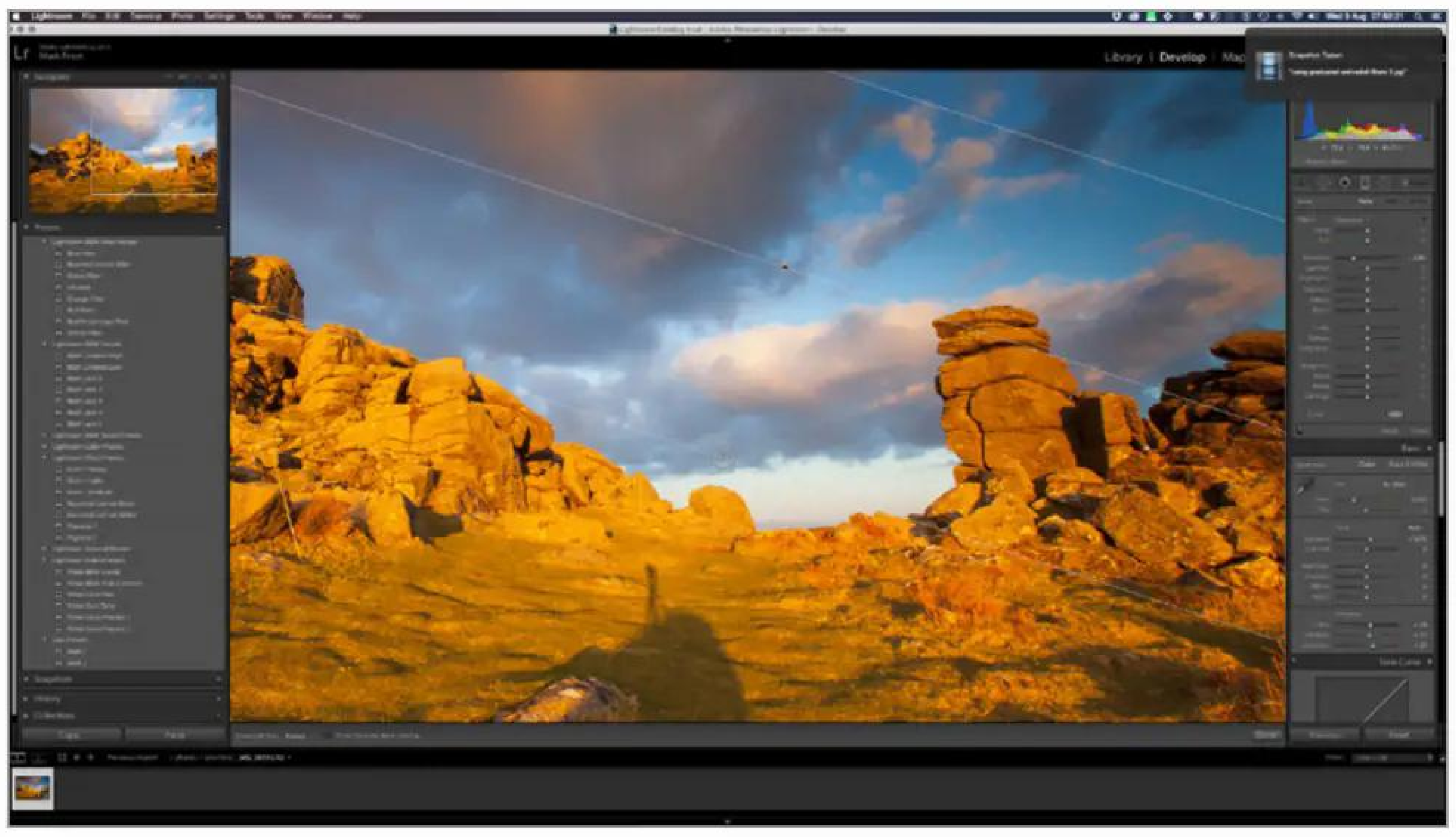
1 You can find linear and radial gradients under the new Masking icon, just below the histogram on the right-hand sidebar. In older versions of Lightroom, the Graduated filter was under the vertical rectangular icon, while the radial filters are under the circular icon to the right. Click your choice and you'll see an array of sliders for controlling the filter's effects.



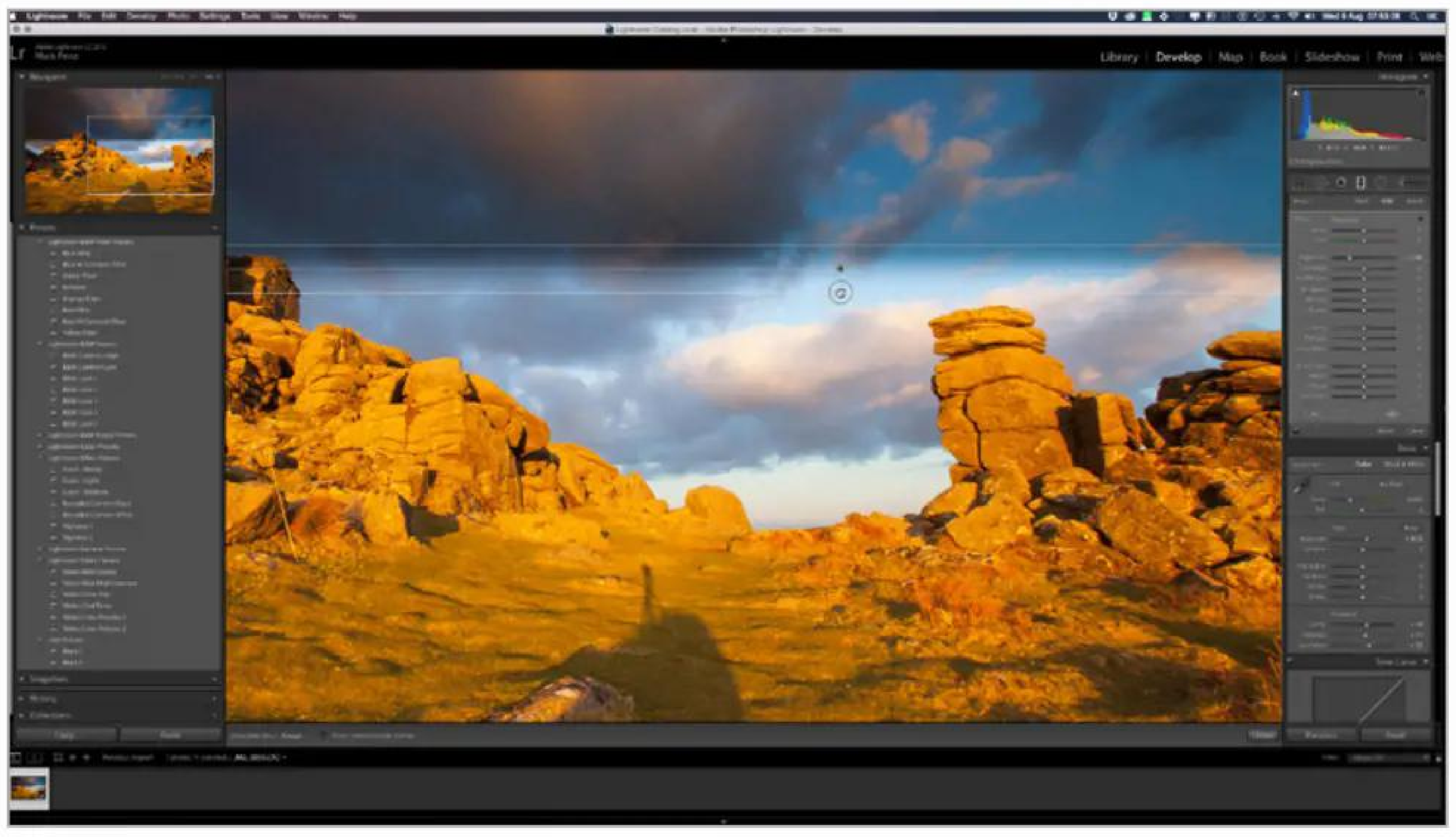
2 As you can see, Lightroom's graduated filter tool can apply a wide range of effects, far more than the simple darkening or tinting of a camera mounted filter. Start with something simple though and try to darken the sky of our example image. Locate the Exposure slider and drag it to the left until the value is -2.00.



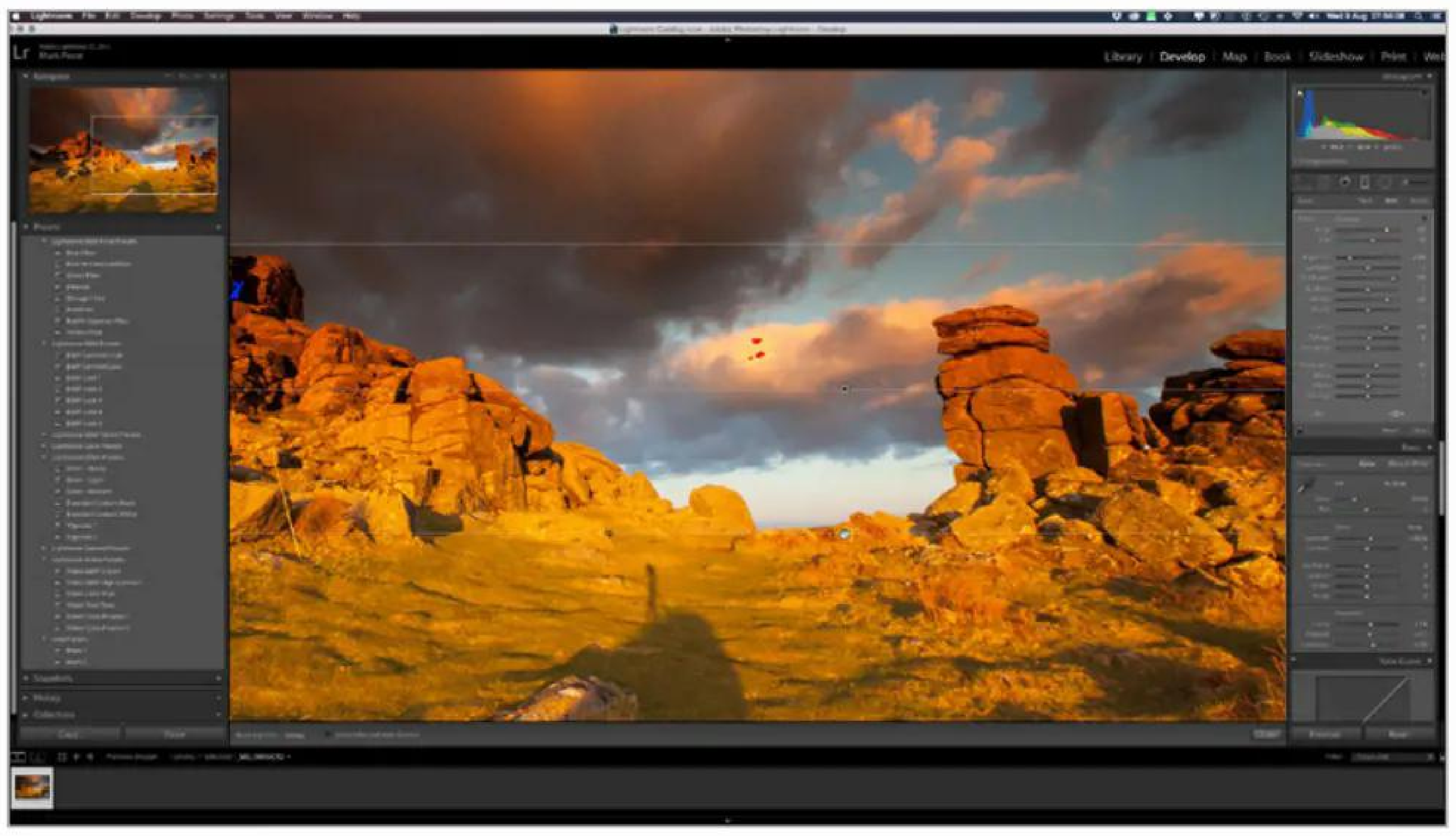
3 Click your mouse at the top of the image and drag downwards to about halfway down the frame, and you should see three horizontal lines appear with the filter effect applied between them. If you hold down the Shift button while dragging, the dragging direction will be constrained to vertical (or horizontal if you drag in from one side).



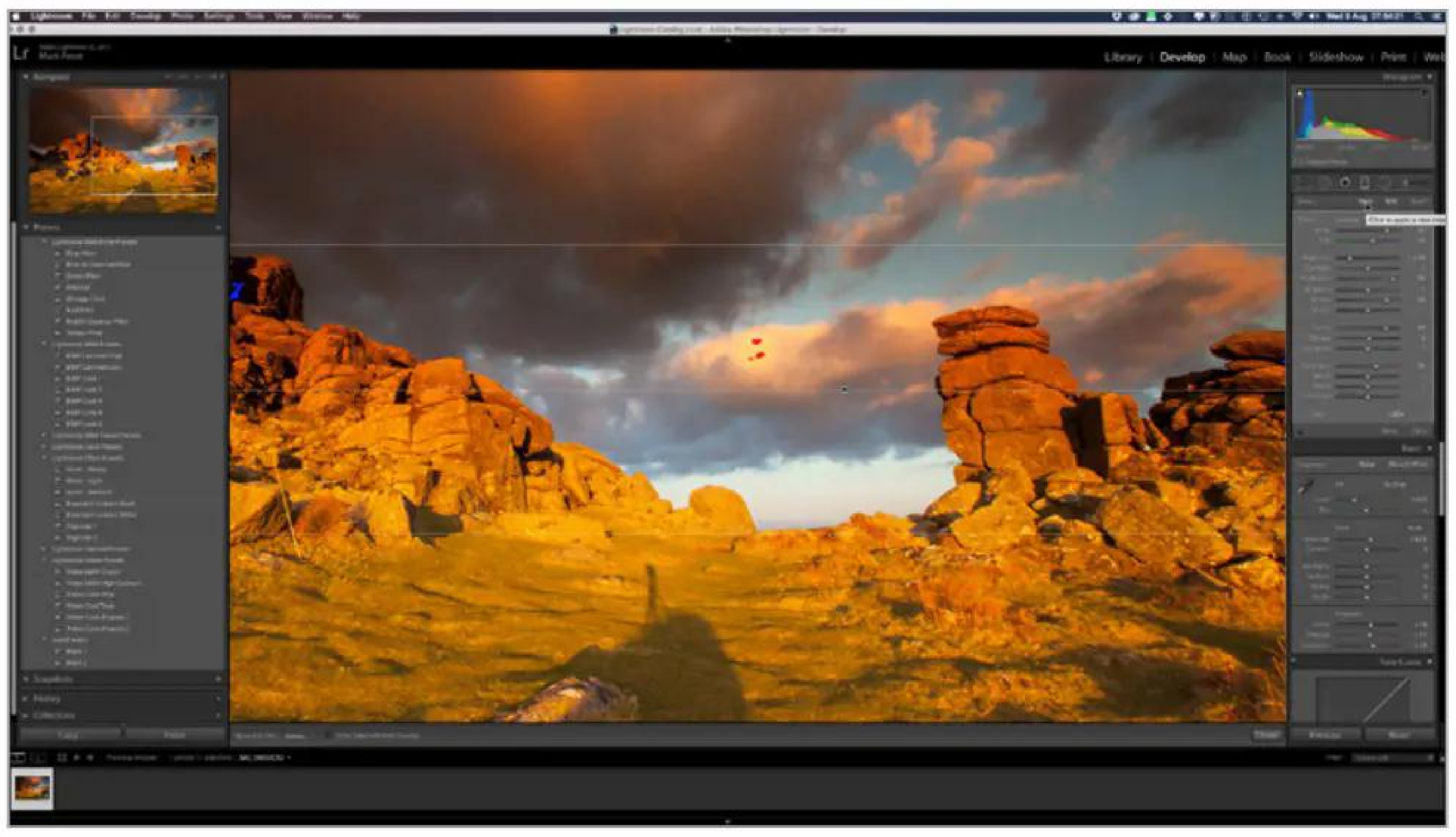
4 You can alter the positions of the filter border lines once they're in place. You can drag the top and bottom lines up and down, drag the button on the middle line to reposition all three or rotate the alignment of the filter by clicking and dragging anywhere else on the middle line. You can use these controls to customise the area affected by the filter.



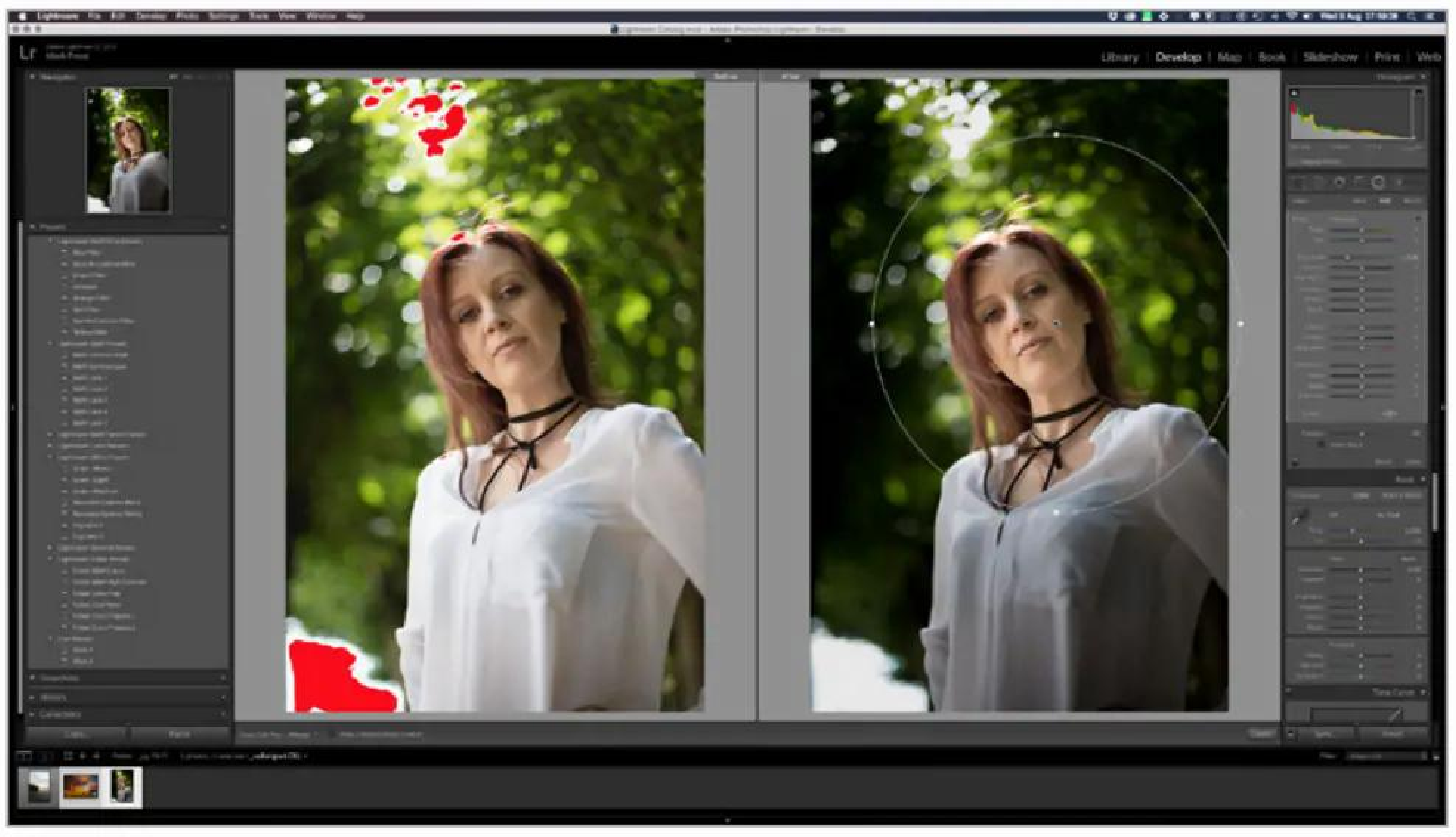
5 The graduated part of the filter effect is applied between the top and bottom lines. Above the top line the filter is in full effect, while below the bottom line there is no effect. By altering the positions of the top and bottom lines you can customise where the graduated fade is applied, even making the dividing line as narrow as you like.



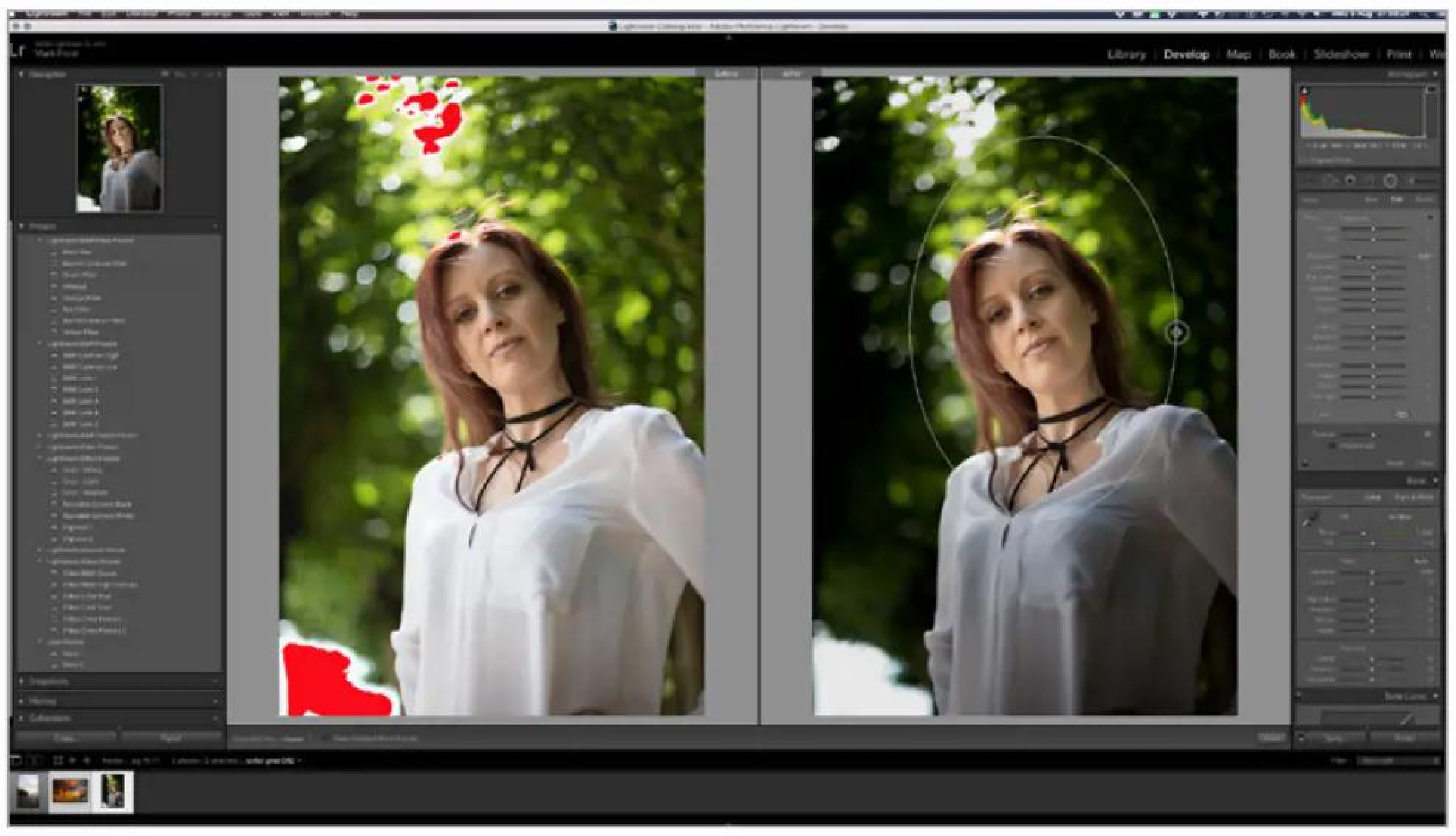
6 You can add multiple filter effects to the same graduated filter. In this example, we've reduced exposure, adjusted the white balance, boosted the highlights and increased the saturation all at once, with the effect of making the slightly dull sky more vibrant and dramatic. You can apply as many sliders as you want.



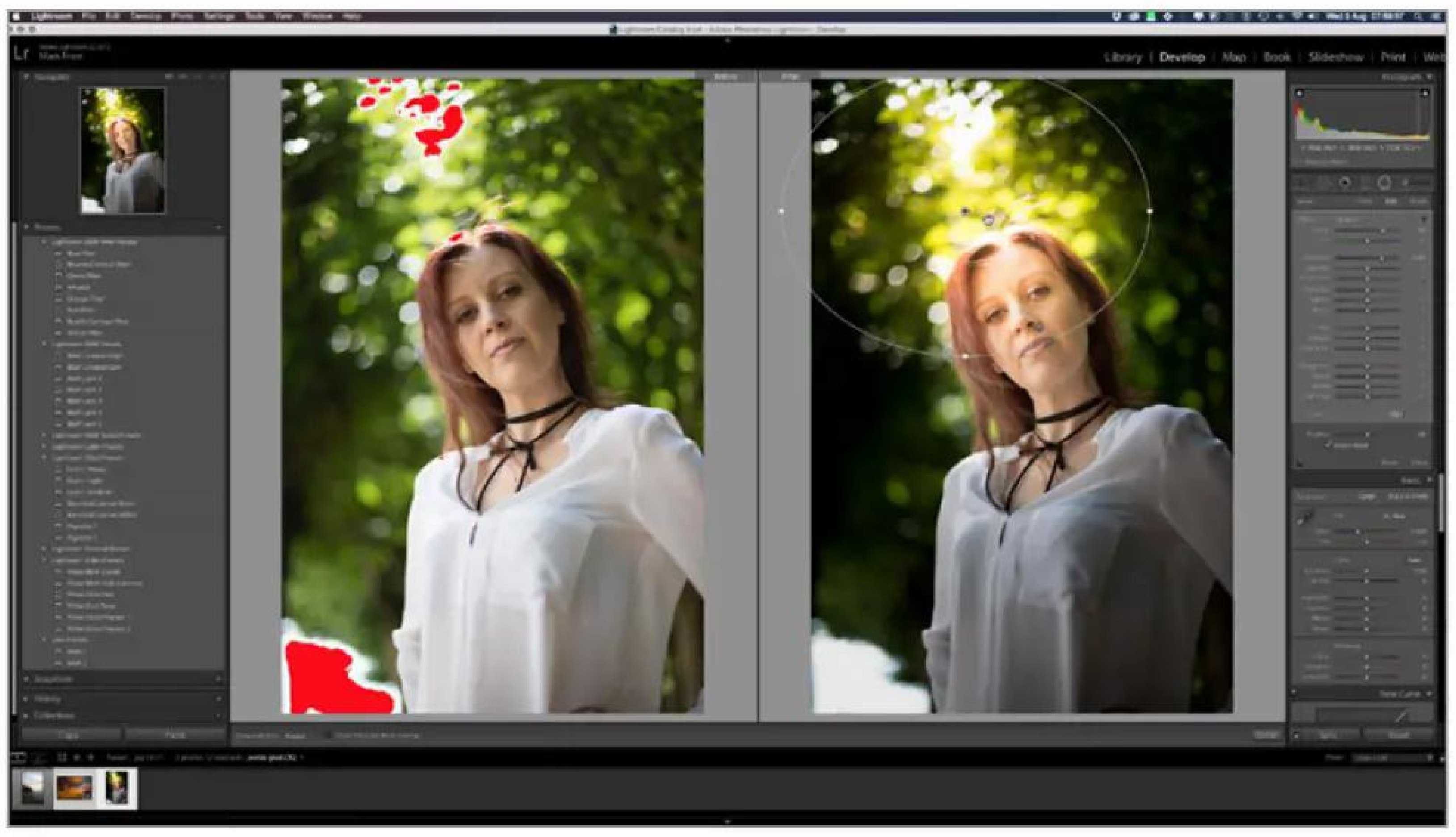
7 You can apply more than one graduated filter to the same image. To add a new filter, click on the New button at the top of the filter panel and drag a new filter onto the image, then set the sliders for that one. You can go back and edit the shape or effects of your original filter by clicking on its button on the image.



8 Radial filters work in much the same way as graduated filters, but instead of going from top to bottom or side-to-side, they are applied around a central point in an elliptical shape. To apply one, click on the radial Filter button, then click and drag outward from where you want the centre of the effect to be. An elliptical shape will follow your mouse.



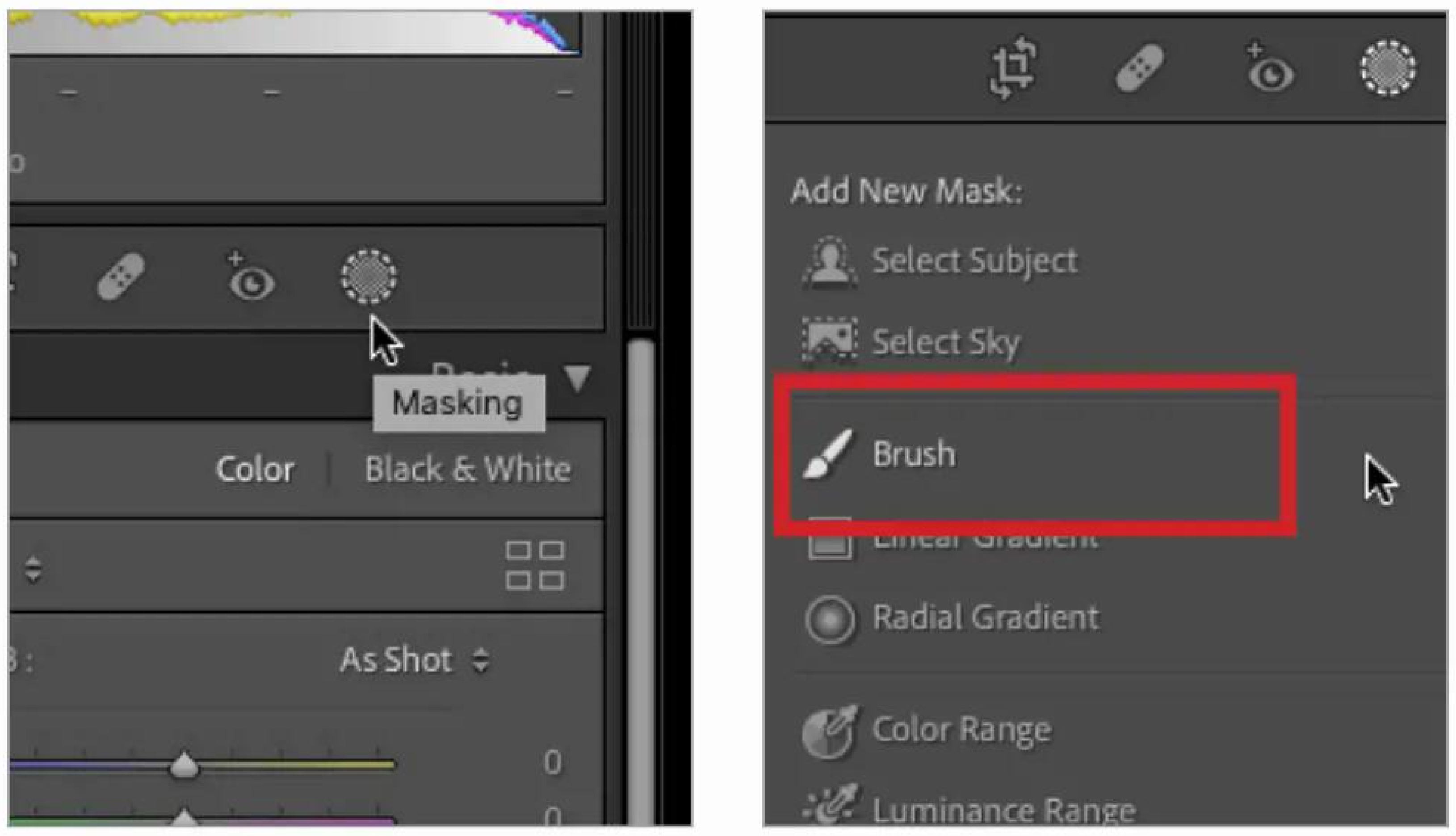
9 You can alter the size or shape (although it remains an ellipse) by clicking and dragging any of the four handles that you can see on the edges of the ellipse, or reposition the entire ellipse by clicking and dragging the centre point. This way you can makes sure that the effect is centralised where you want it.



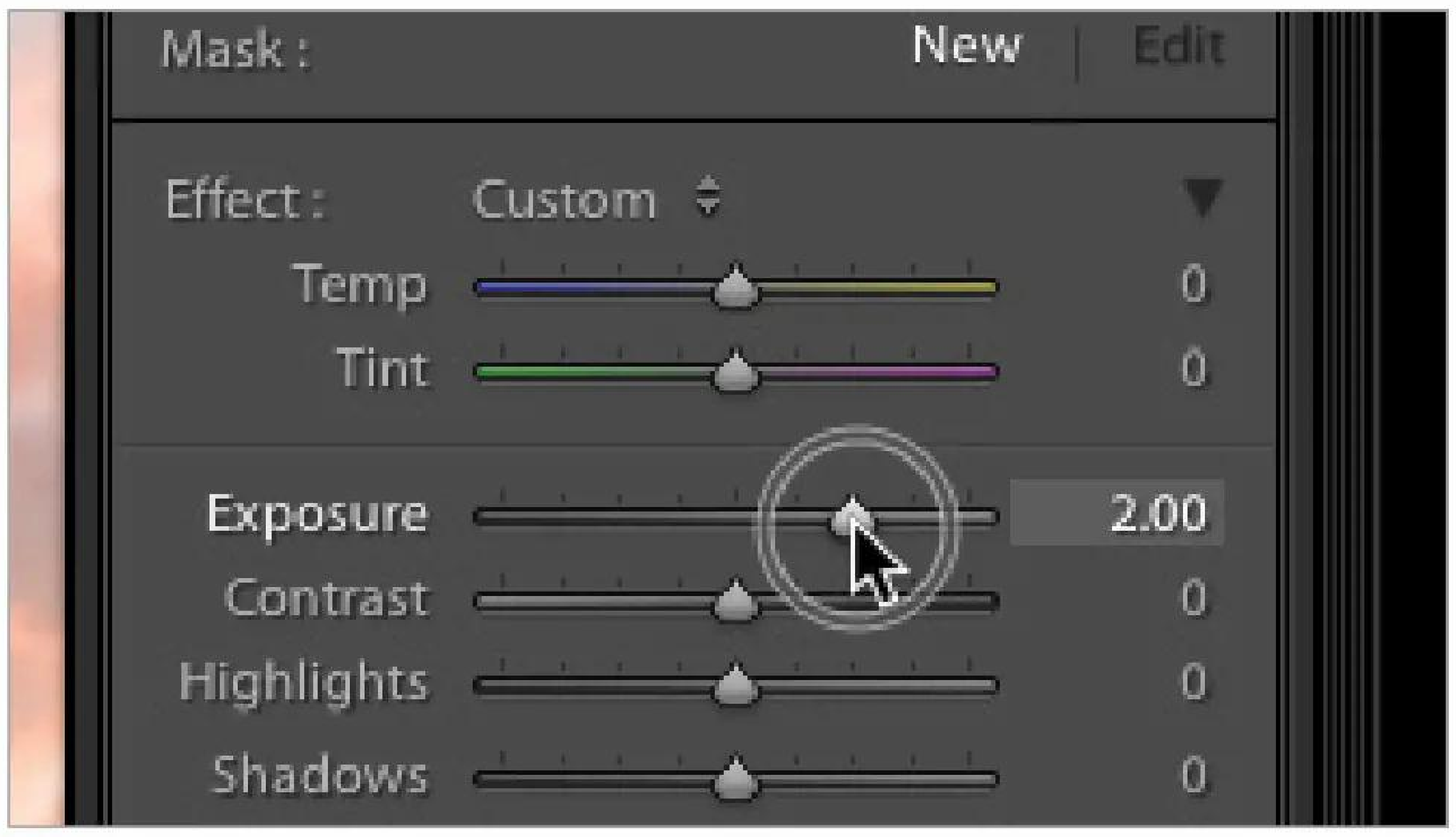
10 As with the graduated filter you can stack multiple slider effects onto the same radial filter, such as white balance changes, exposure adjustments, contrast and saturation enhancements. You can of course also combine more than one radial filter on the same image or combine radial and graduated filters together if you want to.

Editing with the Adjustment Brush

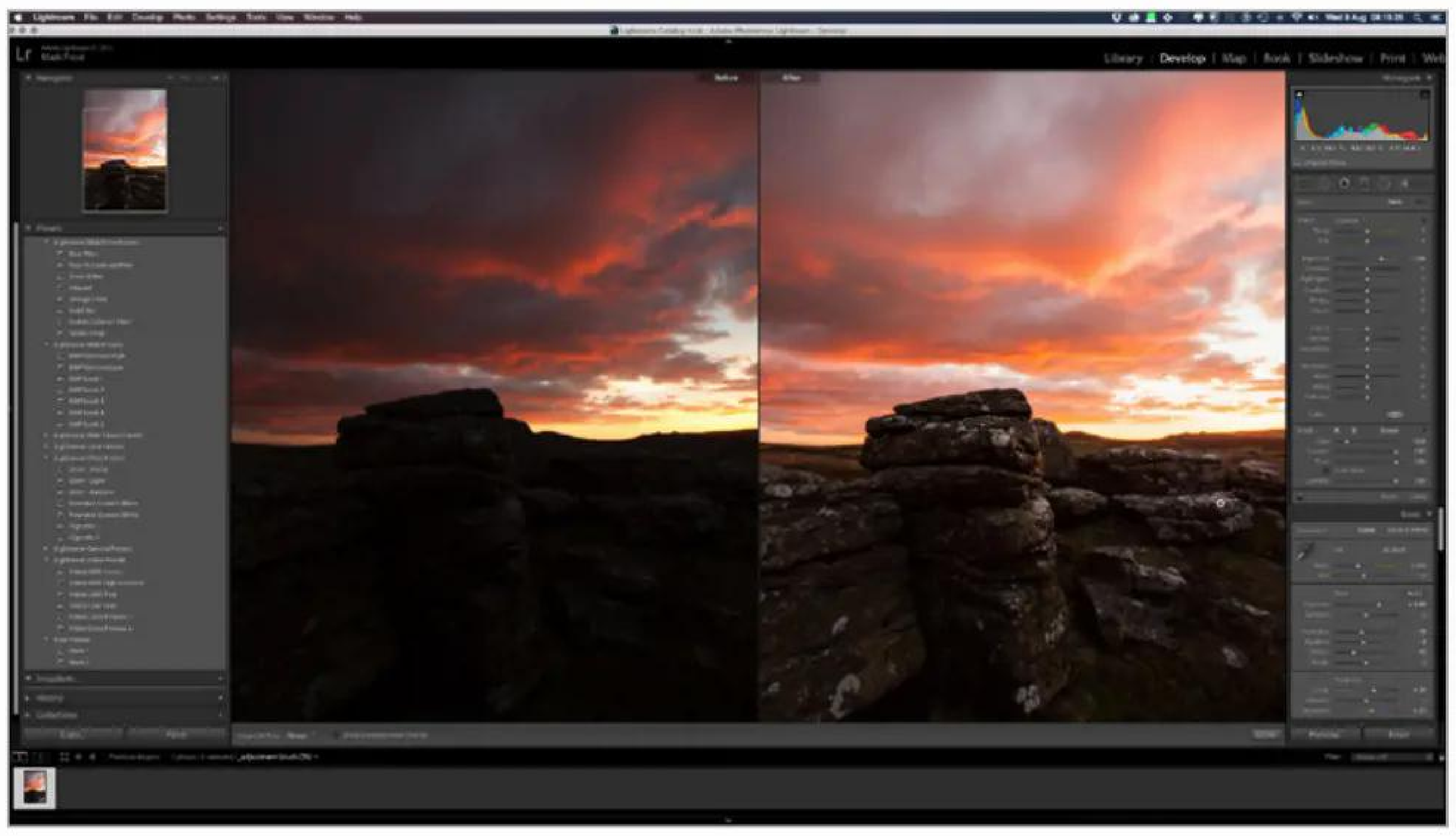
While Lightroom doesn't offer such a comprehensive multi-layered image manipulation of Photoshop, it does provide the means for very detailed adjustment of specific areas of your images. The tool we use to achieve this is the powerful and versatile Adjustment Brush.



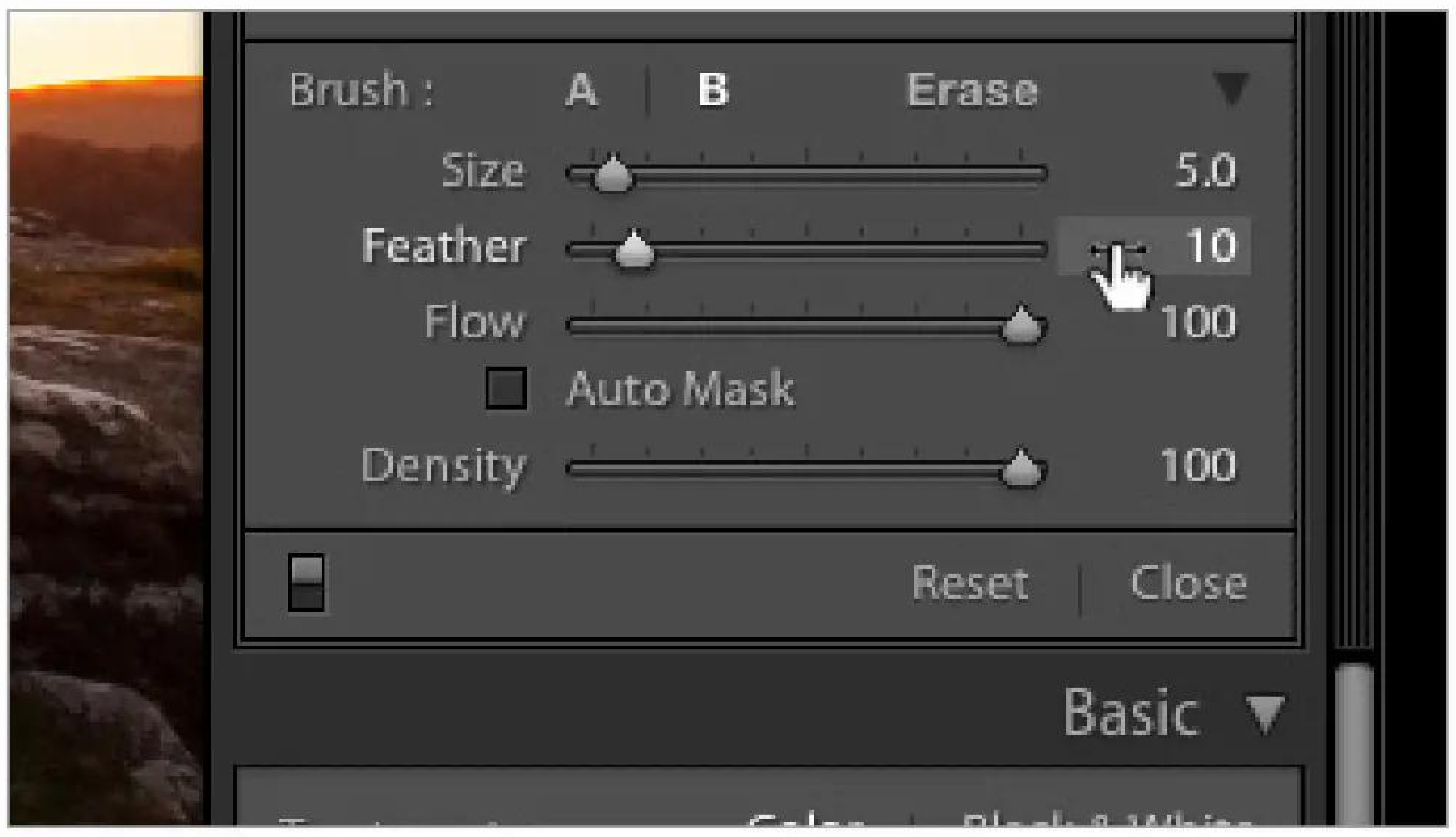
1 Our example photo here is a potential rural landscape but the foreground rocks are very badly under-exposed. Using the Brush we can selectively increase the exposure in just this area, leaving the rest of the image unchanged. To get started, click on the Brush icon having first clicked on the Masking icon in the tools section above.


Mask : New | Edit
Effect : Custom
Temp 0
Tint 0
Exposure 2.00
Contrast 0
Highlights 0
Shadows 0

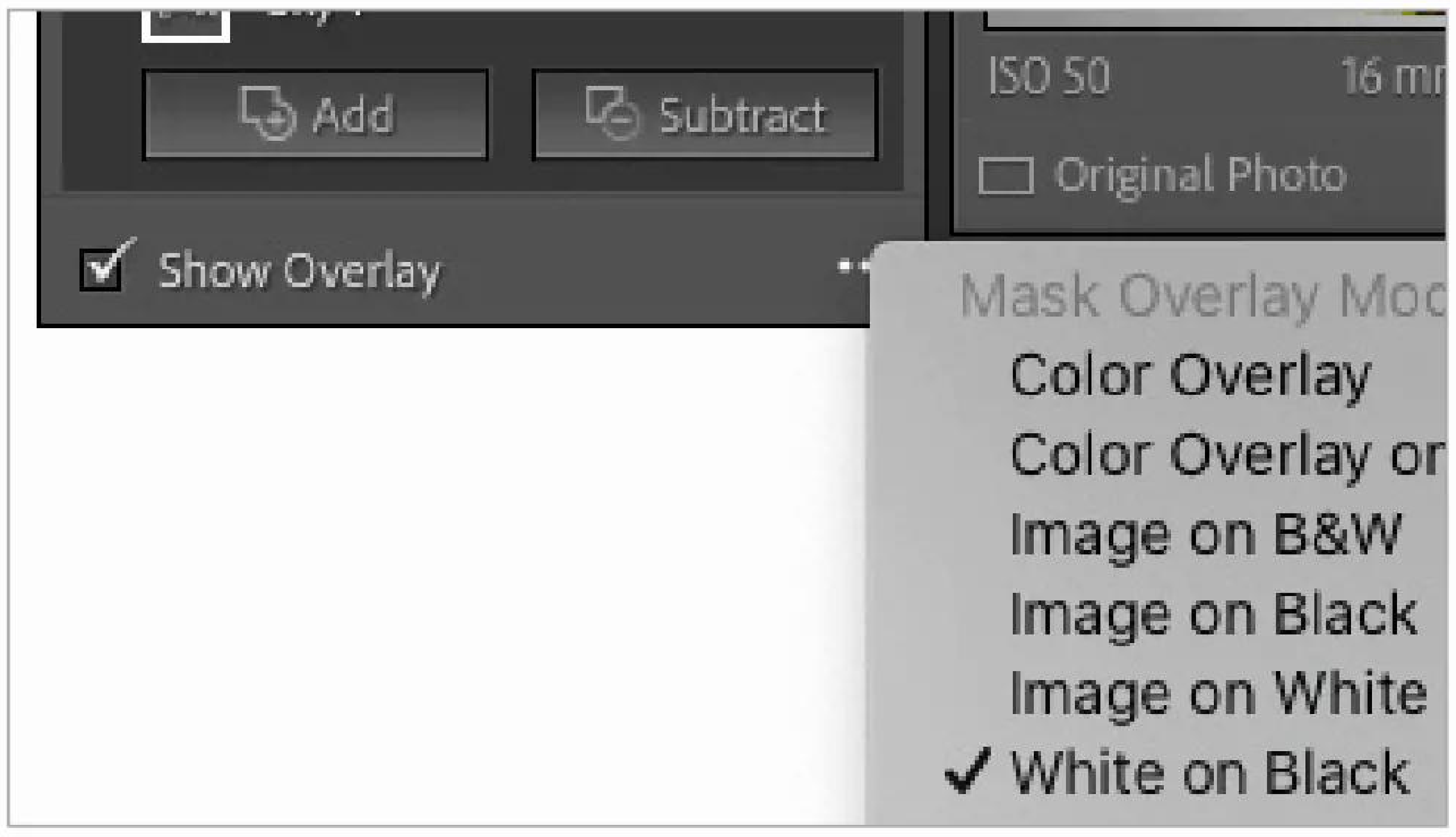
2 You can set up the adjustment that you want to make. In this case it's very simple, you just want to boost the exposure to selectively lighten one area of the image. This shot was taken on a Canon EOS 5D Mk III, so the raw file should easily allow three stops of exposure latitude, but you only need to boost it by two stops.



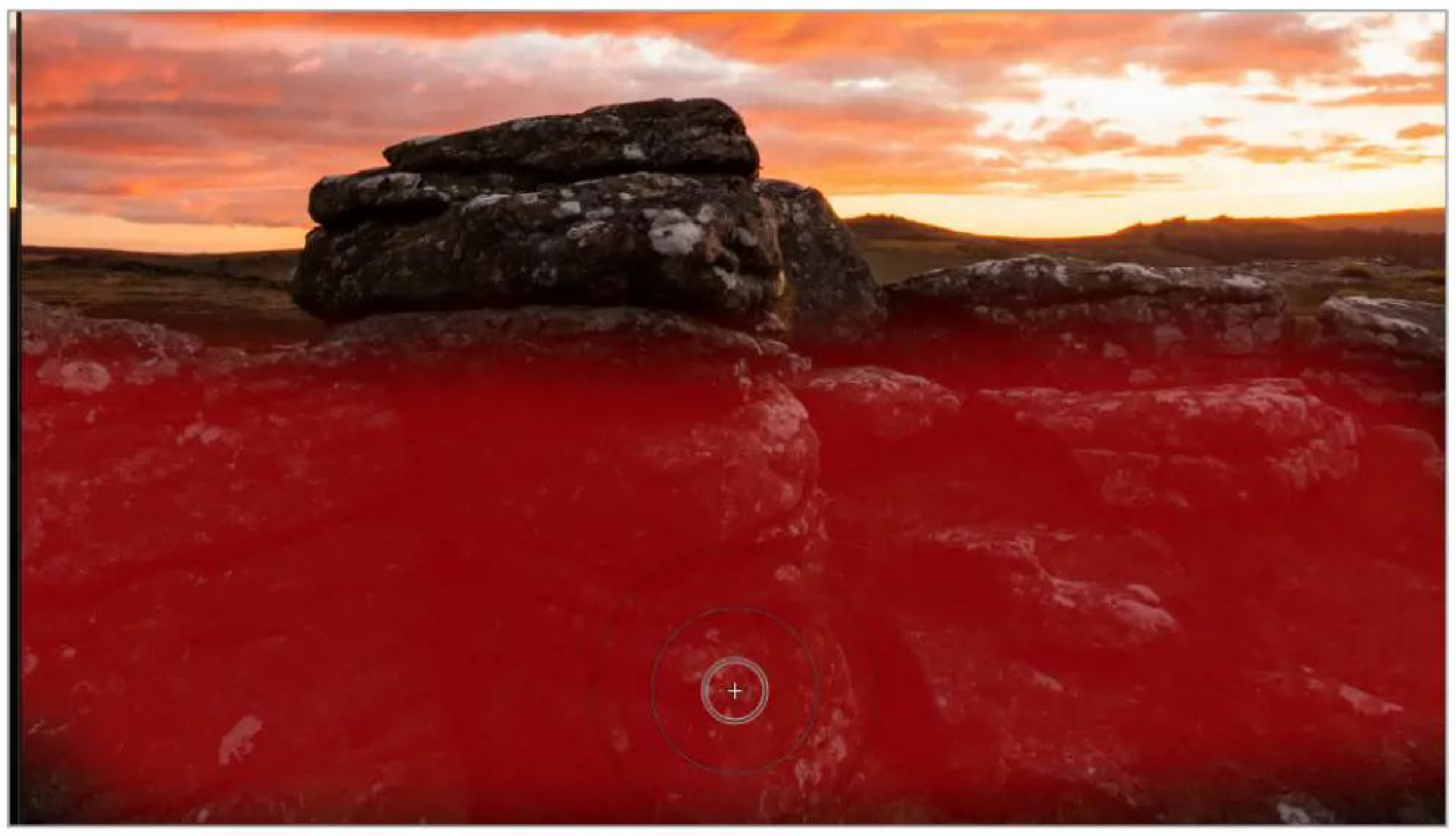
3 Next, we need to set up the brushes. At the bottom of the Adjustment Brush panel you can see the brush options. We can have two painting brushes set up, labelled A and B, and there is also an Erase brush. Click on the A button and then set the Size to 15 and the Feather to 100. This gives a medium-sized soft-edged brush for broad work.


Brush : A | B Erase
Size 5.0
Feather 10
Flow 100
☐ Auto Mask
Density 100

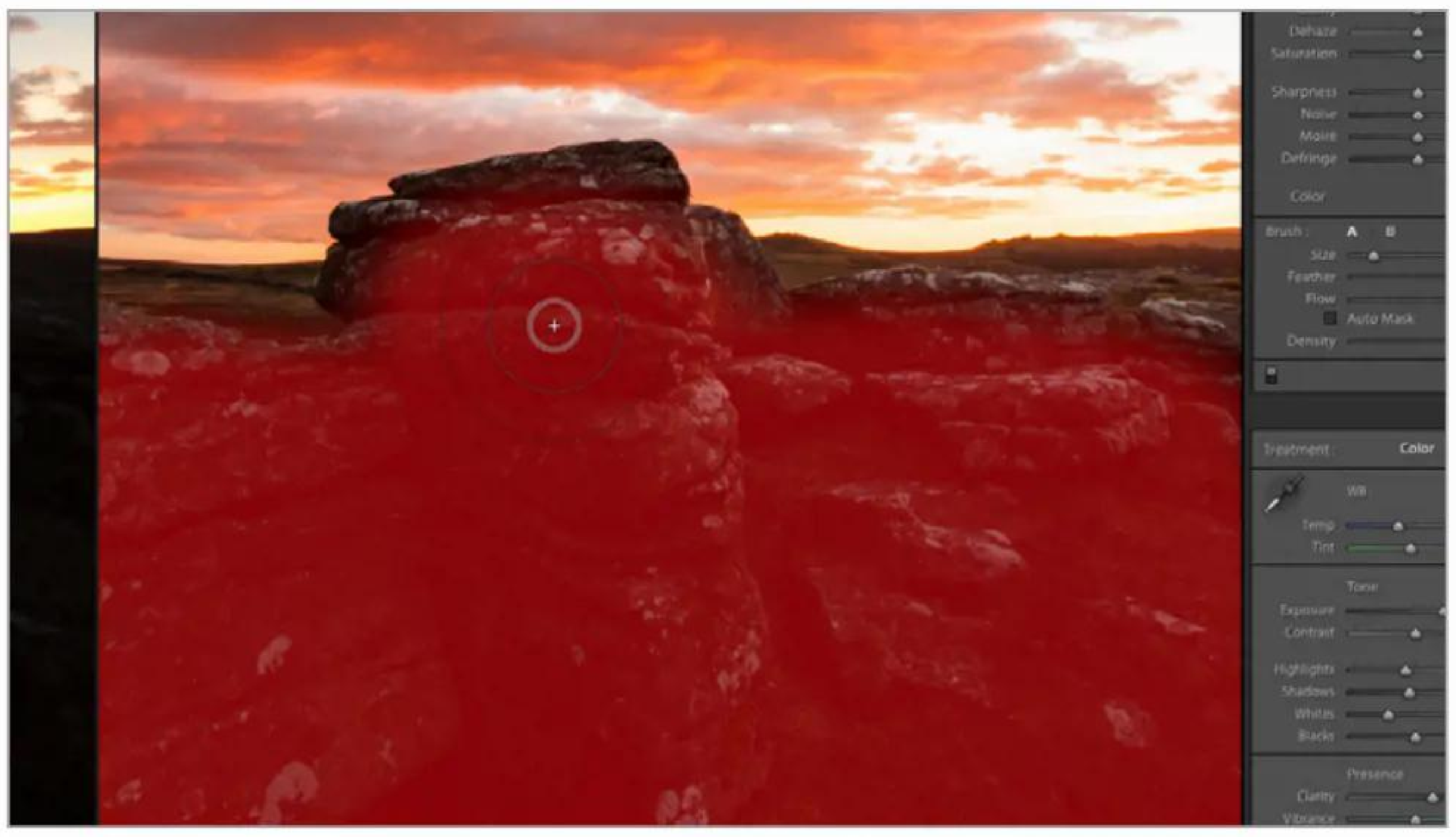
4 For fine detailed painting, you need a smaller, harder-edged brush. Click on the B button and set the Size slider to 5 and the Feather slider to 10. You can also adjust the size and hardness on the fly by using shortcuts. Brush size is changed by the [and] keys, whilst brush feathering is changed by { and }, the same keys but with Shift.



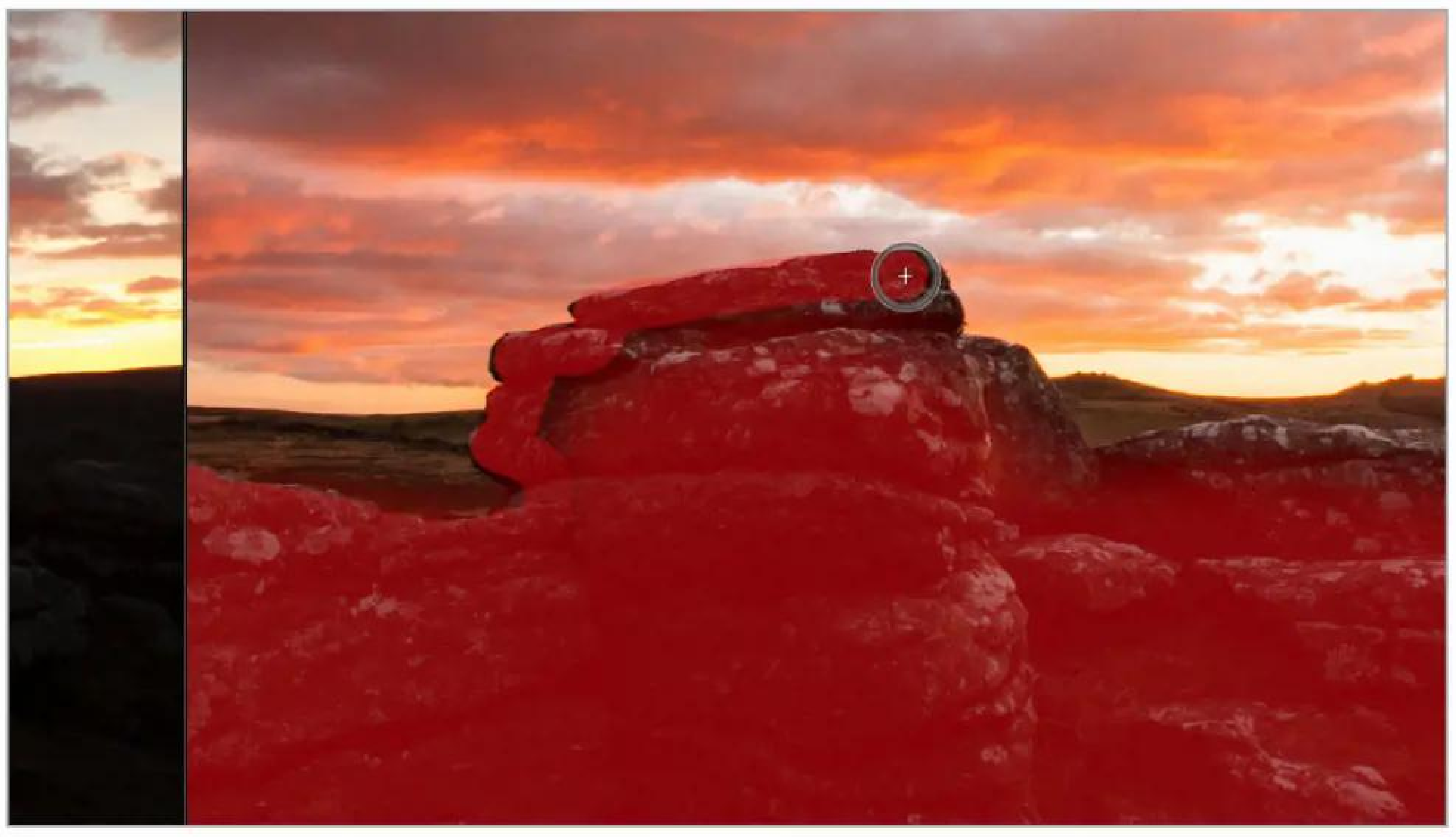
5 When using the new Masking feature, all your masks appear in a layer panel in the top right of the screen. There is a button below it called Show Overlay. This toggles the red Mask tint on or off. The Mask tint can be useful when making subtle adjustments, since it clearly and unambiguously shows where the effect is present on the image.



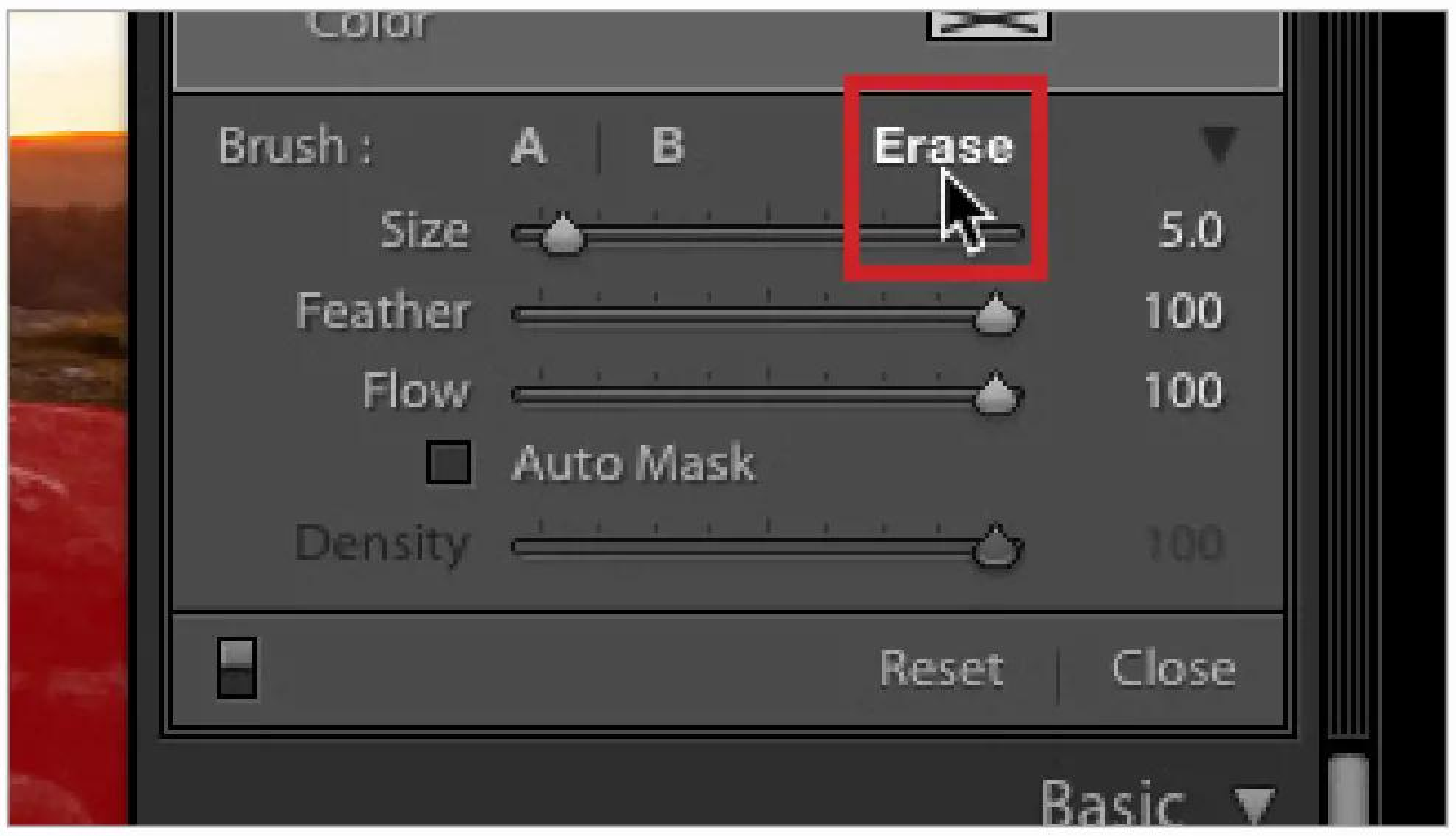
6 Now you're ready to start painting on the image with the Adjustment Brush. Select brush A, and begin painting in broad strokes over the area that you want to adjust. If you checked the box in the previous step, you see immediately that you're painting with the red Mask tint. Uncheck the box to see the progress of the effect.



7 Keep painting with the Adjustment Brush tool until you've covered almost the entire foreground rocks. Don't worry if you go a bit too far in some places, you can tidy up the rough edges quite easily in a moment. Don't worry about the rocks on the distant horizon either as, in this composition, it looks better darker anyway.

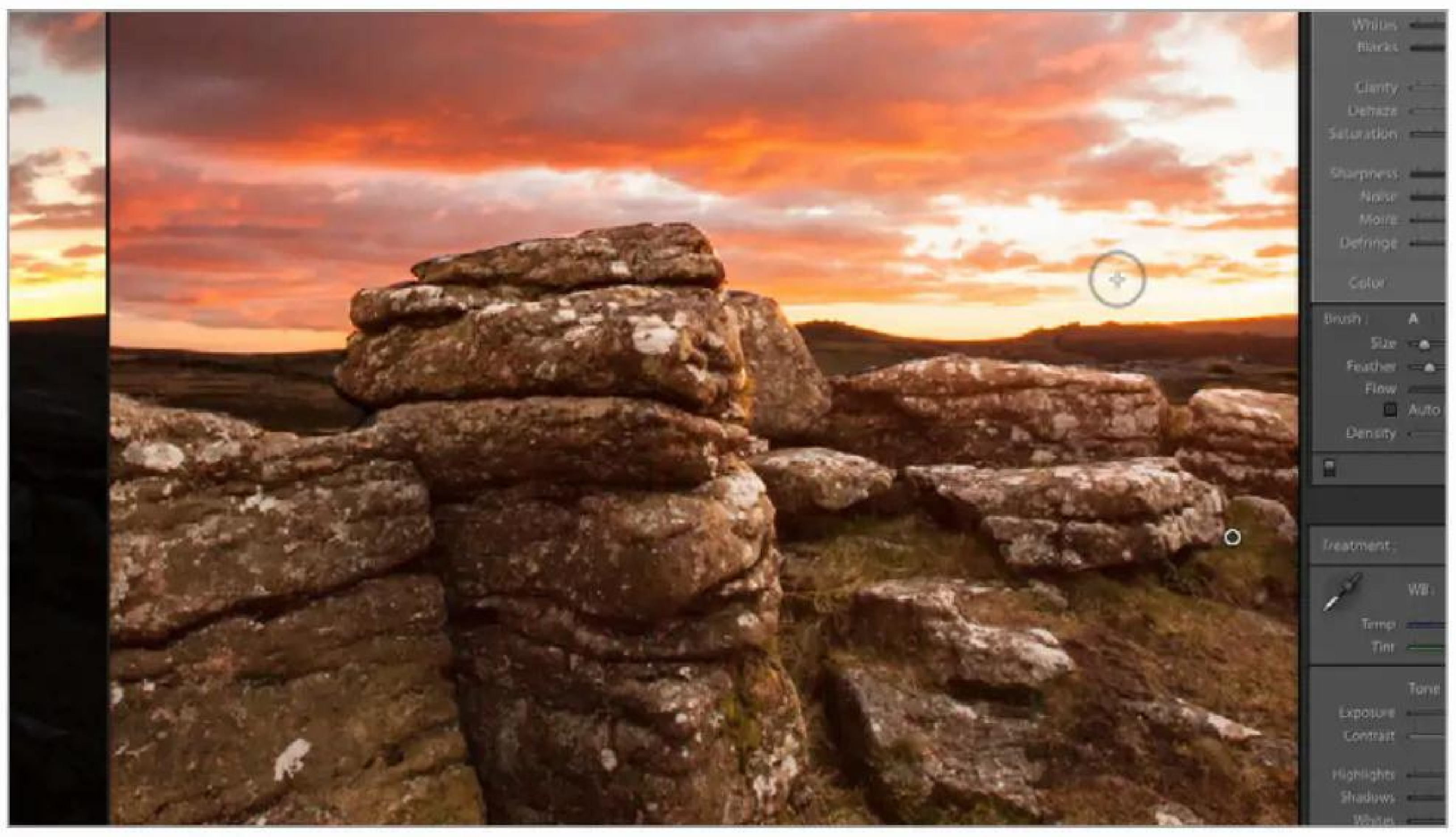


8 Next, we need to fill in the fine details and hard edges along the skyline. Switch to brush B, which we set up earlier to be smaller and with a harder edge. With this brush you can carefully paint over the hard edges of the under-exposed area. It's a bit tedious and requires a steady hand but your perseverance will be rewarded.



Size 5.0
Feather 100
Flow 100
☐ Auto Mask
Density 100

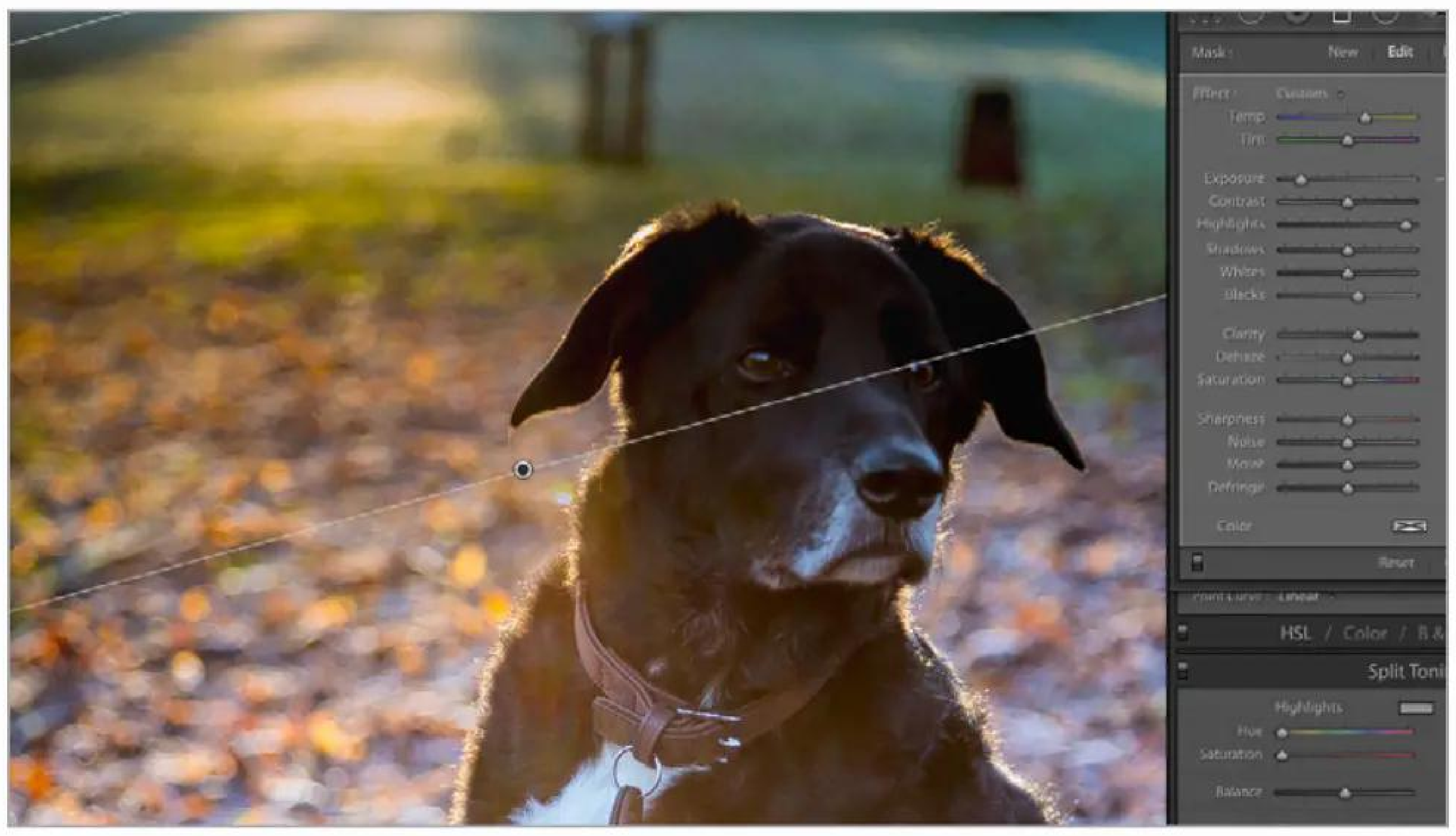
9 If you make a mistake while painting, you can immediately undo your last stroke by using the History panel to go back a step, or you can rub out the mistake with the Erase brush. In the brush options panel click on Erase and set it to a small size with minimal feather. You can now use this brush to "un-paint" the offending areas.



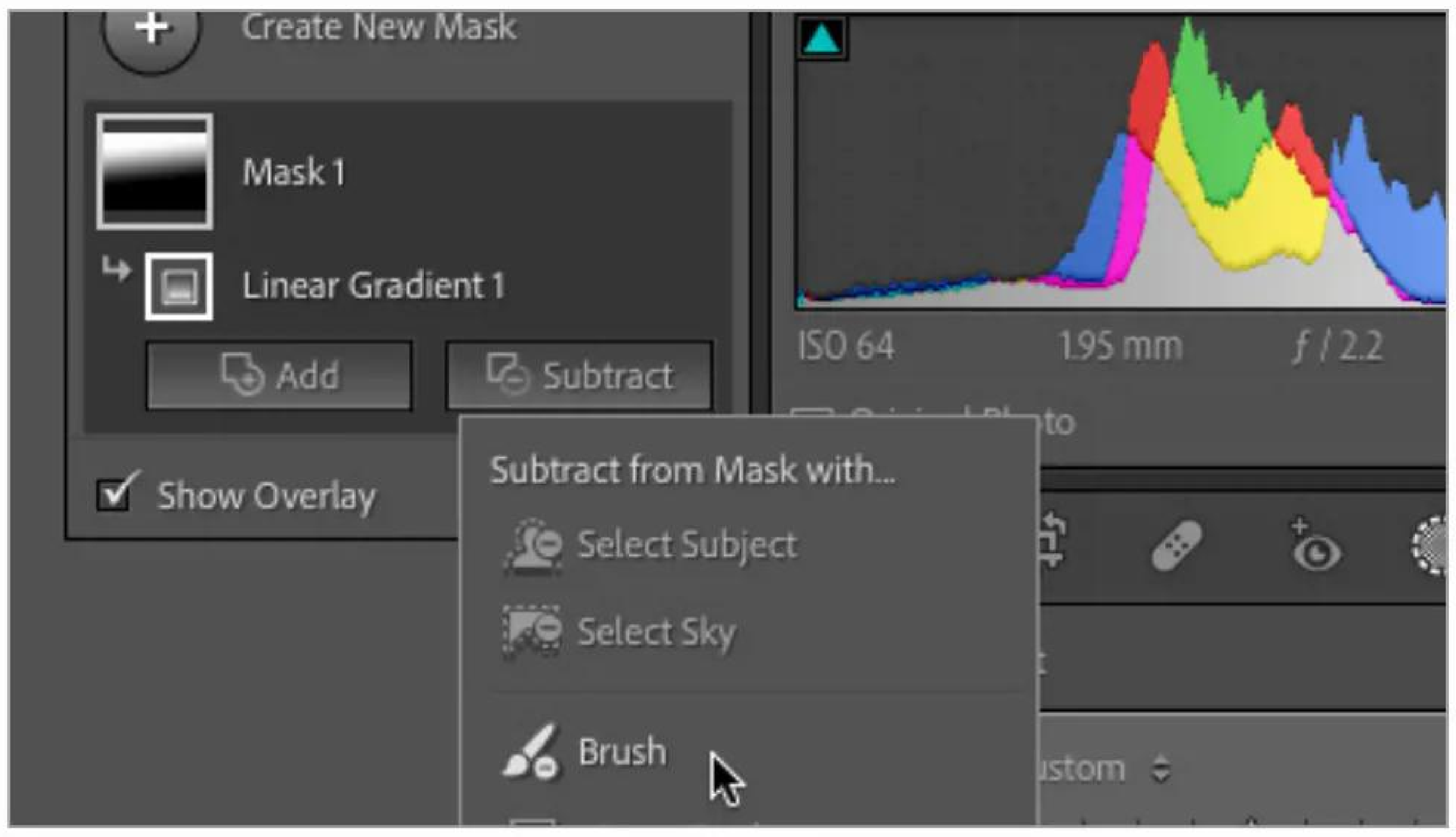
10 Once you're satisfied that you've applied the Adjustment Brush to every area that needs it, un-check the Show Selected Mask Overlay box to see the finished result. You can edit the brush mask at any time, including altering the slider settings, by clicking on the Edit Pin, or add more brushes to adjust other areas.

Editing Linear and Radial Gradients

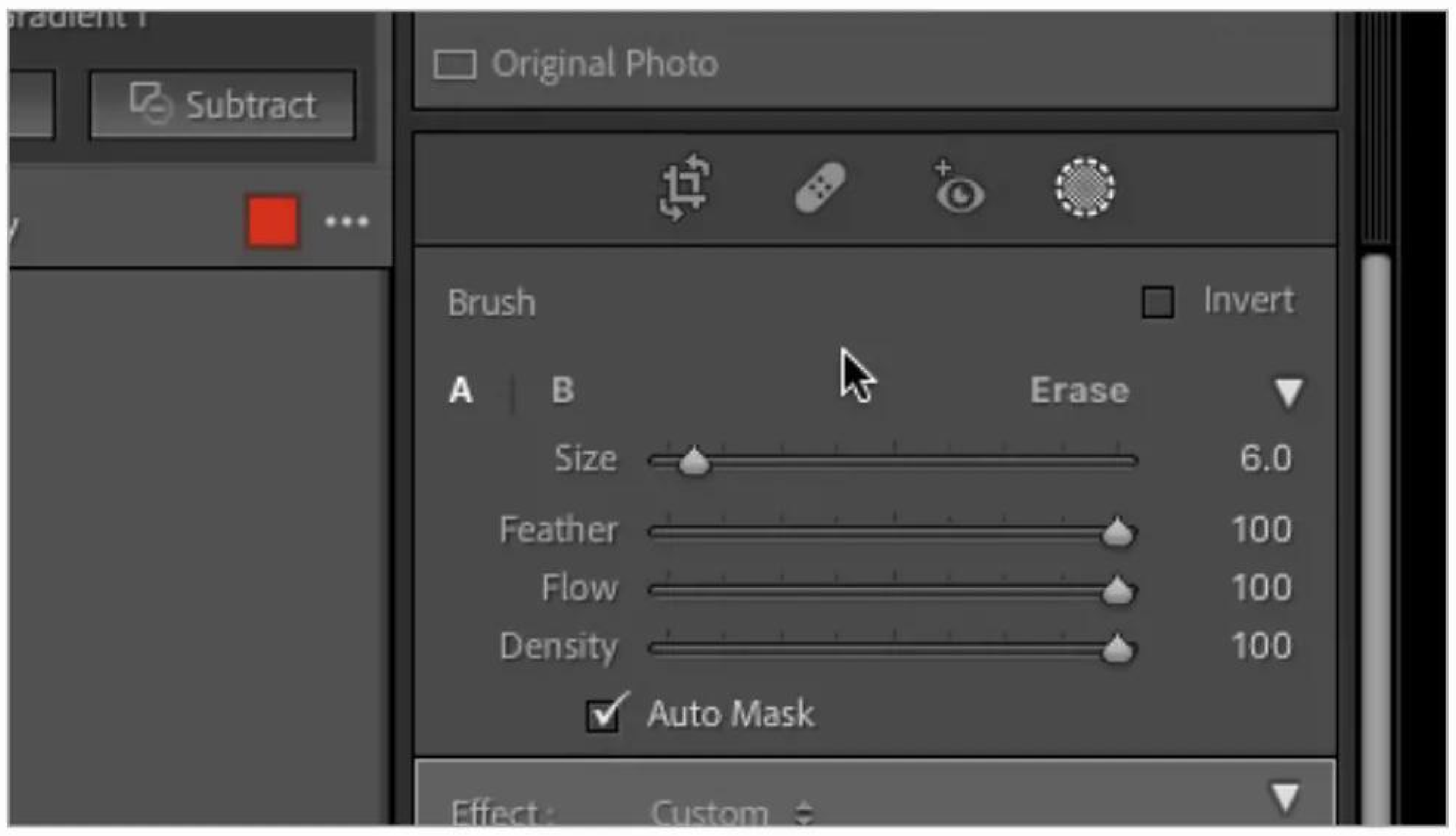
Following on from graduated filters, you can edit the filter for specific areas of an image selectively by using masks. This will be familiar territory to anyone who's proficient with Adobe Photoshop, because Lightroom works in a similar way.



1 If you followed the tutorial from a couple of pages ago, you know how to add a Linear Gradient over it. However, in some cases the filter you've added can darken the background nicely but it can also darken foreground objects, reducing detail and texture visible. You can erase part of the gradient to correct this.

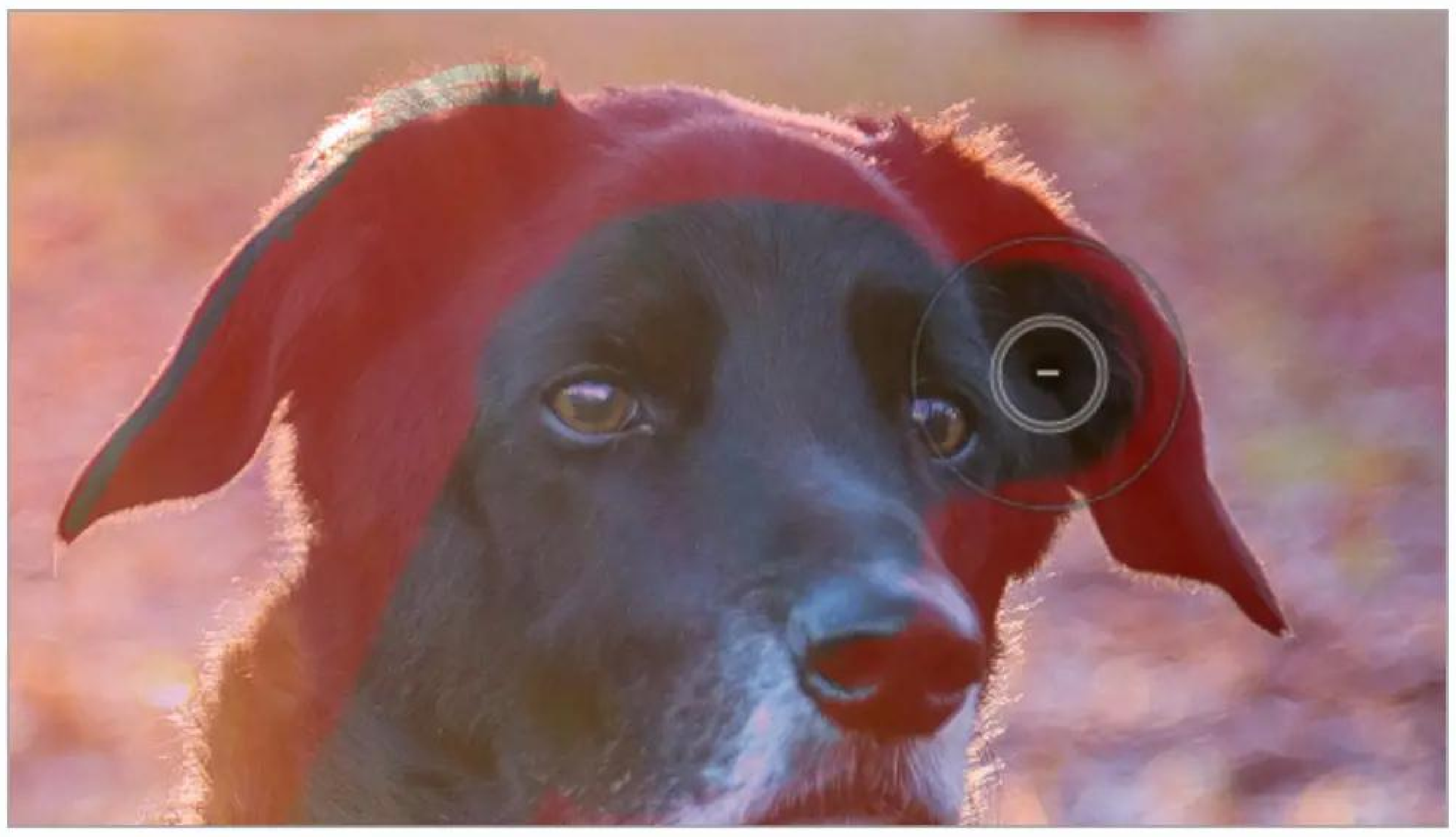


2 Using the Linear Gradient tutorial mentioned above, follow steps 1-5 and add a new graduated filter to your image. Once you've done so, you can see that in the masks layer panel, that appears next to the Histogram, there are Add and Subtract options. You can use a Brush to subtract data from the filter as if it were an eraser tool.

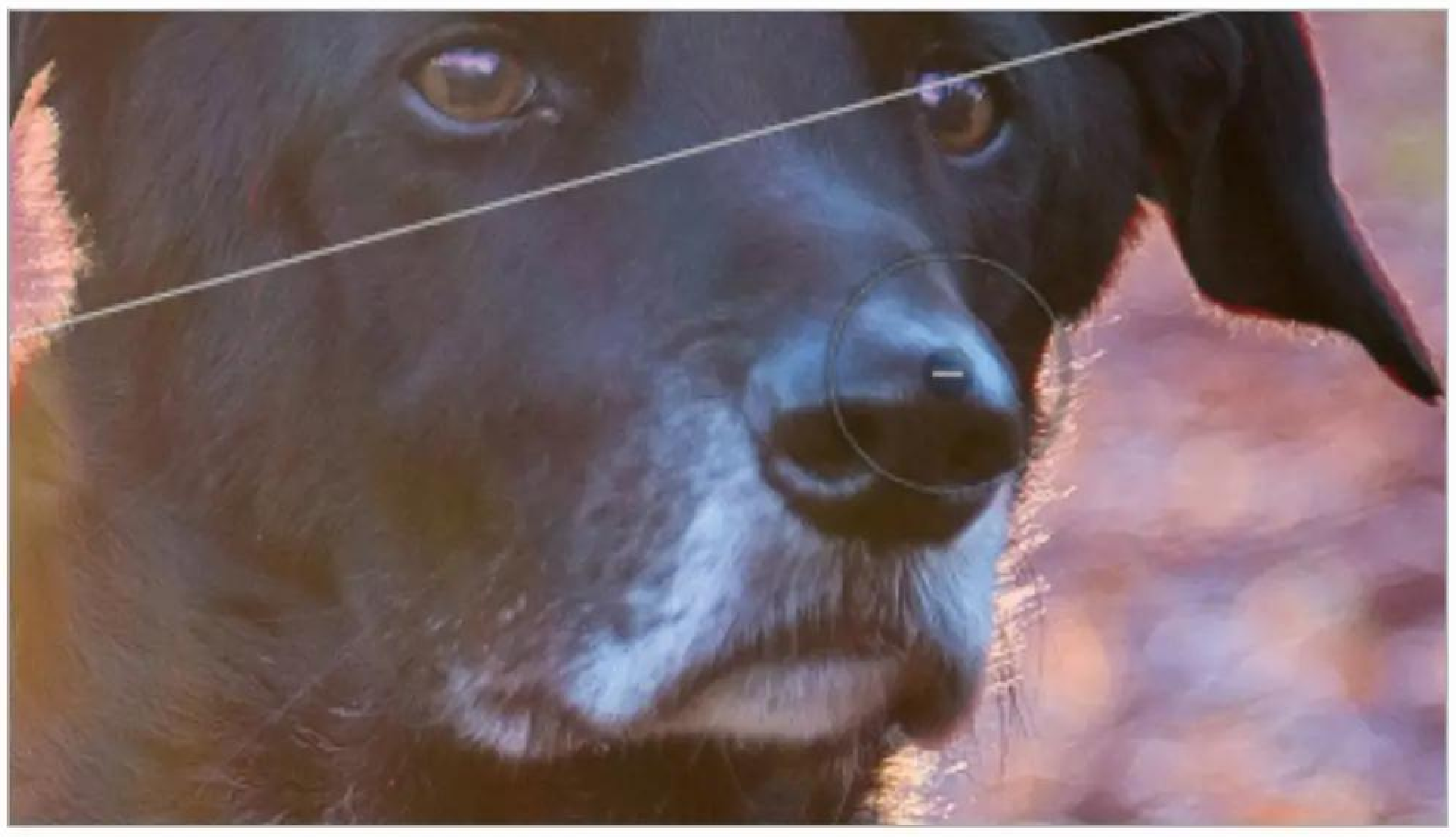


☐ Invert
Size 6.0
Feather 100
Flow 100
Density 100
☑ Auto Mask
Effect: Custom

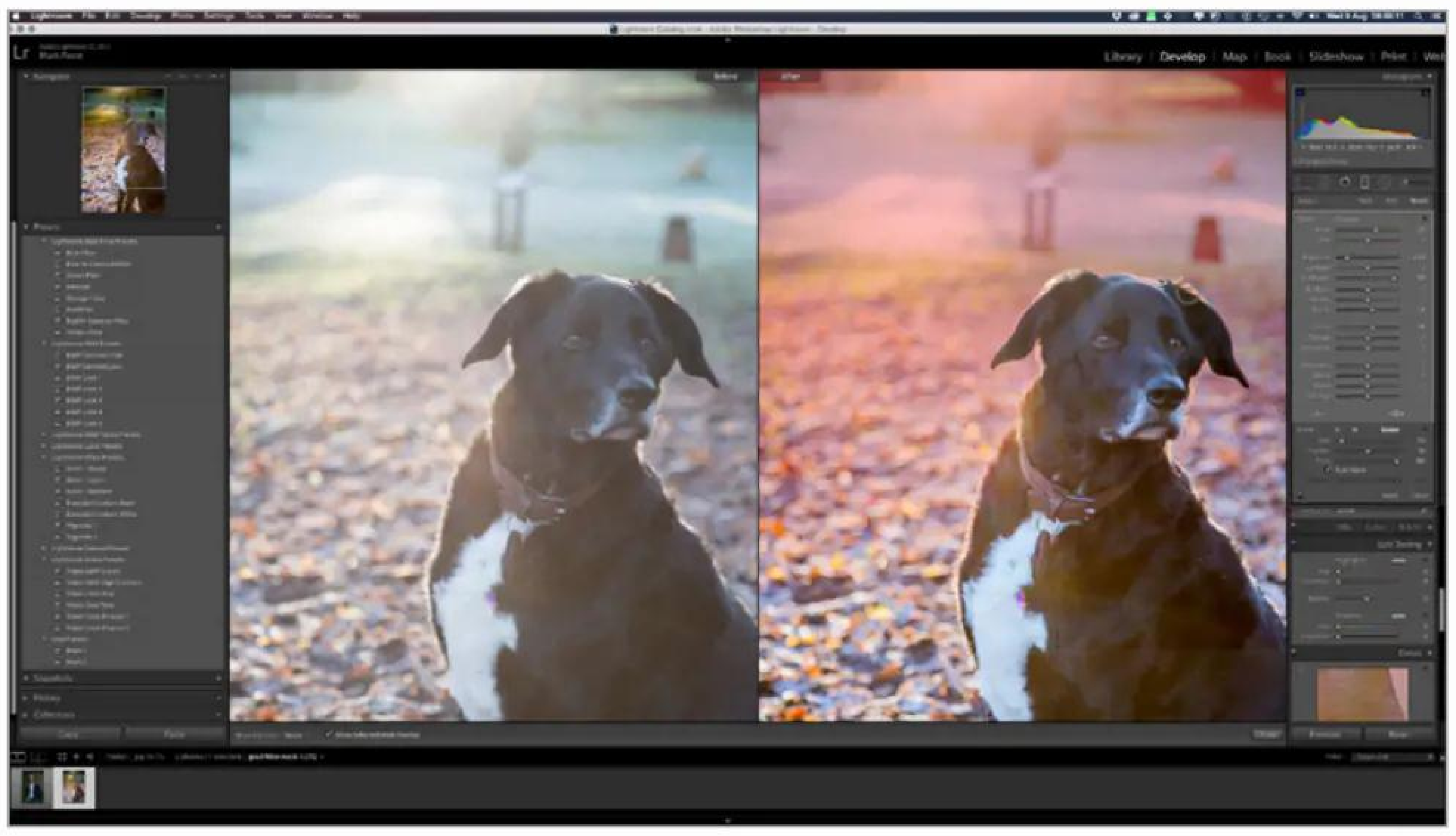
3 With the Subtract Using Brush option active, you can see some Brush options, including Erase. Click on this, and if it isn't already open, click on the drop-down arrow next to the options, to open the panel for some more brush options, including Size, Feather and Flow. Set the Feather slider to zero to give a hard-edged brush, for more precise work.



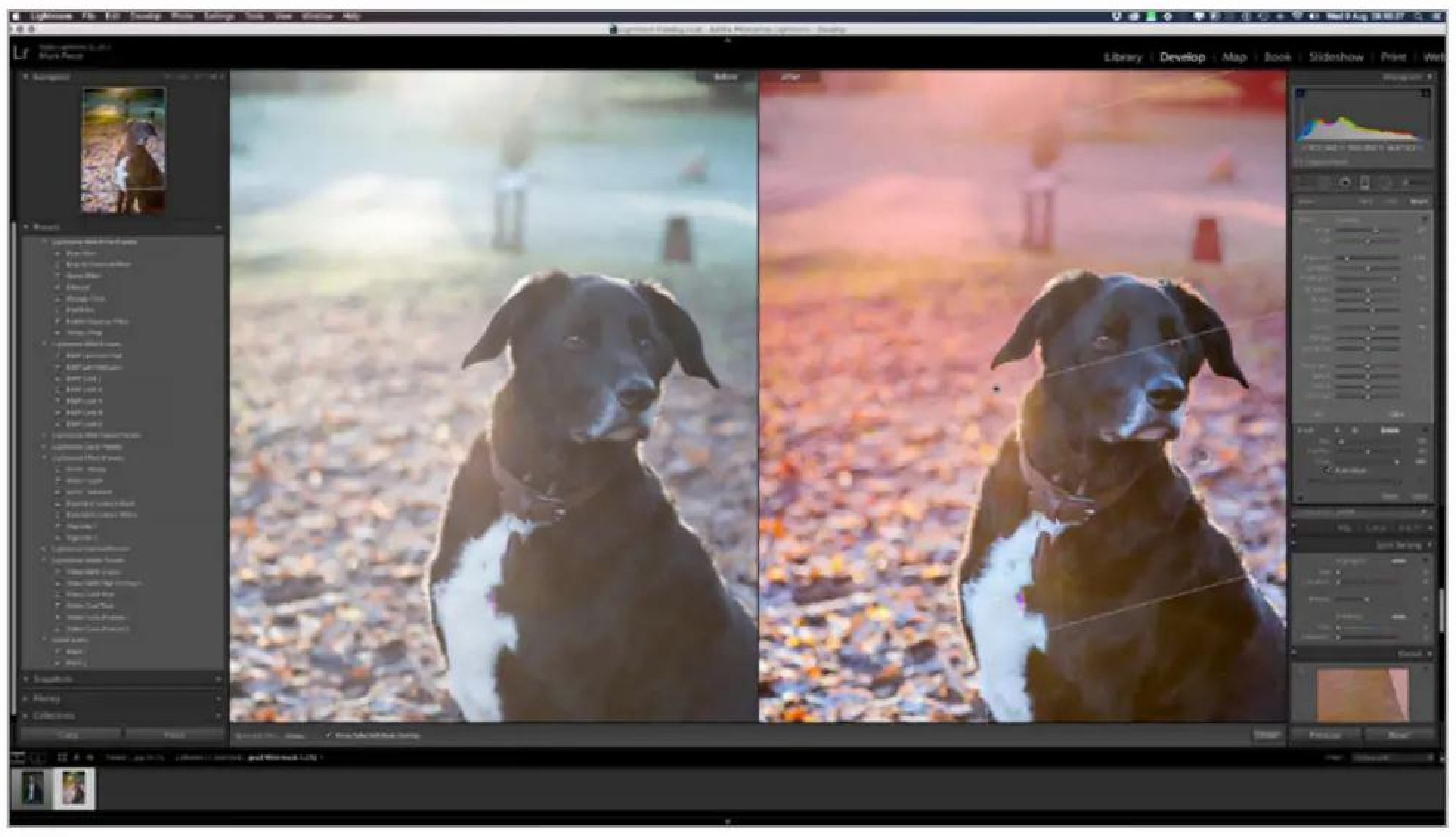
4 You can toggle the Overlay visibility, allowing you to see the area and extent of the graduated filter mask shown as a red tint. If you've ever used the Quick Mask feature in Adobe Photoshop this will look familiar, and it operates in the same way. It lets you instantly see which areas of the image are affected by the filter, and where the edges are.



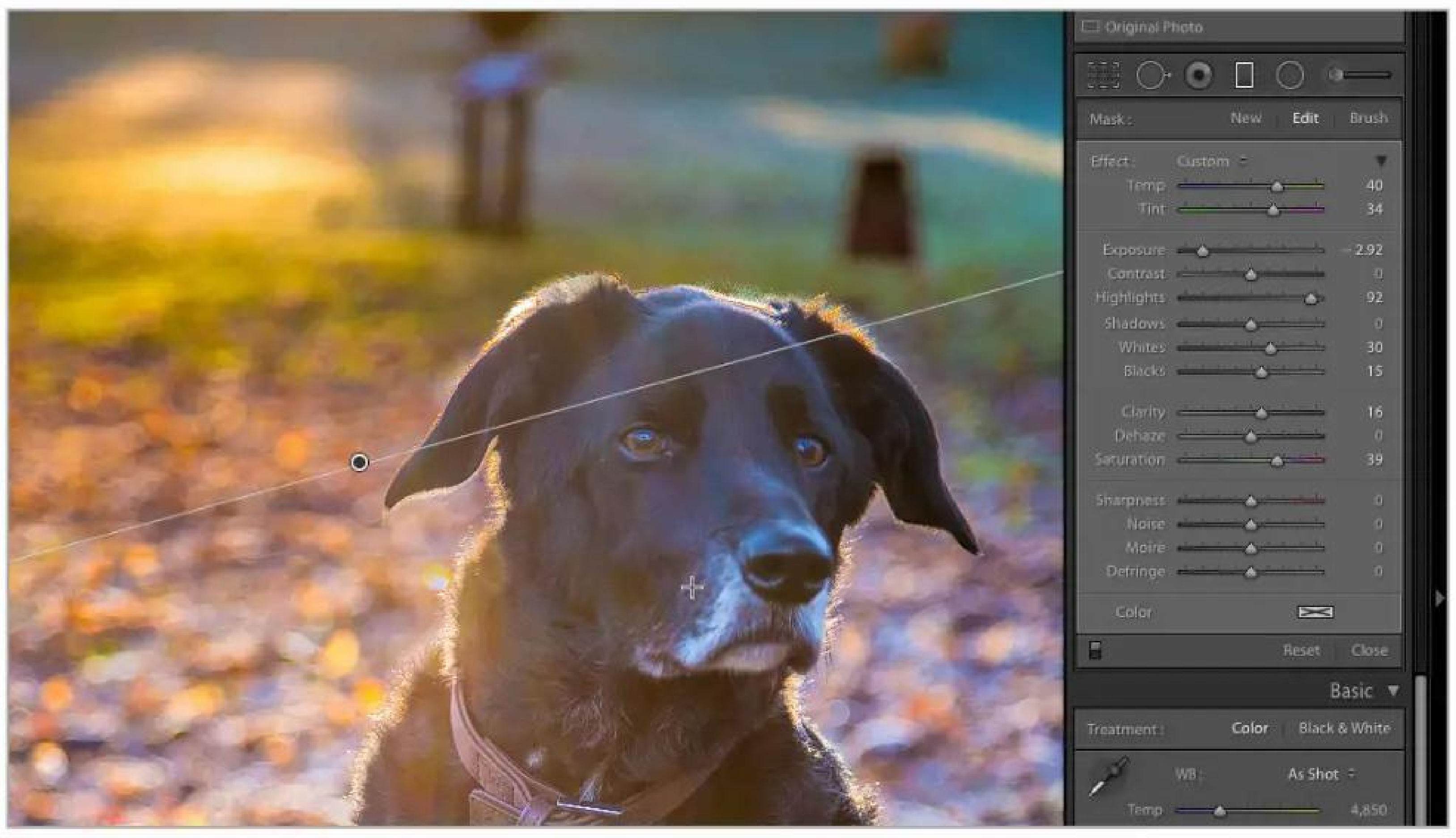
5 Using the eraser brush, paint over the areas that you want to be excluded from the filter effect. Paint using short strokes when near the edges, so that you can use the History panel to undo a stroke if you go over the edges. You can adjust the size of the brush with the panel slider, or with the [and] (square brackets) keys.



6 Towards the bottom of the background leaves, where you want the mask to fade back into the graduated filter effect, you can increase the feathering of the brush back up to 100, to give it a nice soft edge ideal for blending. Use this in conjunction with the O key to fade the erased area in with the masked area.



7 By using this technique of the erase brush combined with the Quick Mask visibility tint, you can erase the filter effect from any areas that you don't want to be affected by it. You can use a softer-edged brush for edges that are less distinct, such as the fur around the dog's chest and back, and a harder brush for sharper edges.



Original Photo

Mask: New Edit Brush

Effect: Custom

Temp 40

Tint 34

Exposure -2.92

Contrast 0

Highlights 92

Shadows 0

Whites 30

Blacks 15

Clarity 16

Dehaze 0

Saturation 39

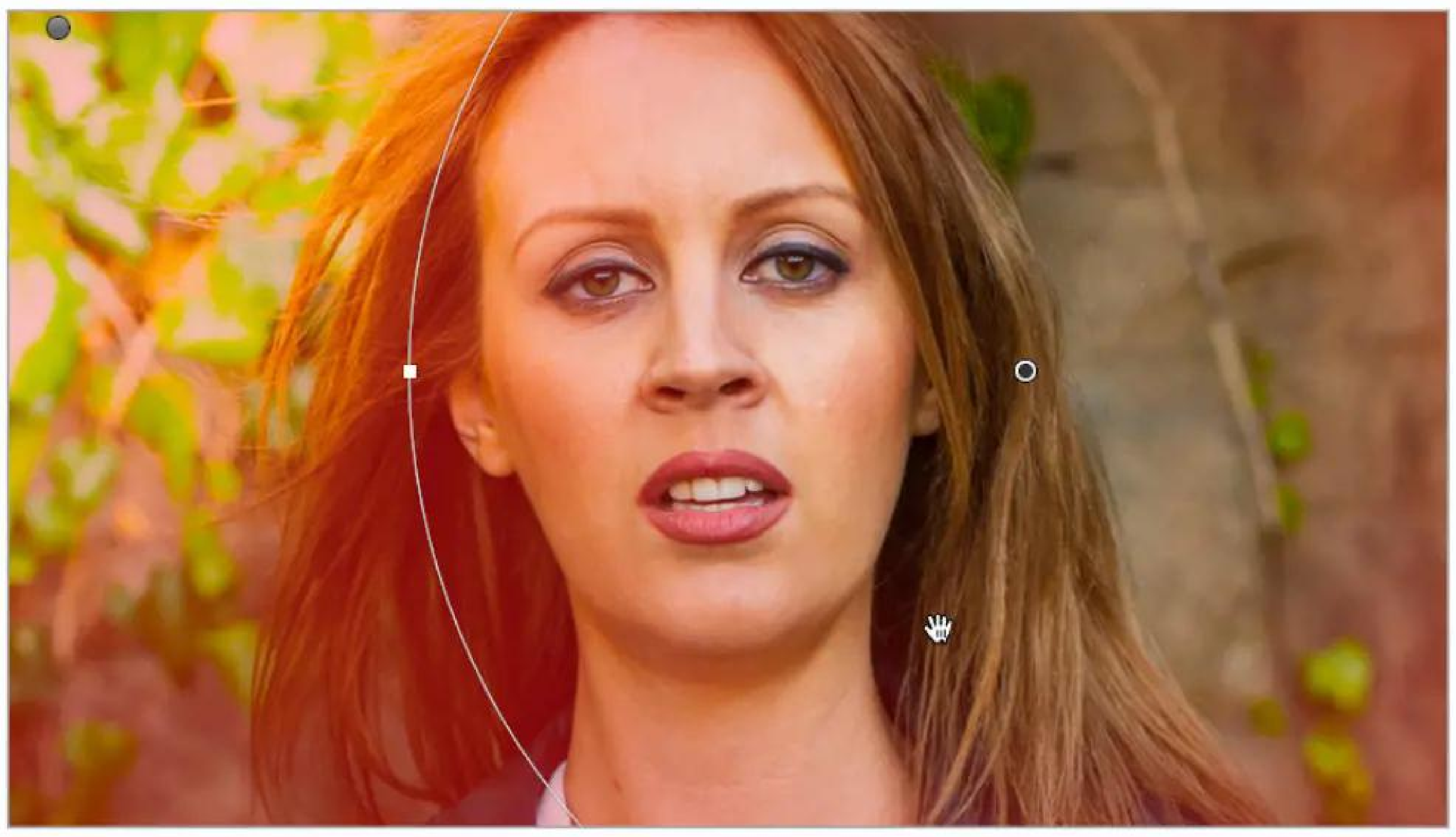
Sharpness 0

Noise 0

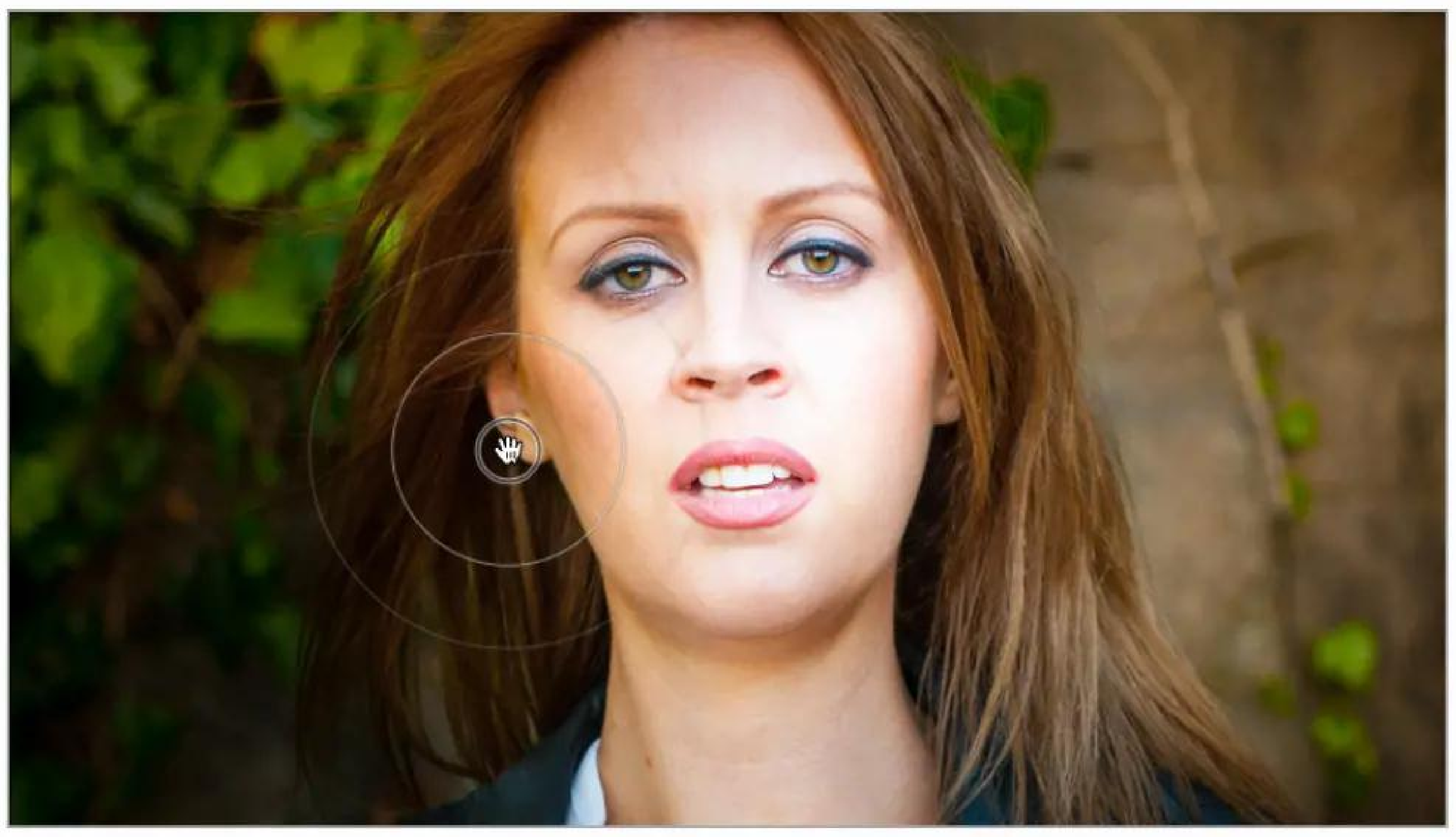
Moire 0

Defringe 0

8 Once you've finished erasing the filter mask from the areas that you want to remain unaffected, you can make further changes to the sliders that control the filter effect, such as increasing the contrast or further reducing the exposure. The erased areas remain unaffected, since they are masked from the filter.



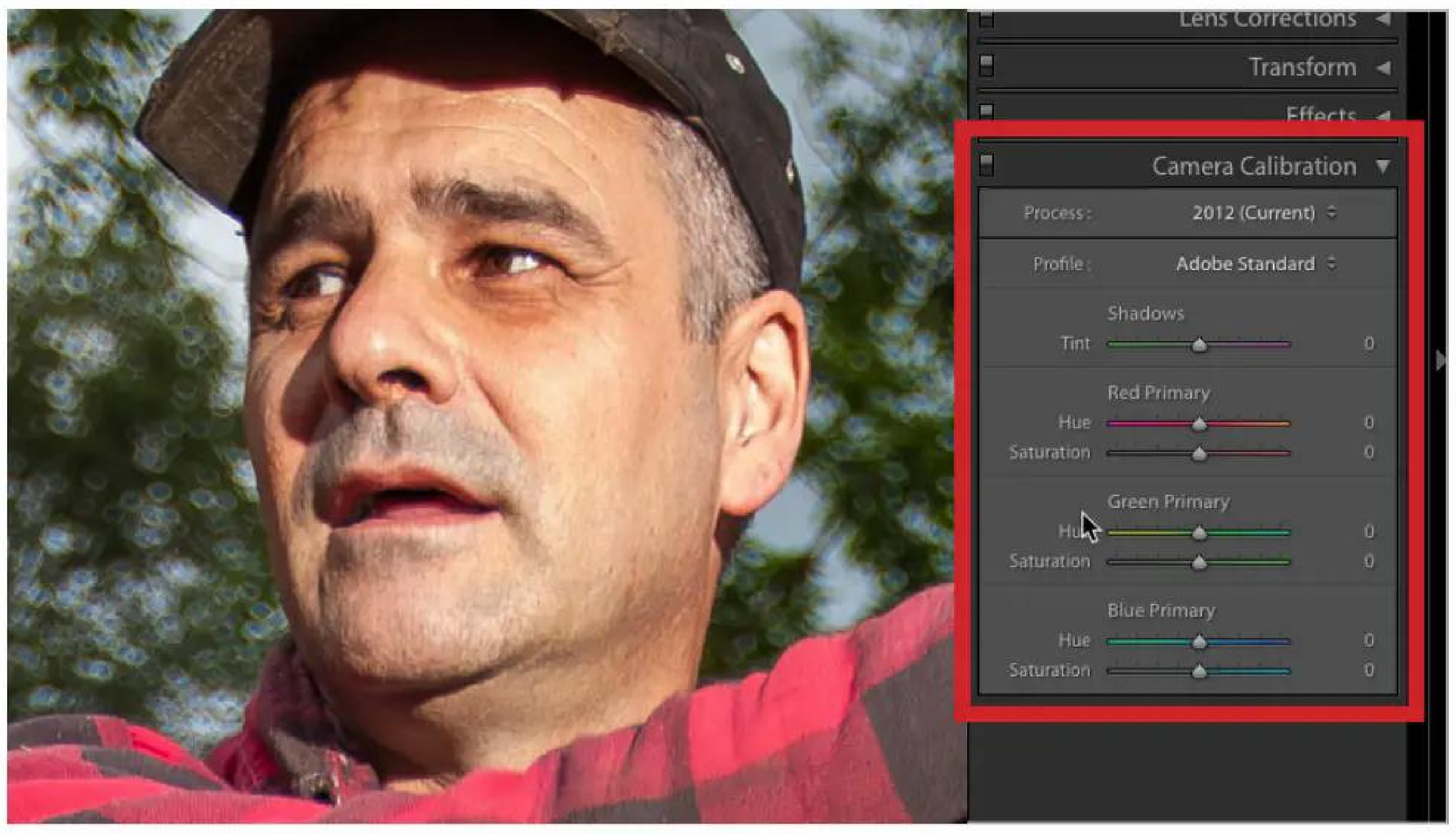
9 You can also use the erase tool to edit the effects of a radial filter. In this example, you can ensure that the model's face is unaffected by the vignette of the filter by using a large, soft-edged brush to erase the filter effect. As before, the O key toggles the visibility of the mask tint, letting you see more clearly where to paint.



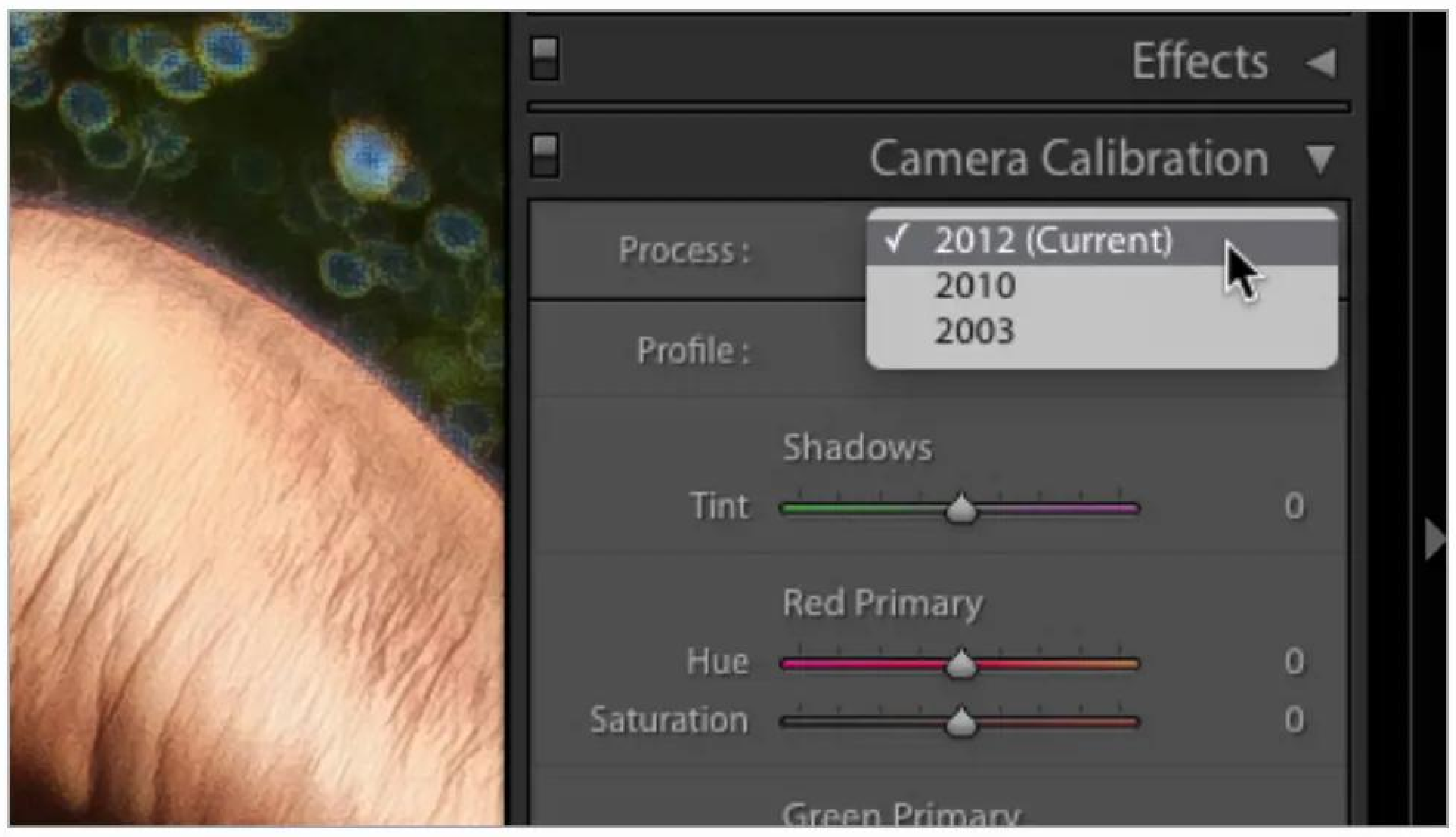
10 To ensure a there is a smooth transition with no obvious edges, move the eraser brush in small circles, blending the soft edge into the gradient of the vignette filter. If you do it correctly it should look completely natural and ensure that the model's face is correctly exposed, and remains the centre of the viewer's attention.

Colour and Tone Camera Presets

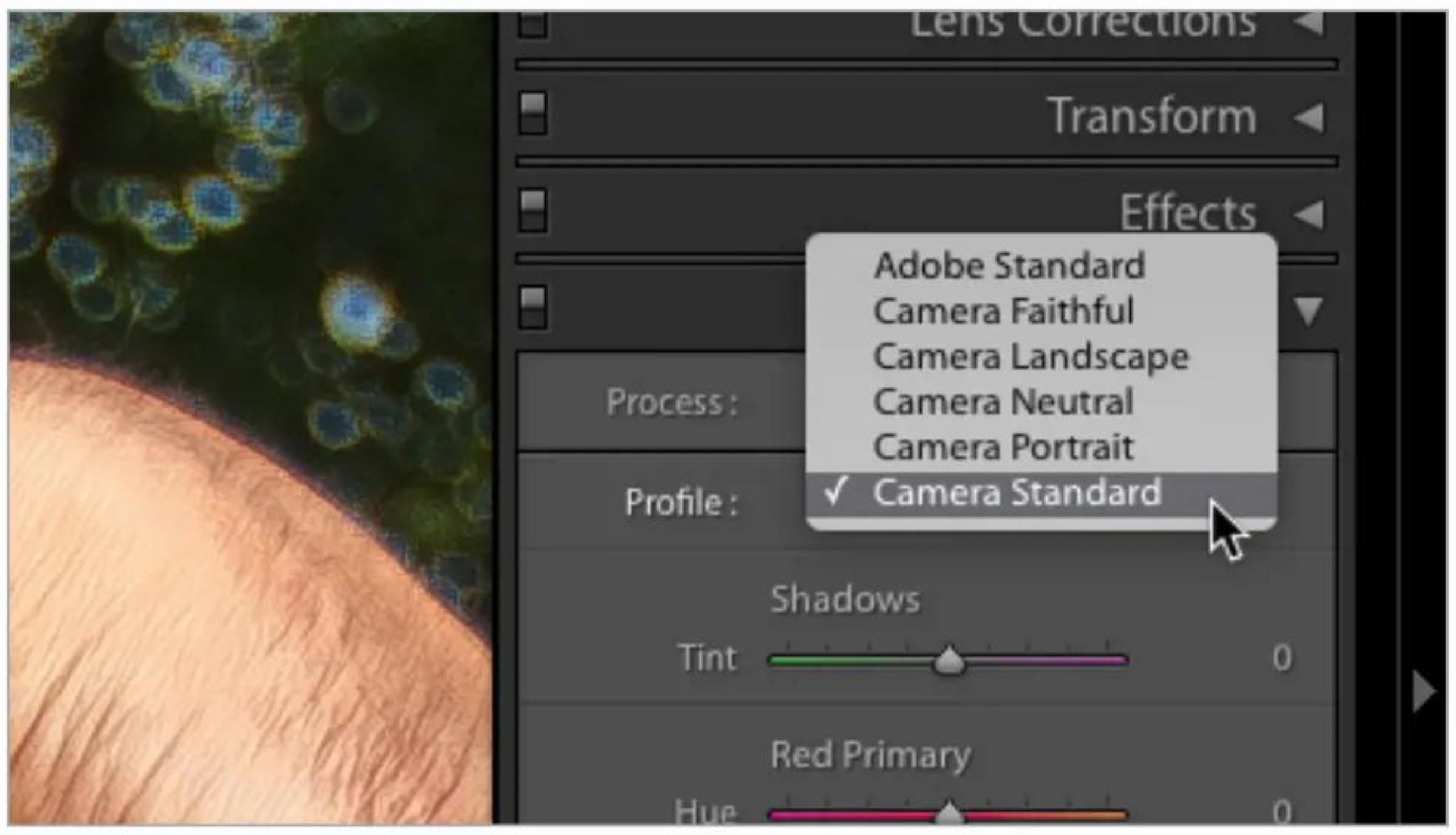
If you shoot in Raw mode, many cameras will include optional in-camera processing that adds preset colour and tone effects to images, such as a landscape preset that boosts greens, or a portrait preset that warms skin tones. Lightroom can offer you these presets too.


Lens Corrections
Transform
Effects
Camera Calibration
Process : 2012 (Current)
Profile : Adobe Standard
Shadows
Tint
Red Primary
Hue
Saturation
Green Primary
Hue
Saturation
Blue Primary
Hue
Saturation

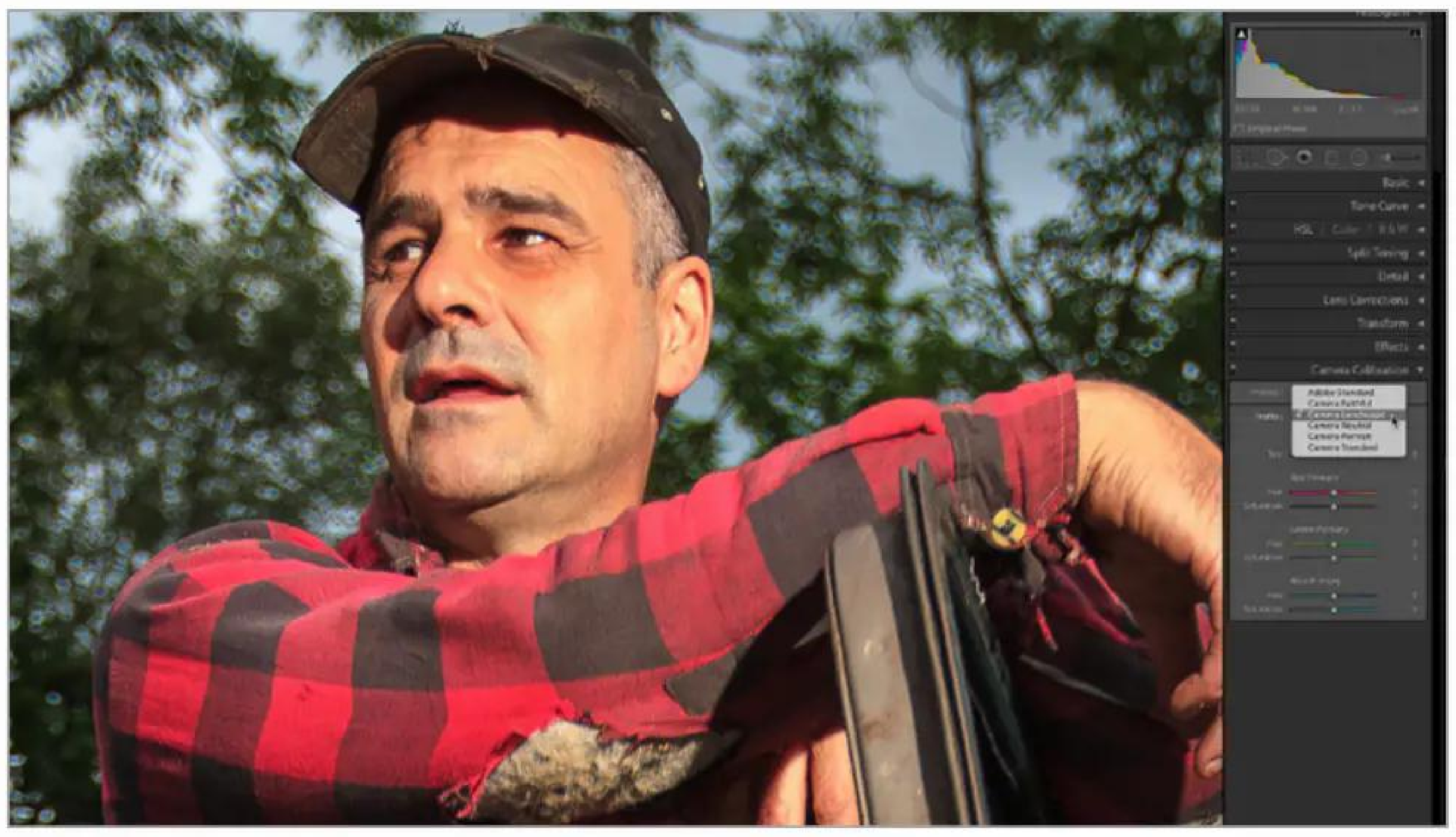
1 The camera presets that are available for any given photo will depend on the type of camera and the Raw file format in which it was captured. Proprietary Raw formats such as CR2 (Canon), NEF (Nikon) or ARW (Sony) offer the greatest range. You can find the camera presets in the Camera Calibration panel, at the bottom of the right-hand sidebar.


Effects
Camera Calibration
Process :
✓ 2012 (Current)
2010
2003
Profile :
Shadows
Tint
Red Primary
Hue
Saturation
Green Primary

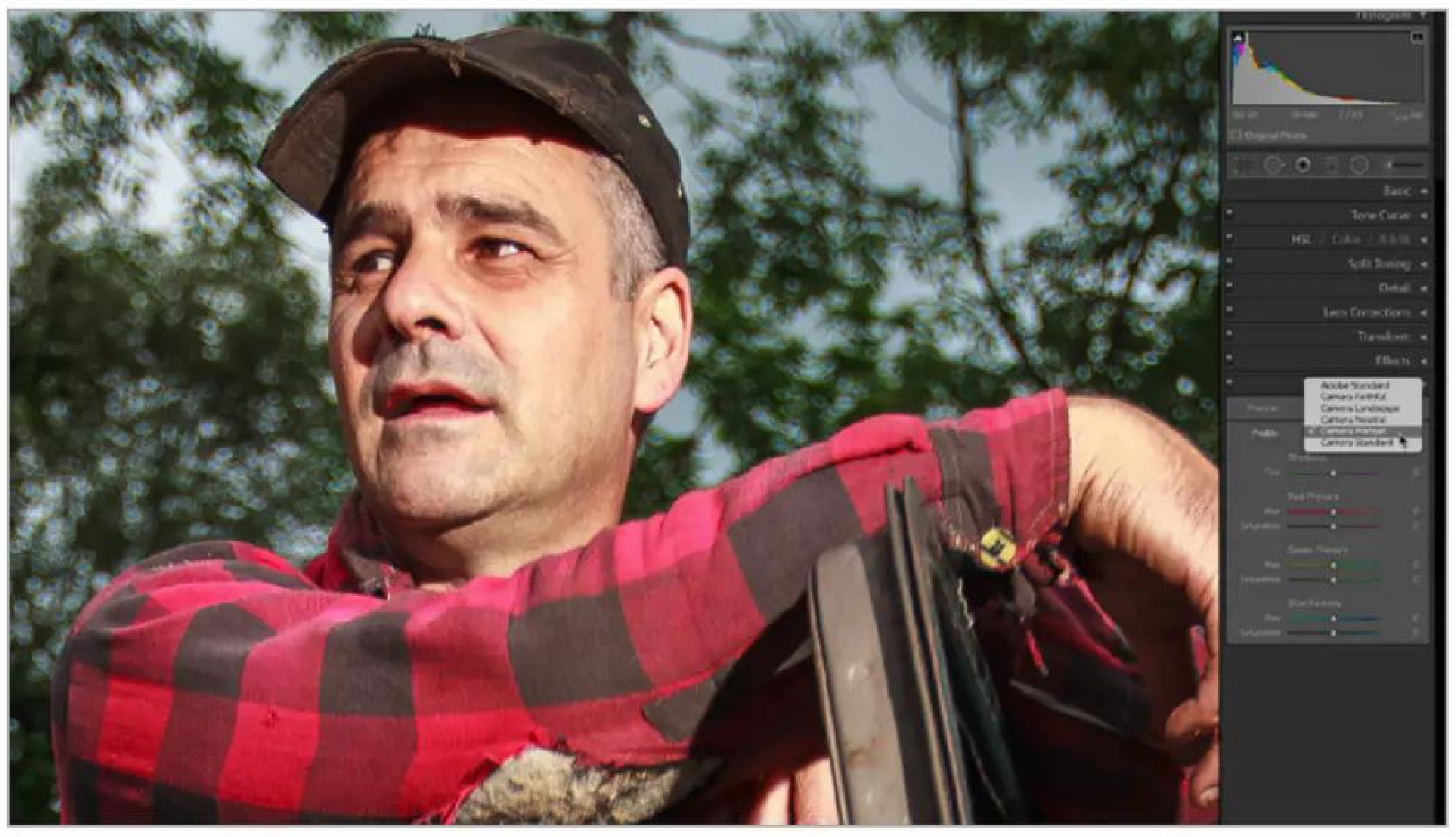
2 At the top of the panel you can see a bar labelled Process. It should be set to 2012 (Current). Click on the drop-down menu and you can see that the other options are 2010 and 2003. These are the Adobe Camera Raw process versions that Lightroom uses to render your photos. The 2012 version offers the best tone control options.


Lens Corrections
Transform
Effects
Adobe Standard
Camera Faithful
Camera Landscape
Camera Neutral
Camera Portrait
✓ Camera Standard
Process :
Profile :
Shadows
Tint
Red Primary
Hue

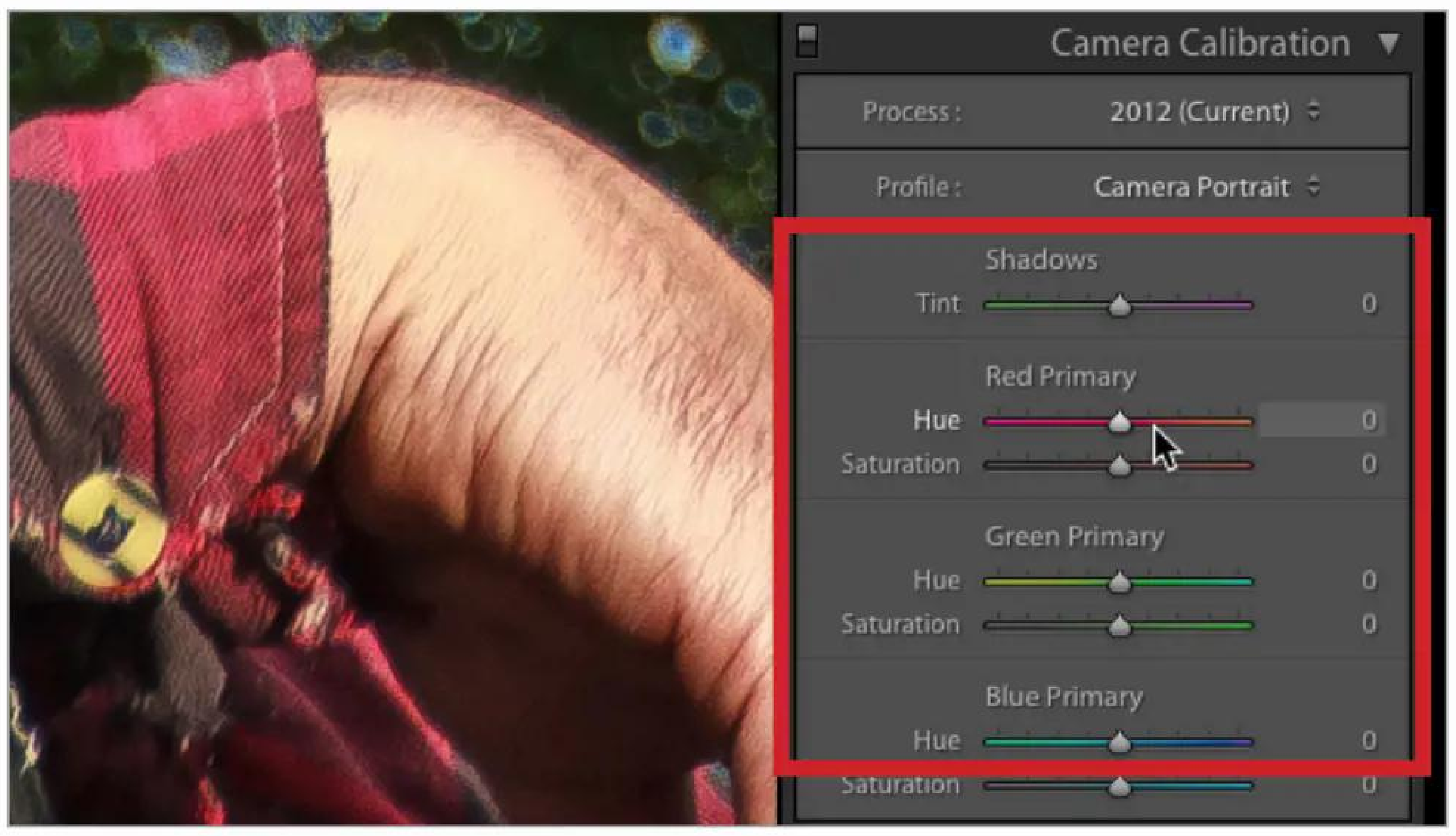
3 The next line down on the panel is the Profile menu. This is where you find the actual camera preset tone adjustments. These vary depending on the camera and Raw file format used to capture the photo. Our example for this tutorial was shot on a Canon EOS 5D, so your list may vary if you have a different camera.



4 Selecting a different preset will change the tonal balance of the image. What it is doing is biasing the gamut of available colours to favour one particular set of tones. For example, if we select the Camera Landscape preset, you can see that the image now has a more yellow-green bias, to emphasise foliage and natural colours.



5 Alternatively, if we select the Camera Portrait preset, the colour gamut is biased to produce warmer skin tones, as you might expect. You can try out these presets on your own photos to see what sort of results they produce. If you're wondering, the ACR 3.3 and 4.4 presets mimic earlier versions of Adobe Camera Raw processing.



Camera Calibration

Process : 2012 (Current)

Profile : Camera Portrait

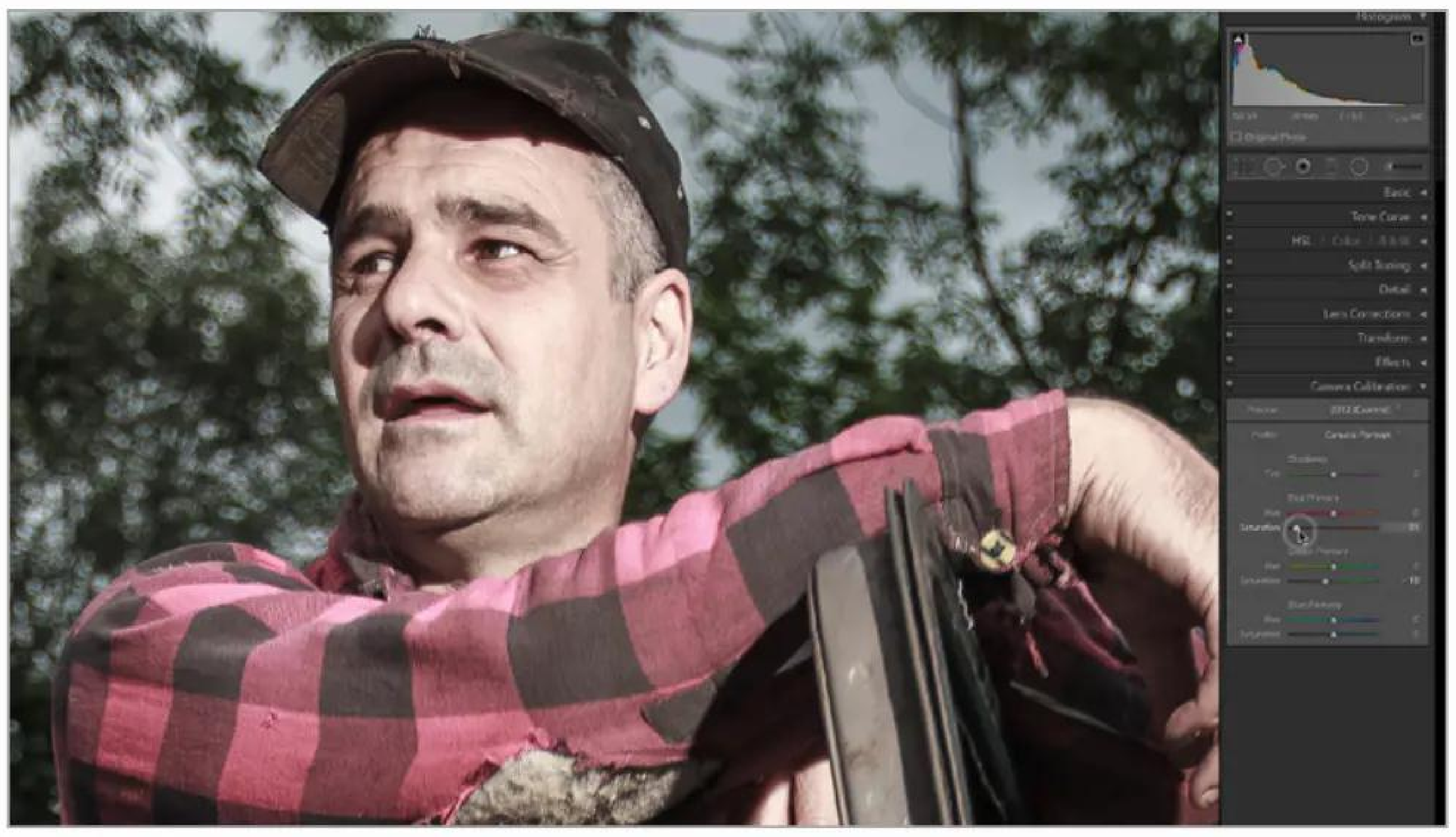
Shadows
Tint 0

Red Primary
Hue 0
Saturation 0

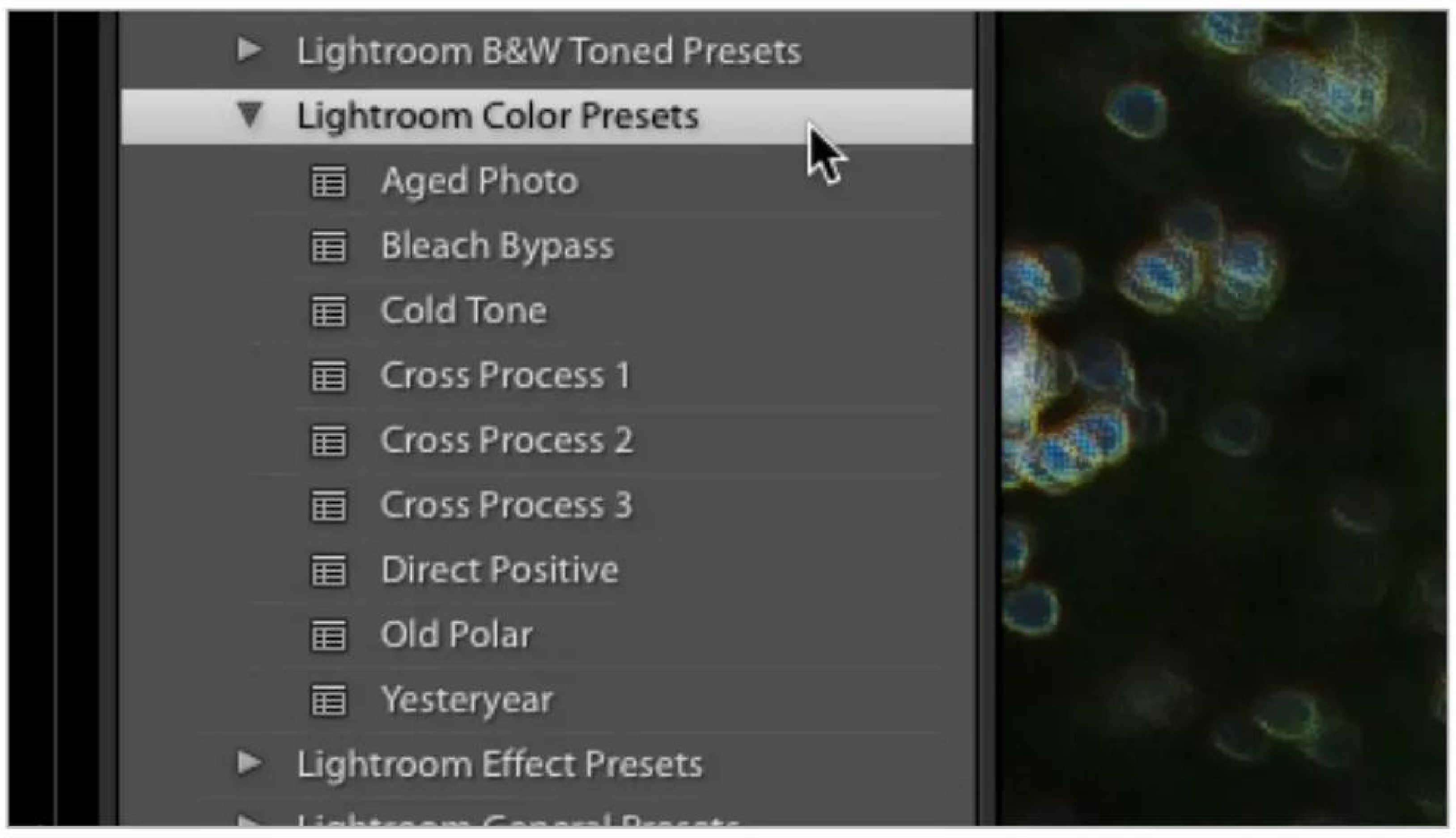
Green Primary
Hue 0
Saturation 0

Blue Primary
Hue 0
Saturation 0

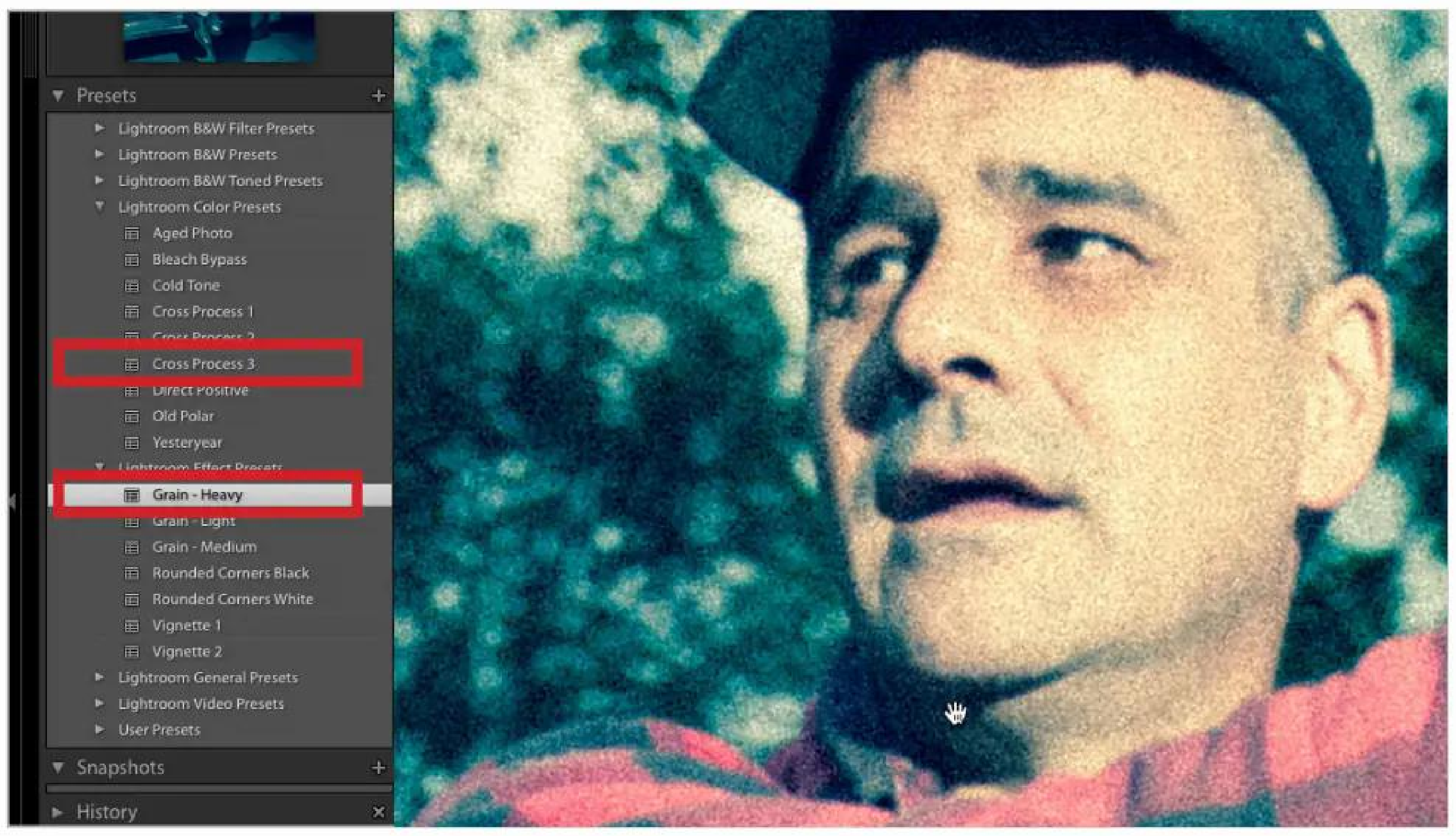
6 As well as the camera presets available from the drop-down menu, there are several sliders that you can use to manually alter the colour balance of the image. The top slider alters the overall tint of the shadow tones, whilst the other three pairs alter the hue and saturation of the red, green and blue primary channels.



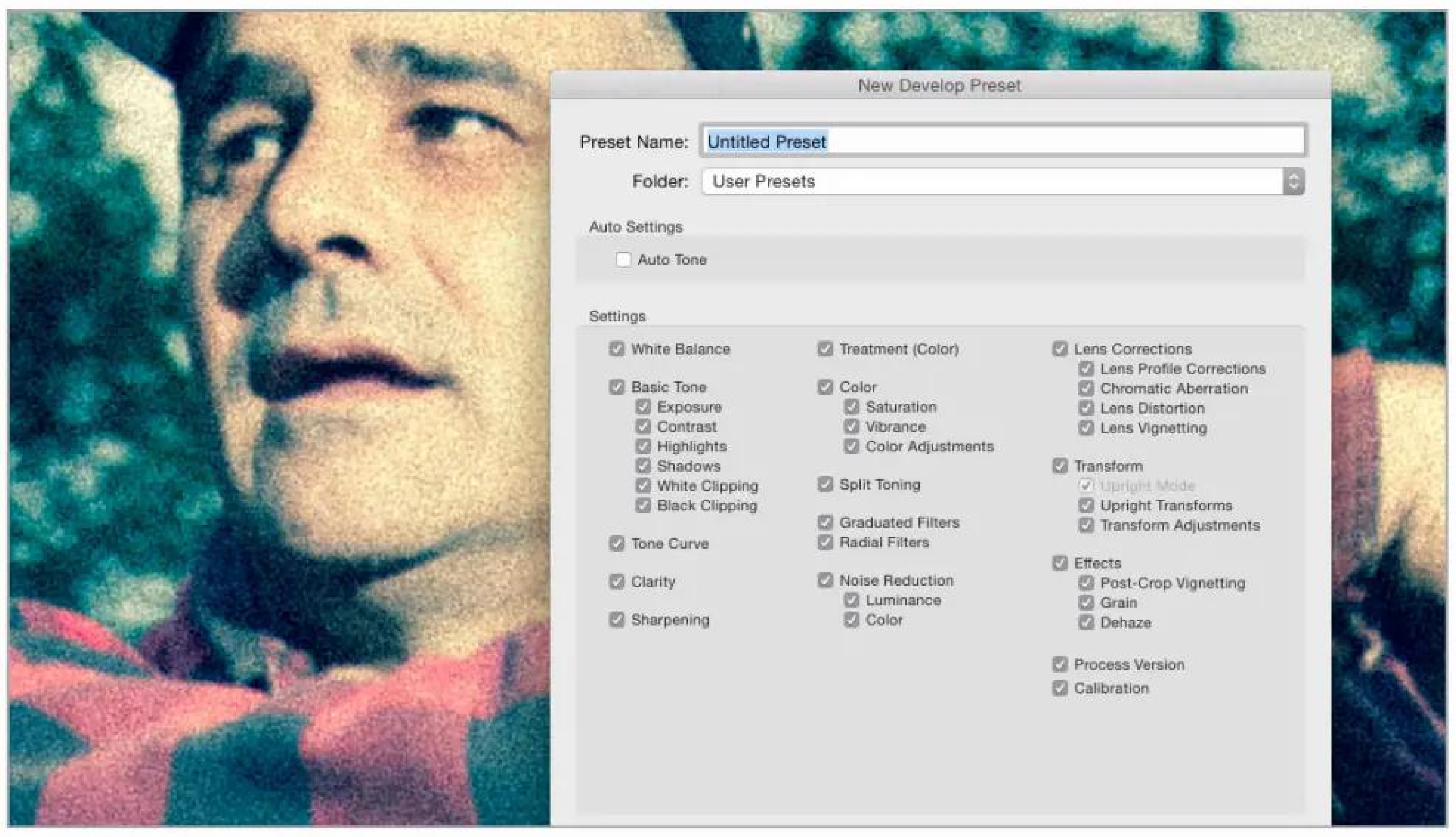
7 The sliders in the Camera Calibration panel are intended to be used to correct any colour bias that might be caused by older camera sensors or processors; but even with a modern high-quality camera you can use them to produce some interesting effects. Try experimenting with reduced saturation for some nice tonal effects.


Lightroom B&W Toned Presets
Lightroom Color Presets
Aged Photo
Bleach Bypass
Cold Tone
Cross Process 1
Cross Process 2
Cross Process 3
Direct Positive
Old Polar
Yesteryear
Lightroom Effect Presets

8 Besides the camera presets in the Camera Calibration panel, Lightroom includes some development presets that mimic the output of old film cameras or chemical processing techniques. You can find these in the left-hand sidebar in the Presets panel, under Lightroom Color Presets and Lightroom Effect Presets.


Presets
Lightroom B&W Filter Presets
Lightroom B&W Presets
Lightroom B&W Toned Presets
Lightroom Color Presets
Aged Photo
Bleach Bypass
Cold Tone
Cross Process 1
Cross Process 3
Direct Positive
Old Polar
Yesteryear
Grain - Heavy
Grain - Light
Grain - Medium
Rounded Corners Black
Rounded Corners White
Vignette 1
Vignette 2
Lightroom General Presets
Lightroom Video Presets
User Presets
Snapshots
History

9 Unlike the camera calibration presets, the development presets can be stacked, so you can experiment with different combinations of colours, processes and effects. One of our favourites is the combination of Cross Process 3 and Grain – Heavy, which produces an effect similar to an old, faded colour print, but you can find your own.



New Develop Preset

Preset Name: Untitled Preset

Folder: User Presets

Auto Settings

☐ Auto Tone

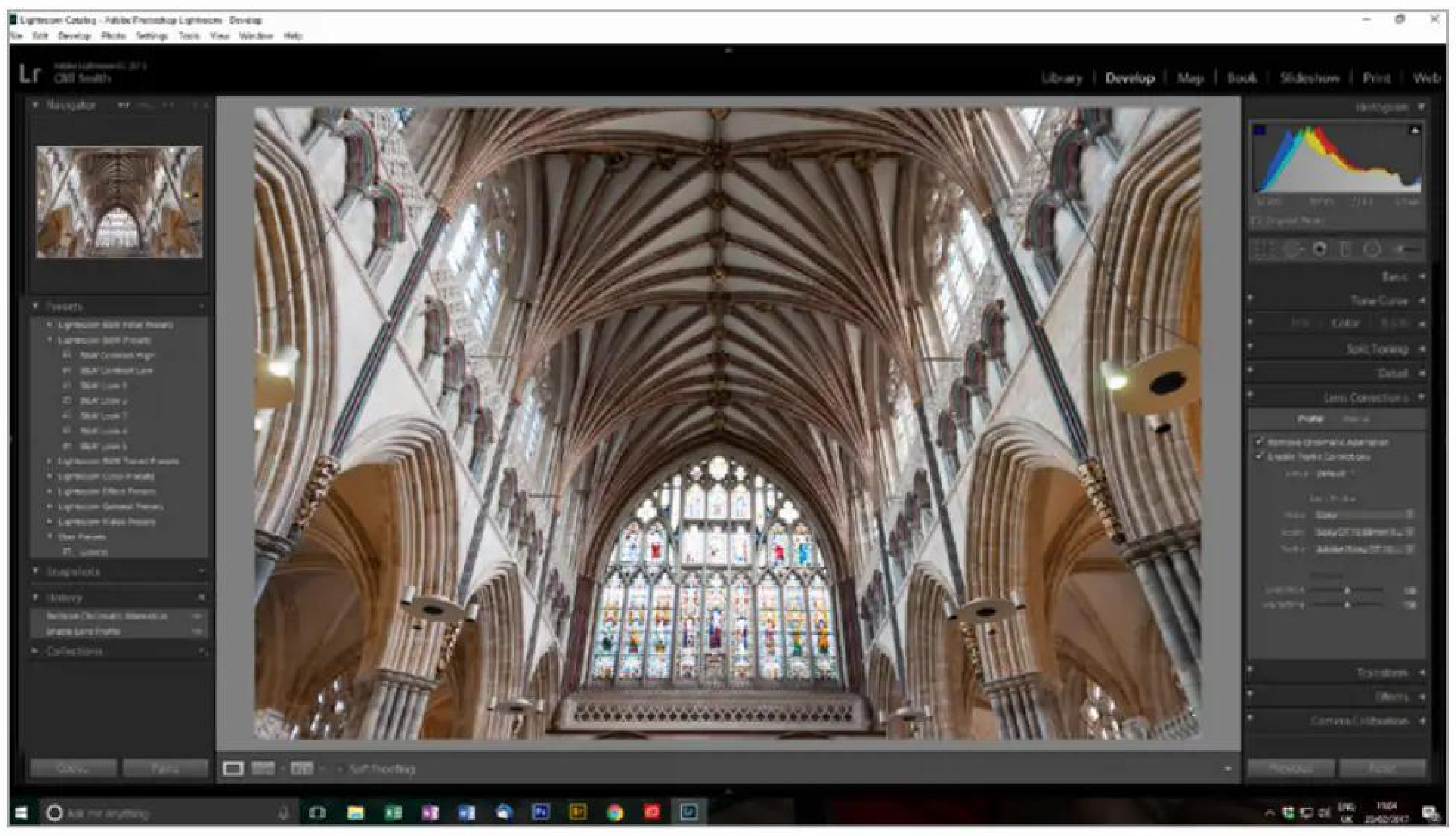
Settings

- ☑ White Balance
- ☑ Basic Tone
  - ☑ Exposure
  - ☑ Contrast
  - ☑ Highlights
  - ☑ Shadows
  - ☑ White Clipping
  - ☑ Black Clipping
- ☑ Tone Curve
- ☑ Clarity
- ☑ Sharpening
- ☑ Treatment (Color)
- ☑ Color
  - ☑ Saturation
  - ☑ Vibrance
  - ☑ Color Adjustments
- ☑ Split Toning
- ☑ Graduated Filters
- ☑ Radial Filters
- ☑ Noise Reduction
  - ☑ Luminance
  - ☑ Color
- ☑ Lens Corrections
  - ☑ Lens Profile Corrections
  - ☑ Chromatic Aberration
  - ☑ Lens Distortion
  - ☑ Lens Vignetting
- ☑ Transform
  - ☑ Upright Mode
  - ☑ Upright Transforms
  - ☑ Transform Adjustments
- ☑ Effects
  - ☑ Post-Crop Vignetting
  - ☑ Grain
  - ☑ Dehaze
- ☑ Process Version
- ☑ Calibration

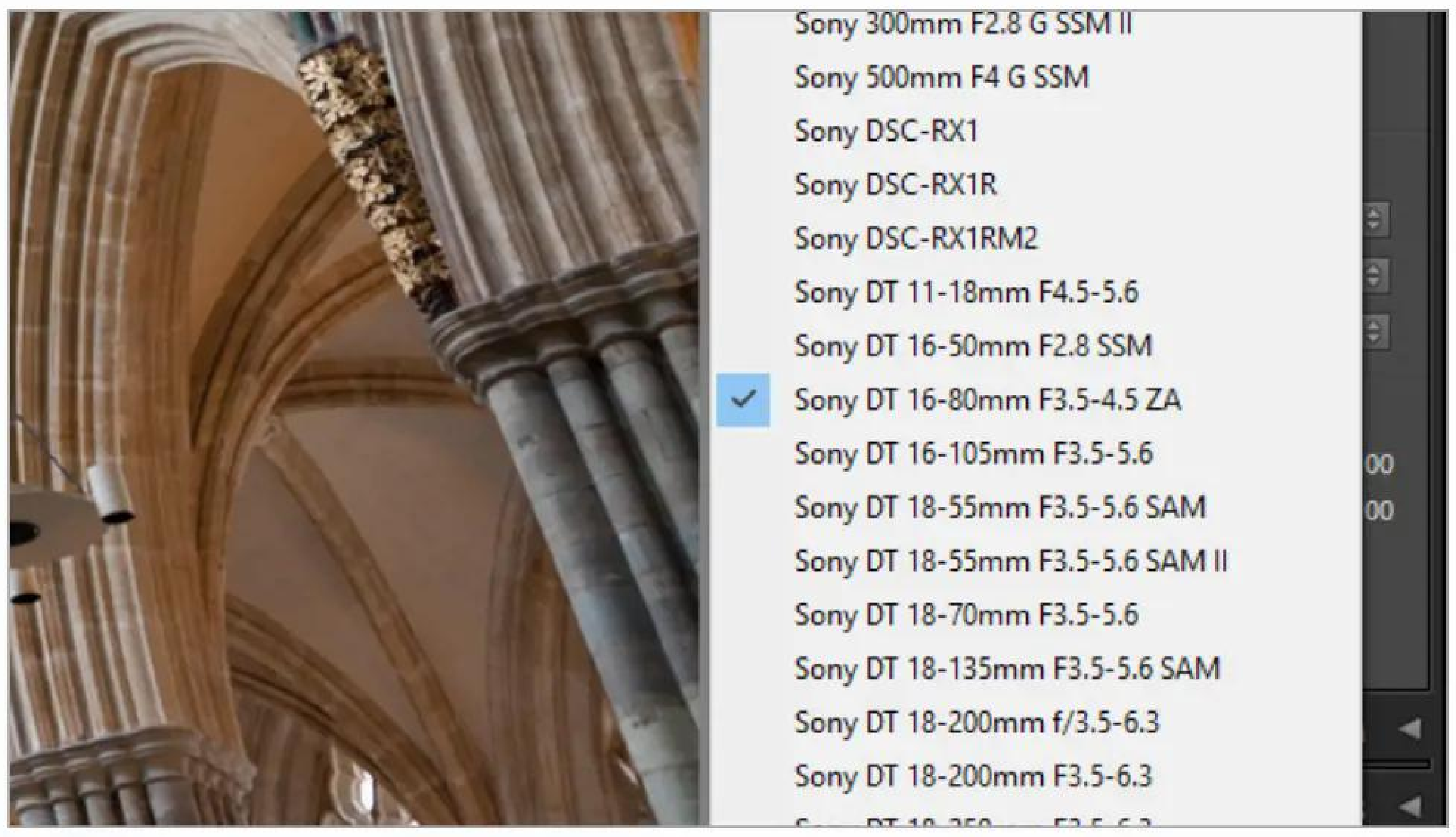
10 As well as using the default colour and processing presets, you can create your own presets. If you're trying to get a consistent appearance across a gallery of images, say for a corporate client, you can save and reuse your development settings by adding them as a user preset. We'll look at this more closely later on.

Correcting Lens Distortions

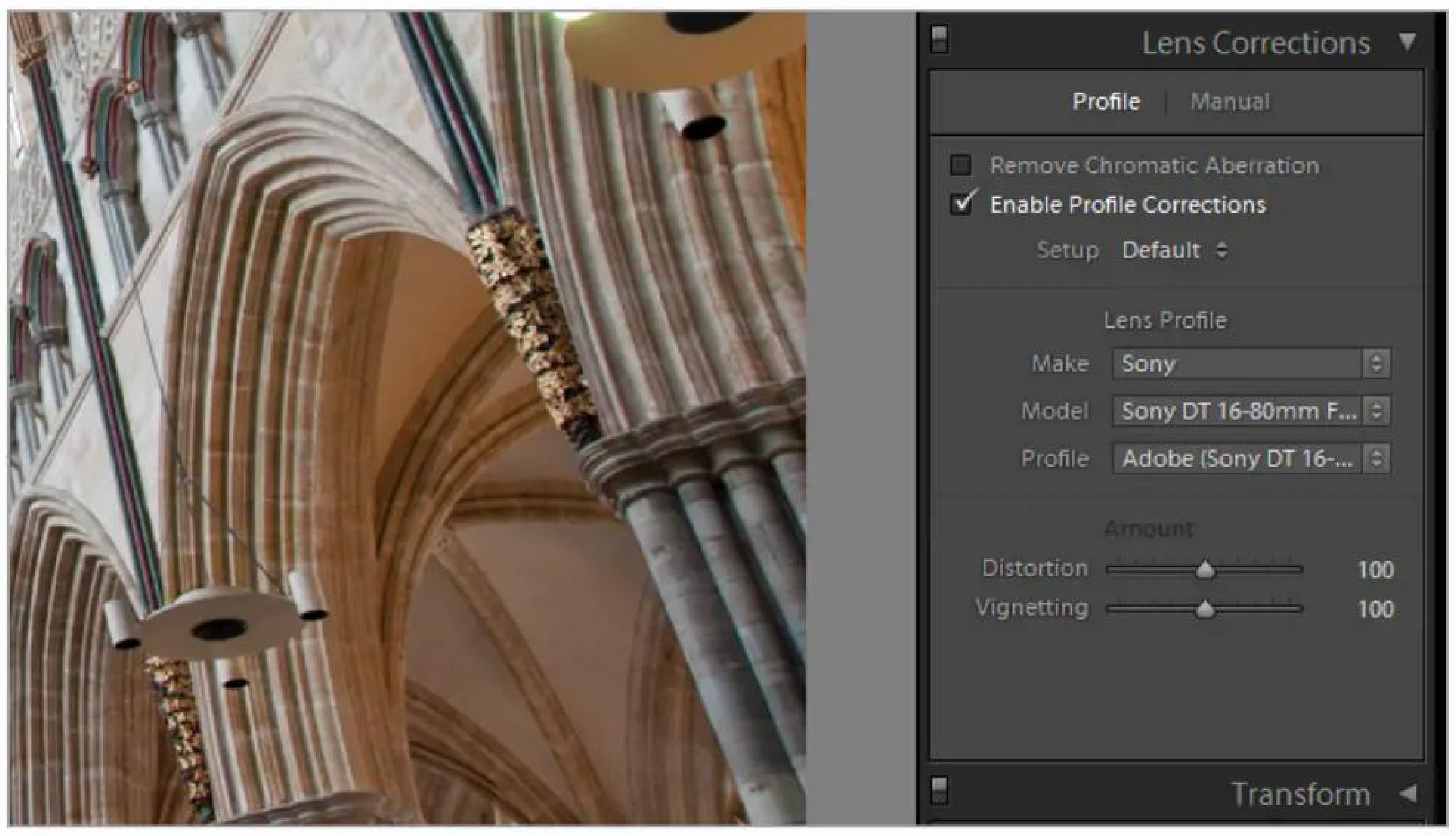
Even the best camera lenses can introduce some distortion or aberration into an image; this is especially true for zoom and wide-angle lenses. Lightroom offers several ways to correct these problems, including an automatic system for correcting popular lenses.



1 There are three main types of optical defects that Adobe Lightroom can help to correct. These are: optical distortion, either barrel or pincushion; vignetting, a darkening around the edges of the frame; and chromatic aberration. Not all lenses produce all three of these effects but very wide angle and zoom lenses are especially prone to them.


Sony 300mm F2.8 G SSM II
Sony 500mm F4 G SSM
Sony DSC-RX1
Sony DSC-RX1R
Sony DSC-RX1RM2
Sony DT 11-18mm F4.5-5.6
Sony DT 16-50mm F2.8 SSM
✓ Sony DT 16-80mm F3.5-4.5 ZA
Sony DT 16-105mm F3.5-5.6
Sony DT 18-55mm F3.5-5.6 SAM
Sony DT 18-55mm F3.5-5.6 SAM II
Sony DT 18-70mm F3.5-5.6
Sony DT 18-135mm F3.5-5.6 SAM
Sony DT 18-200mm f/3.5-6.3
Sony DT 18-200mm F3.5-6.3

2 Lightroom offers two main options for dealing with lens correction: either manually or by using the built-in Lens Profiles. Lightroom has a database of popular lenses, including most lenses from the main camera manufacturers, as well as third party manufacturers such as Sigma, Tamron and Tokina. If you use a digital SLR this is your easiest option.

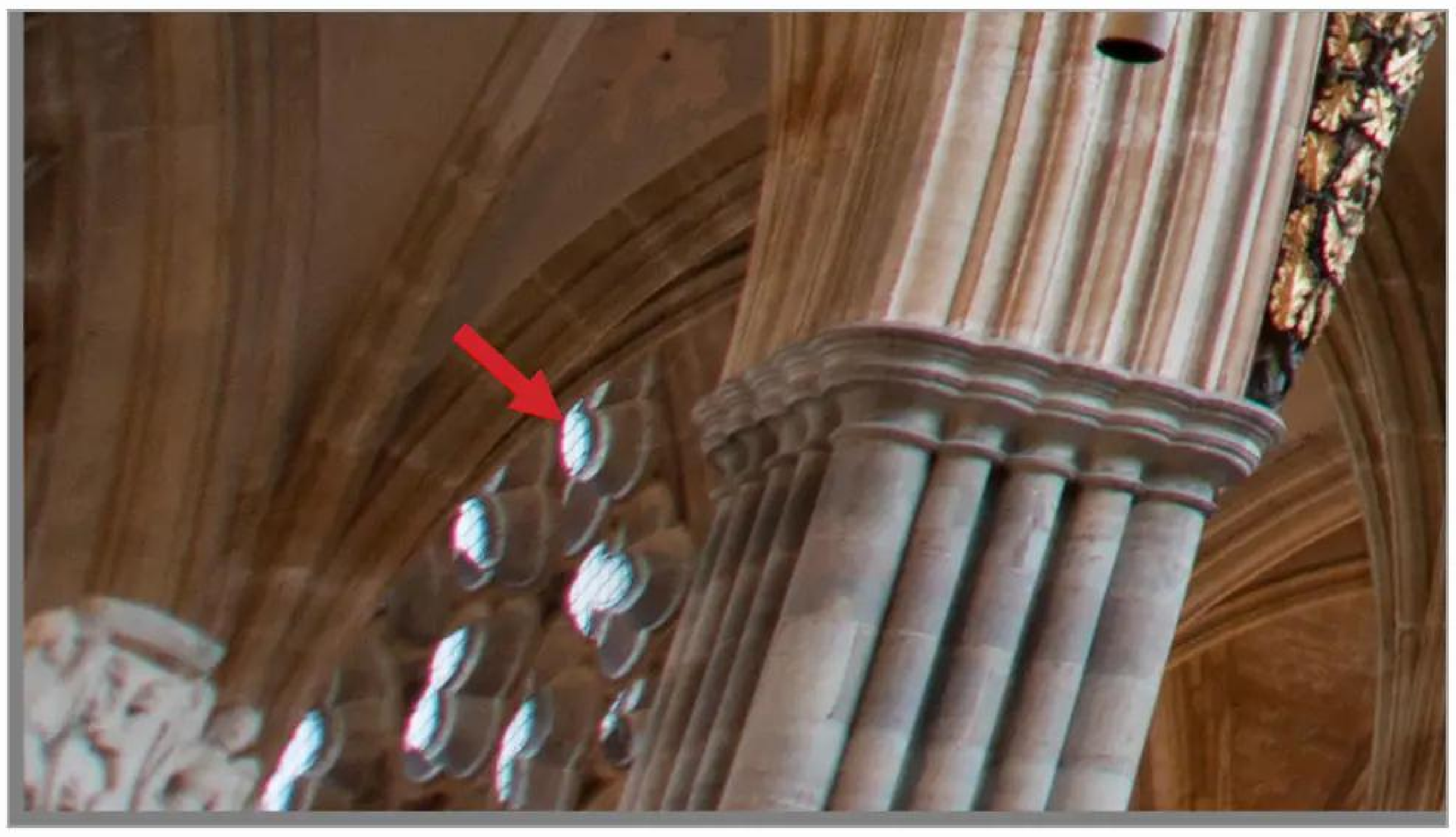

Lens Corrections
Profile
Manual
Transform

☐ Remove Chromatic Aberration
☑ Enable Profile Corrections
Setup Default

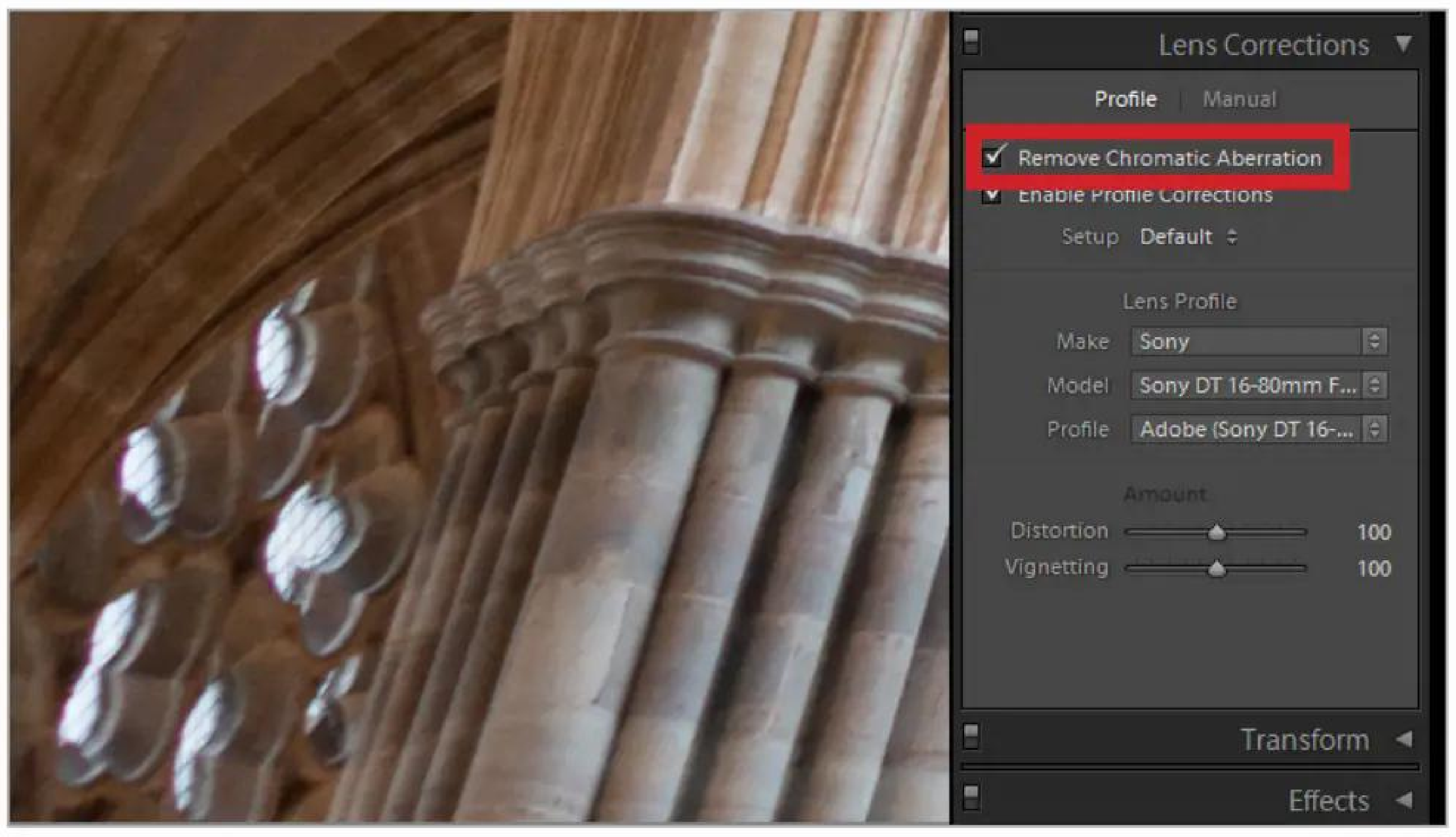
Lens Profile
Make Sony
Model Sony DT 16-80mm F...
Profile Adobe (Sony DT 16-...

Amount
Distortion 100
Vignetting 100

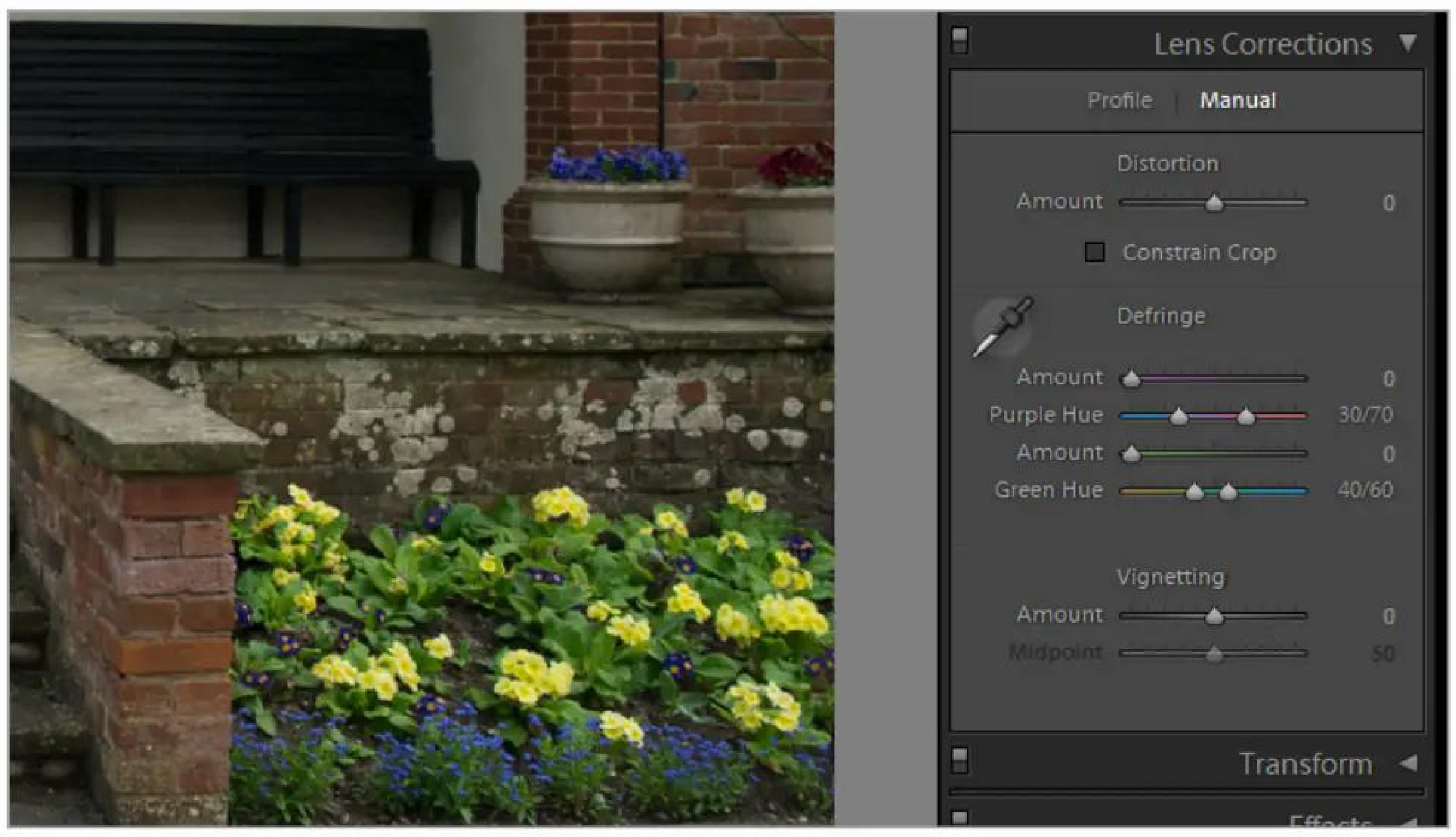
3 In the Develop module, open the Lens Corrections tab. At the top of the tab you'll see two options, Profile and Manual. Select Profile and click in the box at the top of the panel labelled Enable Profile Corrections. You should see the name and model of your lens appear in the Profile section below and the image will be instantly corrected.



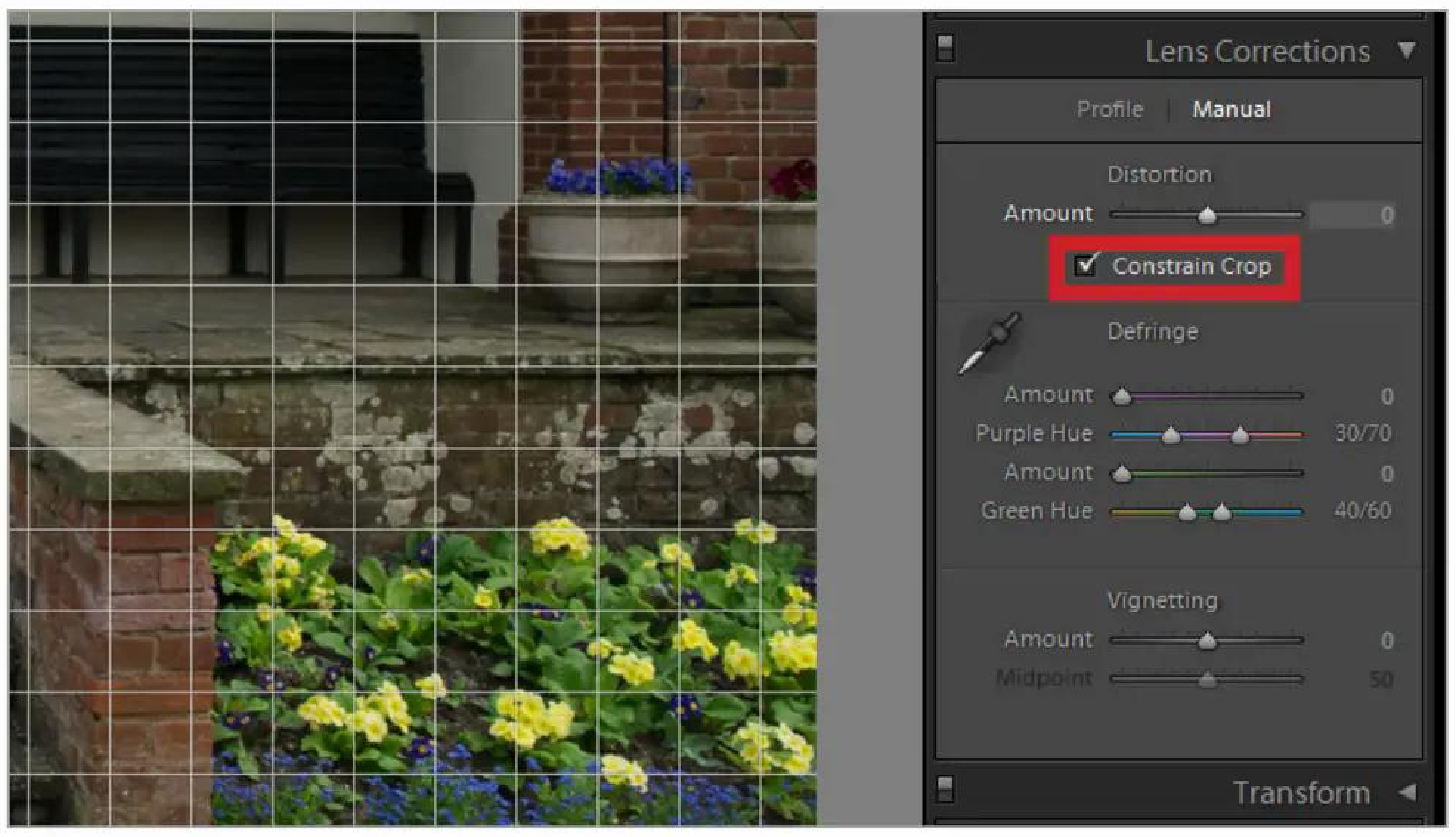
4 Chromatic aberration is caused by light of different wavelengths being focused at different points at the edges of the lens. If you look closely at the corners of our example, which was shot using a Sony 16-80mm lens at extreme wide angle, you can see some slight chromatic aberration; it's the green and purple fringes around the highlights.


Lens Corrections
Profile Manual
☑ Remove Chromatic Aberration
☑ Enable Profile Corrections
Setup Default
Lens Profile
Make Sony
Model Sony DT 16-80mm F...
Profile Adobe (Sony DT 16-...
Amount
Distortion 100
Vignetting 100
Transform
Effects

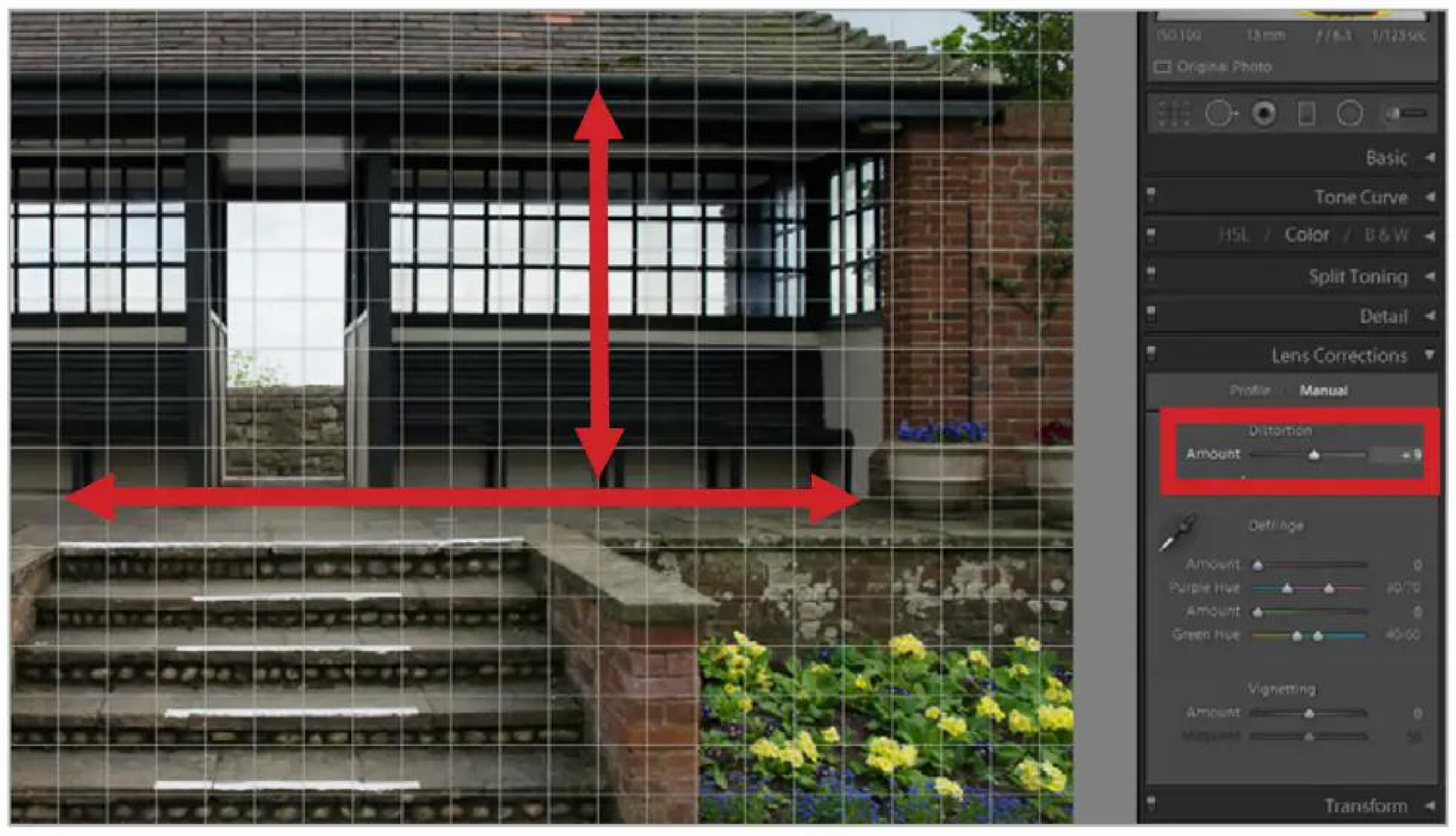
5 Lightroom can attempt to automatically correct chromatic aberration using its lens profile information. Simply check the box in the Lens Corrections tab labelled Remove Chromatic Aberration and you'll instantly see an improvement. In this example the green fringing has been completely removed and the remaining purple fringing is greatly reduced.


Lens Corrections
Profile Manual
Distortion
Amount 0
☐ Constrain Crop
Defringe
Amount 0
Purple Hue 30/70
Amount 0
Green Hue 40/60
Vignetting
Amount 0
Midpoint 50
Transform

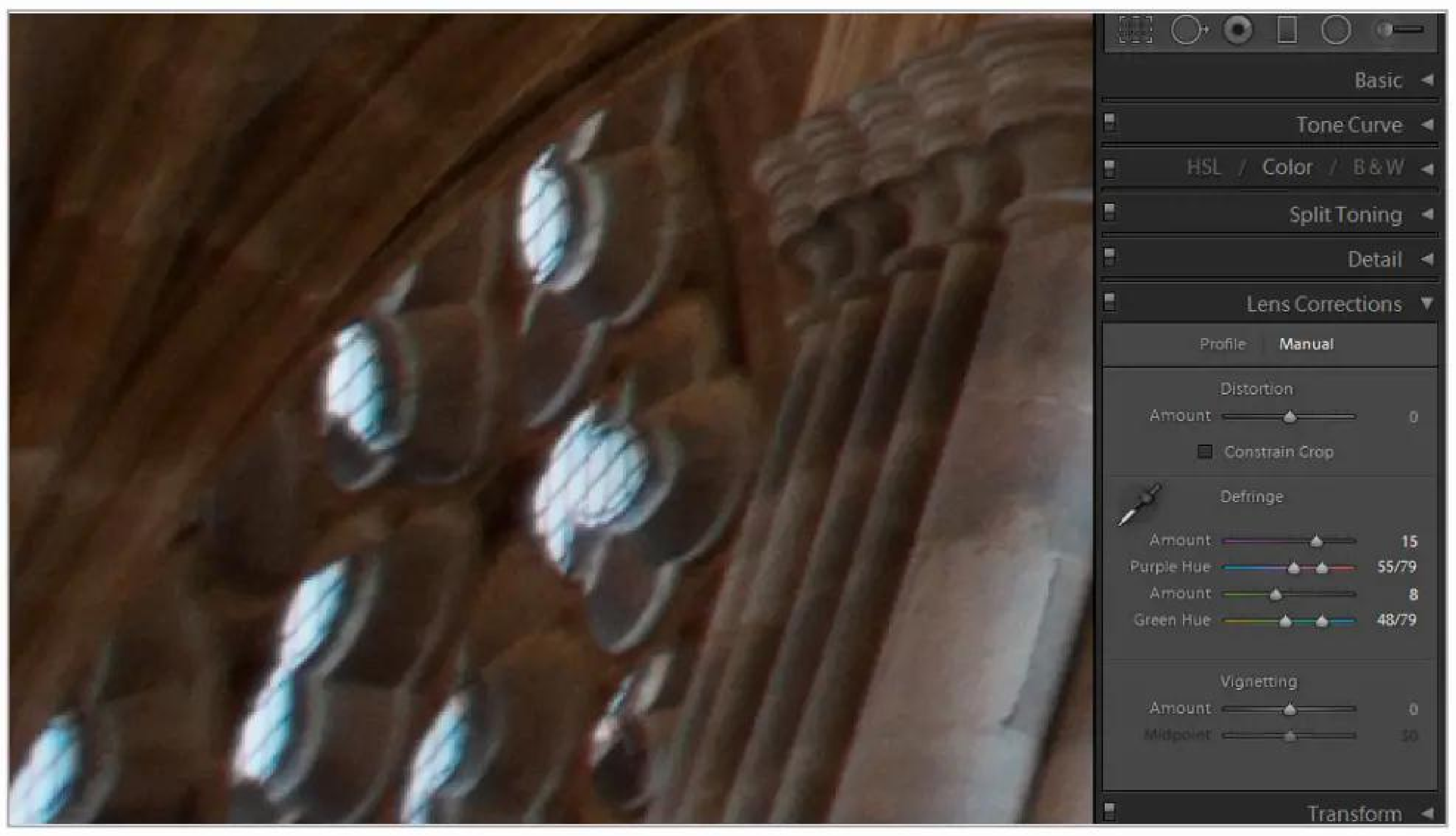
6 Things get a little bit more complicated if an automatic correction profile is not available for your camera or lens. If this is the case, you'll need to click on the Manual option in the Lens Corrections tab. Here you'll see a group of sliders that let you manually correct lens distortion, chromatic aberration and vignetting.


Lens Corrections
Profile Manual
Distortion
Amount 0
☑ Constrain Crop
Defringe
Amount 0
Purple Hue 30/70
Amount 0
Green Hue 40/60
Vignetting
Amount 0
Midpoint 50
Transform

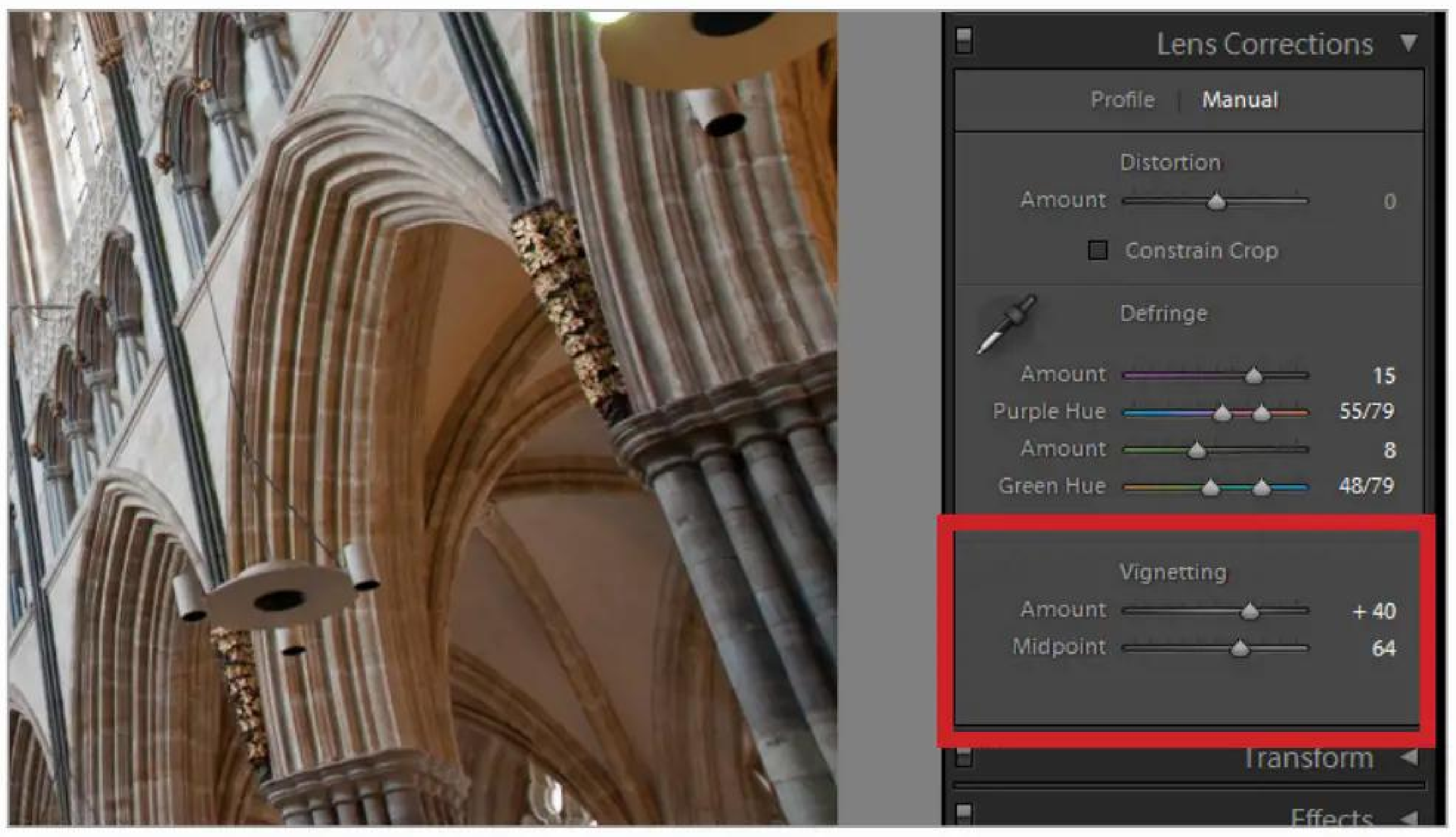
7 As soon as you move the mouse cursor over the Distortion slider you'll see a grid appear over the image, to help you align and straighten horizontal and vertical lines. It's a good idea to check the box labelled Constrain Crop before making any adjustments, to avoid creating any white borders around the edges of the frame.



8 Move the Distortion slider to the left or right, paying attention to how well the horizontal and vertical lines in the image match up to the grid lines. The slider can be tricky, so you may prefer to type the numbers directly into the value box next to the slider. The effectiveness is going to be mostly subjective, but do your best.


Basic
Tone Curve
HSL / Color / B&W
Split Toning
Detail
Lens Corrections
Profile Manual
Distortion
Amount 0
☐ Constrain Crop
Defringe
Amount 15
Purple Hue 55/79
Amount 8
Green Hue 48/79
Vignetting
Amount 0
Midpoint 50
Transform

9 Manually correcting chromatic aberration is even more difficult. You can try clicking the eyedropper tool on a colour fringe to set it automatically but you'll get better results using the sliders manually. The Hue slider sets the range of colours to be affected and the amount sets the degree of correction. Again, the results are subjective.


Lens Corrections
Profile Manual
Distortion
Amount 0
☐ Constrain Crop
Defringe
Amount 15
Purple Hue 55/79
Amount 8
Green Hue 48/79
Vignetting
Amount + 40
Midpoint 64
Transform
Effects

10 The Vignetting correction sliders adjust the relative brightness towards the edges of the frame, to compensate for narrow aperture shots. The Amount slider adjusts the degree of change, as you'd expect, while the Midpoint slider adjusts the size of the unaffected area in the middle of the frame. Sliding left makes it smaller, whilst sliding right makes it larger.

Developing Your Images

Despite camera and mobile phone camera technology advancing at such a rapid pace, Lightroom has kept up with the latest techniques to help you get the most from your images. The example we have on these pages uses HDR, a term you'll see on nearly every modern device that can take a photo.

HDR (High Dynamic Range) merging is a relatively new technique that has become very popular, to the point that it is often over-used. It works by merging several nearly identical photos, taken at different exposure settings, into one image with expanded dynamic range. Many cameras, including some mobile phone cameras, can produce HDR images in-camera, but you will get better results merging specially shot images in Lightroom. You can find HDR merging in the Photo menu, under Photo Merge > HDR.

AFTER
BEFORE

Going Deeper: Advanced Image Editing

Now that you have a good grasp of basic image editing in the Develop module, let's dig in a bit deeper and look at some of the advanced editing techniques that make Adobe Lightroom such a powerful tool for digital photographers. We show you how to make precise tone adjustments with the Tone Curve, apply sharpening and reduce noise in your images and use creative features such as Split Tone processing and film grain.

Advanced Image Editing

While Lightroom may lack the multi-layered photo manipulation and image creation features of Photoshop, it offers far more power and versatility when it comes to correcting and adjusting colour, exposure and detail. From the advanced tone control of the Tone Curve to the beautiful effects of the Split Toning panel, Lightroom has plenty more tricks up its sleeve.

So far we've covered the basics of image adjustment and correction using the tools found in the Develop module. However, Lightroom includes a range of powerful features that can let you get truly creative with your photographs. For anyone who is familiar with Adobe Photoshop and the often extremely complicated methods for producing photographic effects in that program, the ease with which striking and beautiful results can be achieved in Lightroom will come as something of a revelation.

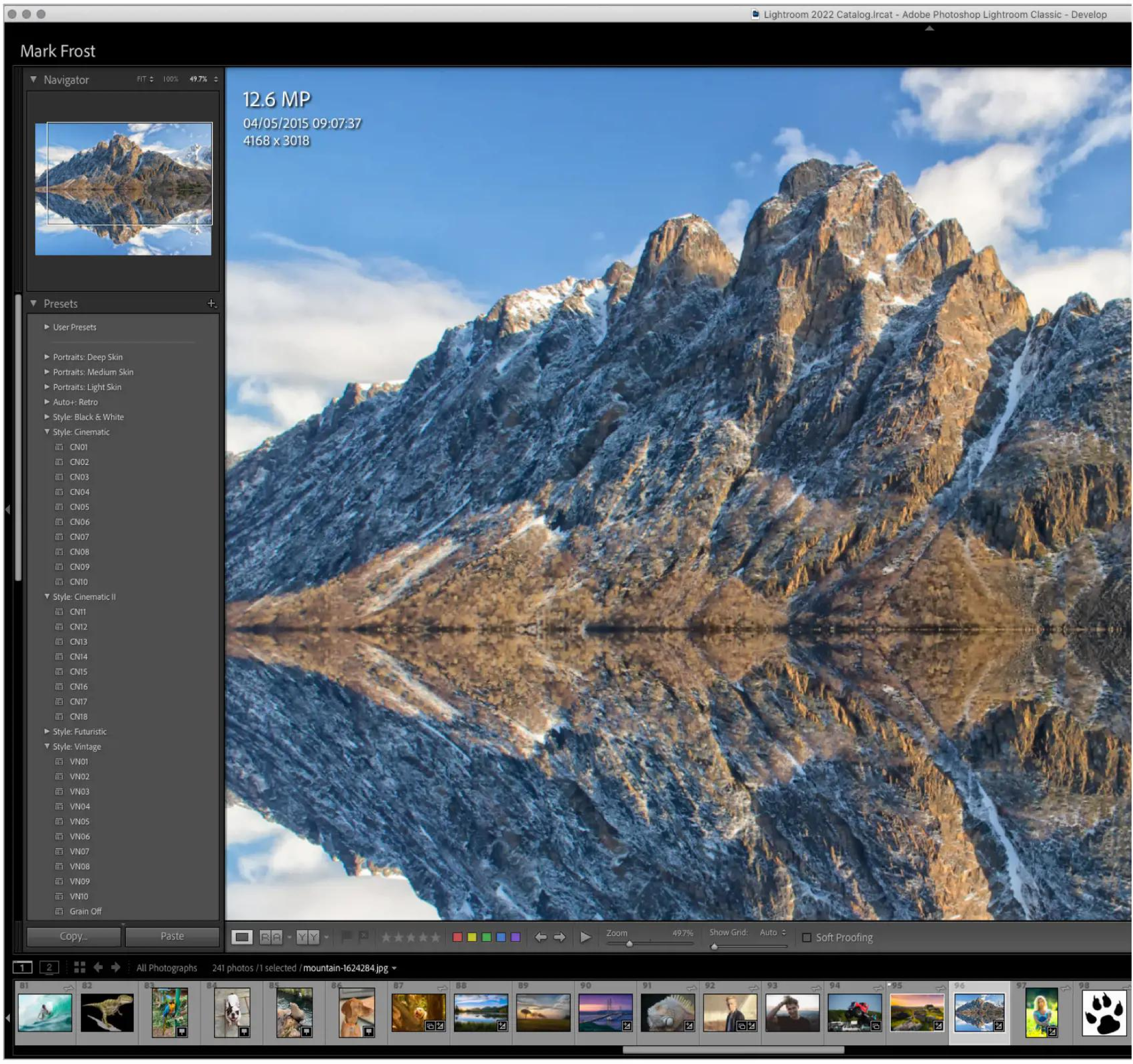
Many Photographers and designers may prefer to do as much processing at this stage rather than relying on Photoshop later in the workflow. With a range of dedicated, powerful and versatile tools at your disposal, effects such as advanced tone control, colour channel balance, vignette and film grain are just a few clicks away.

1 The Tone Curve Panel

Lightroom's Tone Curve control offers very precise control over the tonal balance of your image.

2 HSL/Colour/ Panel

This versatile panel offers versatile control over colour saturation and lightness.


Lightroom 2022 Catalog.lrcat - Adobe Photoshop Lightroom Classic - Develop
Mark Frost
Navigator
FIT
100%
49.7%
12.6 MP
04/05/2015 09:07:37
4168 x 3018
Presets
User Presets
Portraits: Deep Skin
Portraits: Medium Skin
Portraits: Light Skin
Auto+: Retro
Style: Black & White
Style: Cinematic
CN01
CN02
CN03
CN04
CN05
CN06
CN07
CN08
CN09
CN10
Style: Cinematic II
CN11
CN12
CN13
CN14
CN15
CN16
CN17
CN18
Style: Futuristic
Style: Vintage
VN01
VN02
VN03
VN04
VN05
VN06
VN07
VN08
VN09
VN10
Grain Off
Copy...
Paste
Zoom
49.7%
Show Grid:
Auto
Soft Proofing
All Photographs
241 photos /1 selected /mountain-1624284.jpg

3 Color Grading

Color Grading mimics the effects of advanced darkroom processing techniques where one type of photographic film would be processed using chemicals designed for another film type.

4 Transform Panel

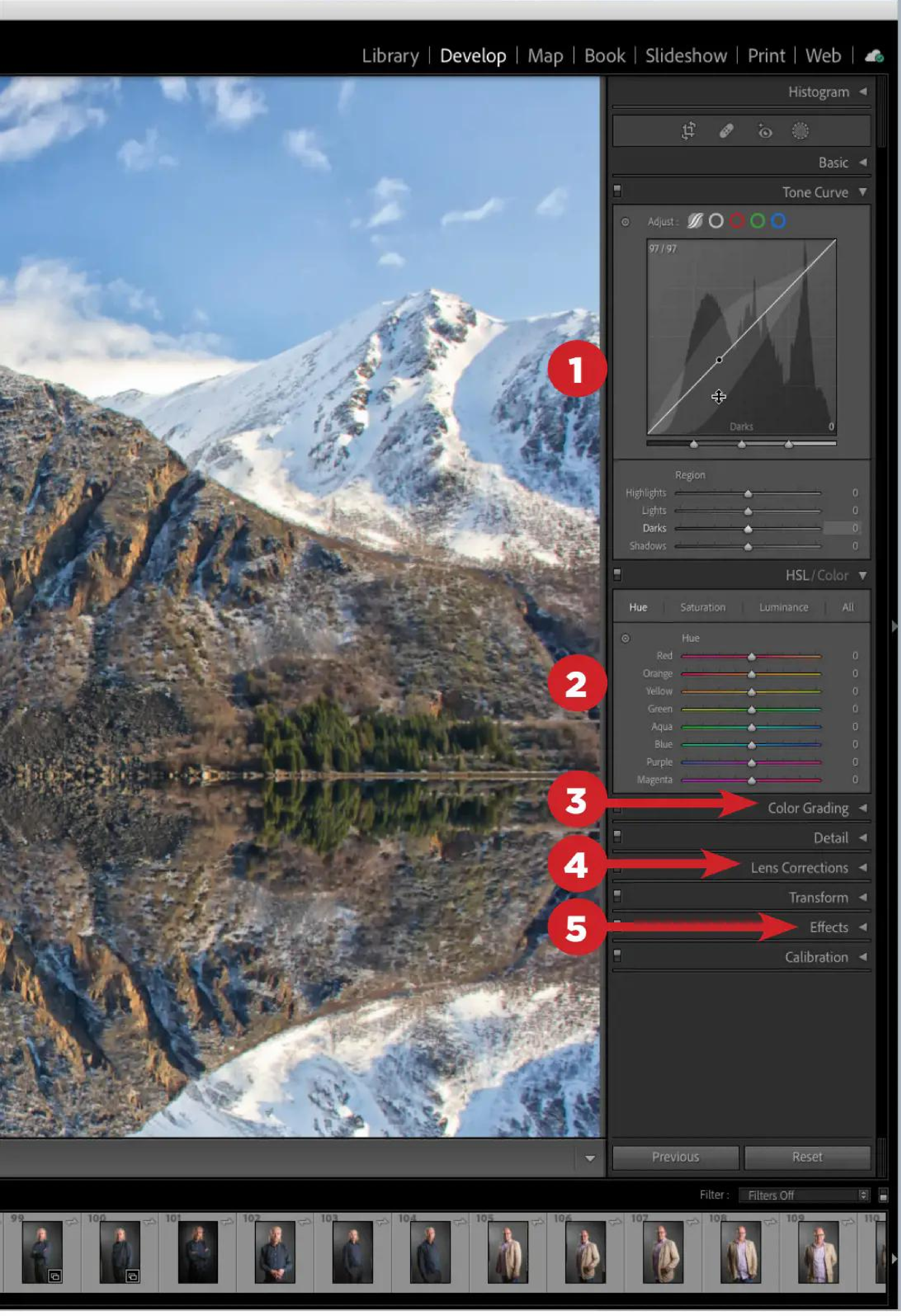
This tool is designed to let you move and manipulate images and correct perspective.

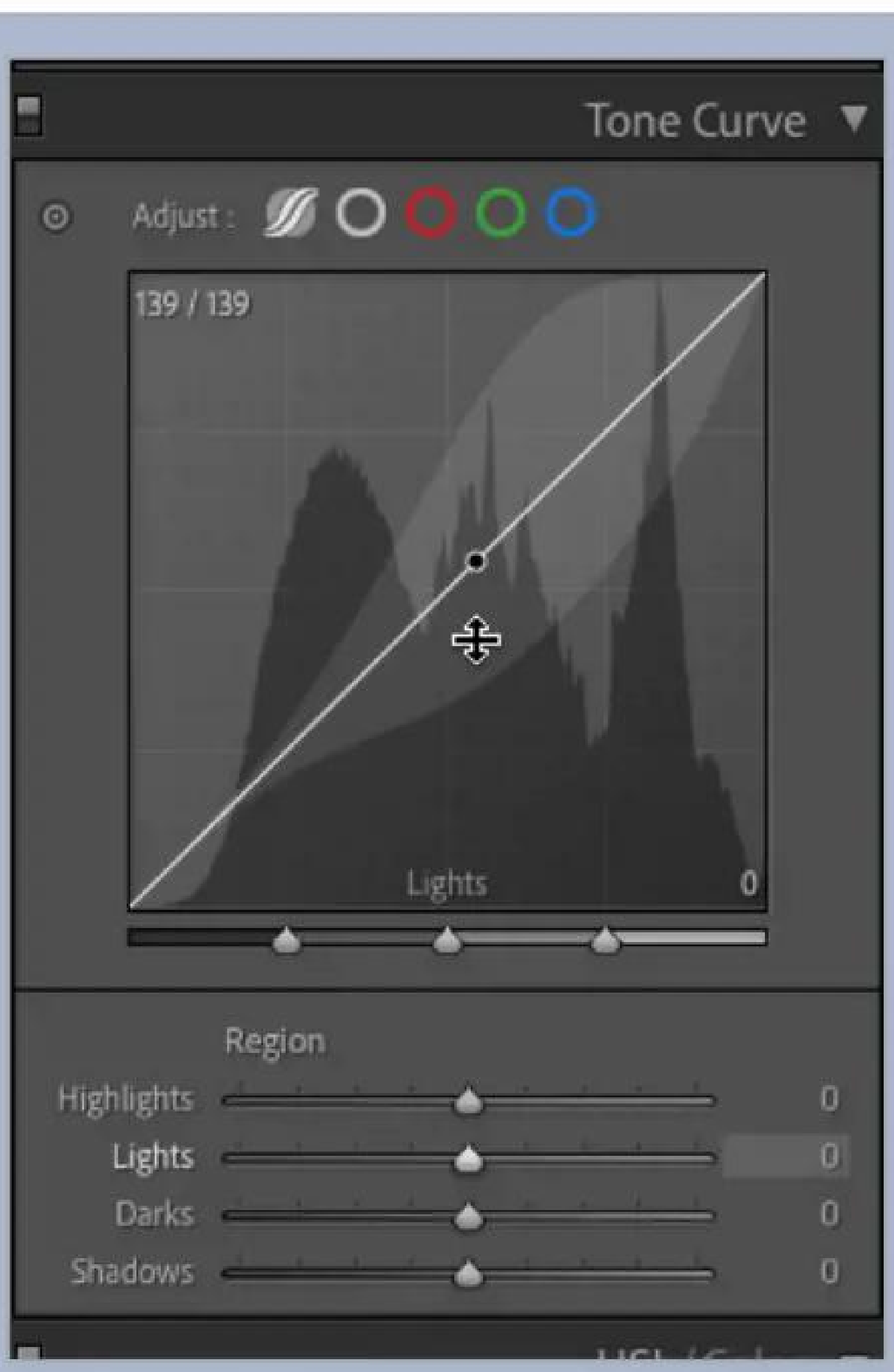
5 Effects Panel

You can find a number of very useful effects here that include Grain, Post-Crop Vignetting, Split Toning and the Dehaze tool.

Advanced Adjustment Panels

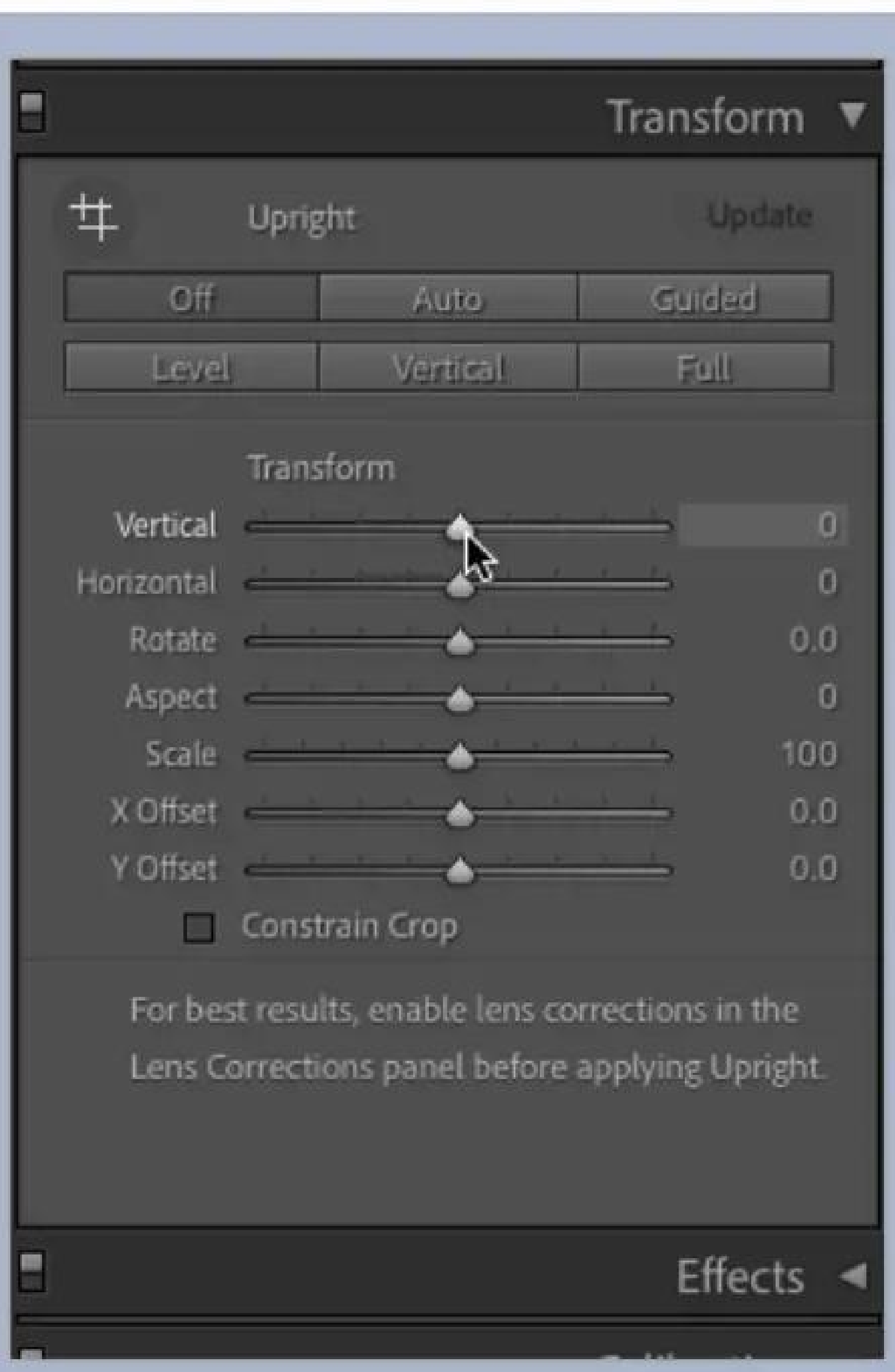
Advanced editing techniques require a better set of fine-tuning features to make sure you can extract as much detail, colour and tonal information from your photo as is possible. Within the coming pages we'll look at some of the more complex adjustment panel elements and see how they can be applied to your photos. We can look at tonal control, image sharpening and adjustments to perfect your photo's saturation and luminance.


Library | Develop | Map | Book | Slideshow | Print | Web
Histogram
Basic
Tone Curve
HSL / Color
Color Grading
Detail
Lens Corrections
Transform
Effects
Calibration
Previous
Reset
1
2
3
4
5


Tone Curve
Adjust :
139 / 139
Lights
Region
Highlights
Lights
Darks
Shadows

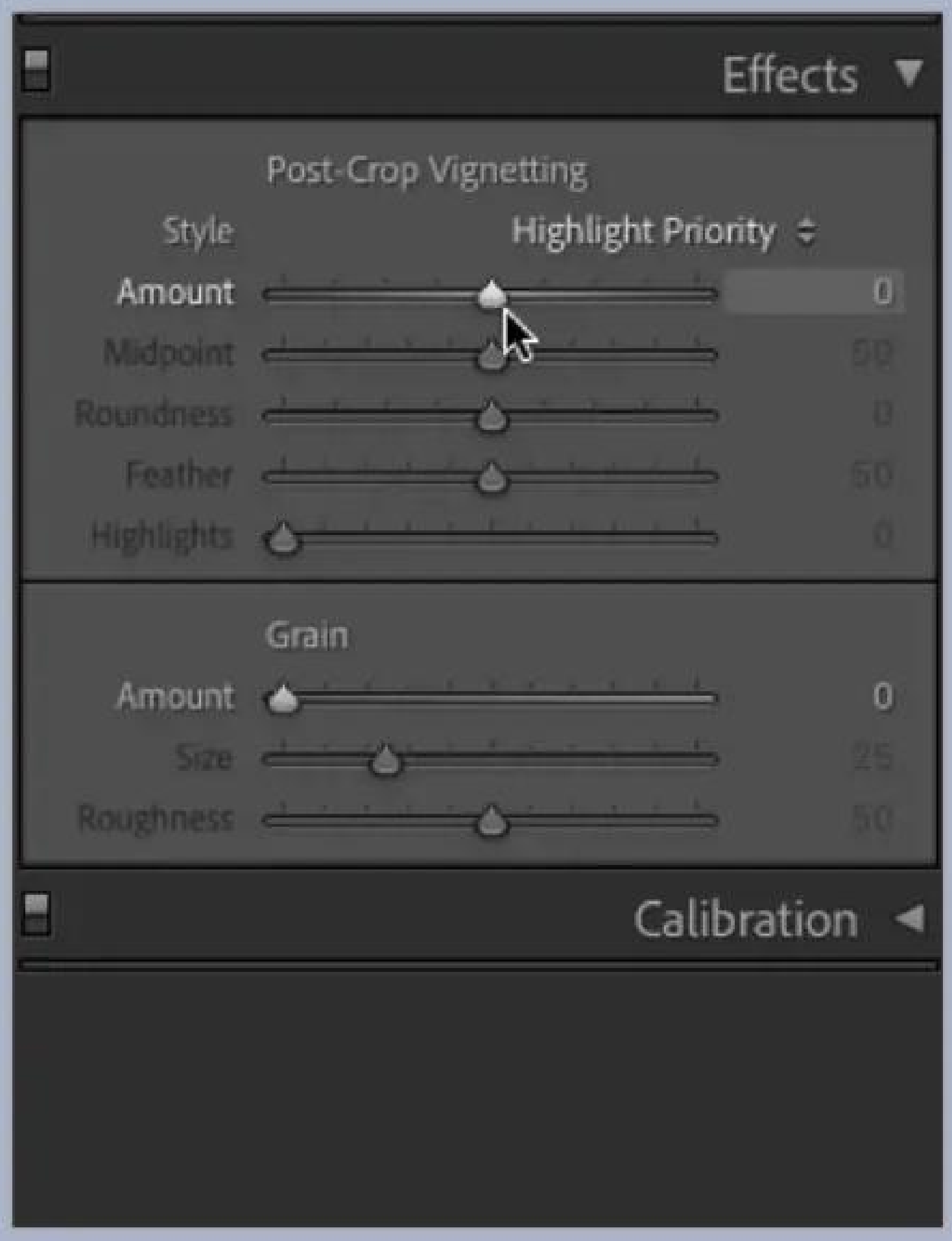
Tone Curve

The Tone Curve allows easy and intuitive control over the tonal balance of the image. By dragging the line into new shapes, you can selectively enhance or reduce the brightness of shadows, highlights and or mid-tones, altering the contrast.


Transform
Upright
Update
Off
Auto
Guided
Level
Vertical
Full
Transform
Vertical
Horizontal
Rotate
Aspect
Scale
X Offset
Y Offset
Constrain Crop
For best results, enable lens corrections in the Lens Corrections panel before applying Upright.
Effects

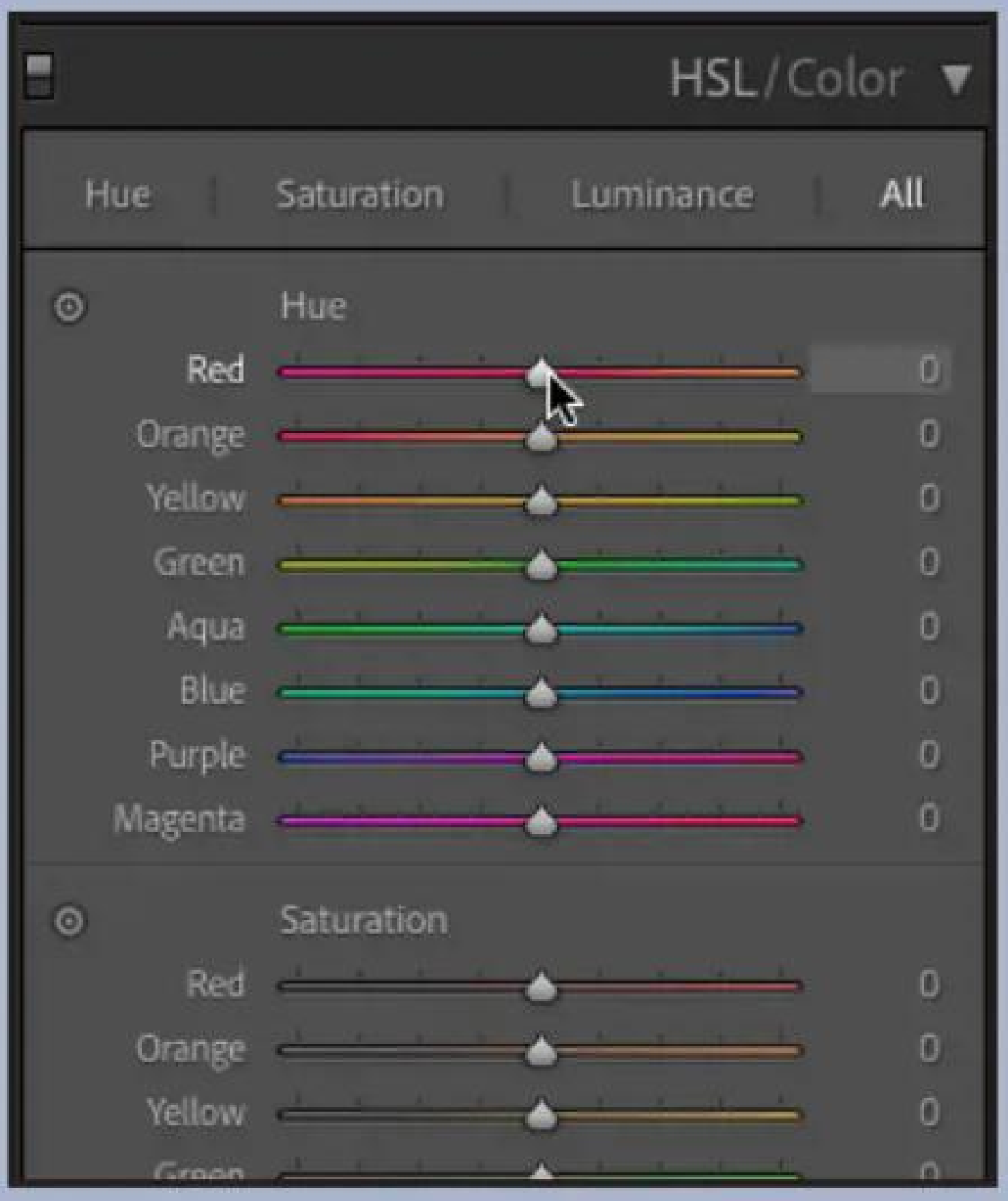
Transform

The Transform panel lets you correct tilted horizons, getting them back to level. You also have the option of moving or rotating the image and making geometric and perspective transformations. Automatic level detection is included.


Effects
Post-Crop Vignetting
Style
Highlight Priority
Amount
Midpoint
Roundness
Feather
Highlights
Grain
Amount
Size
Roughness
Calibration

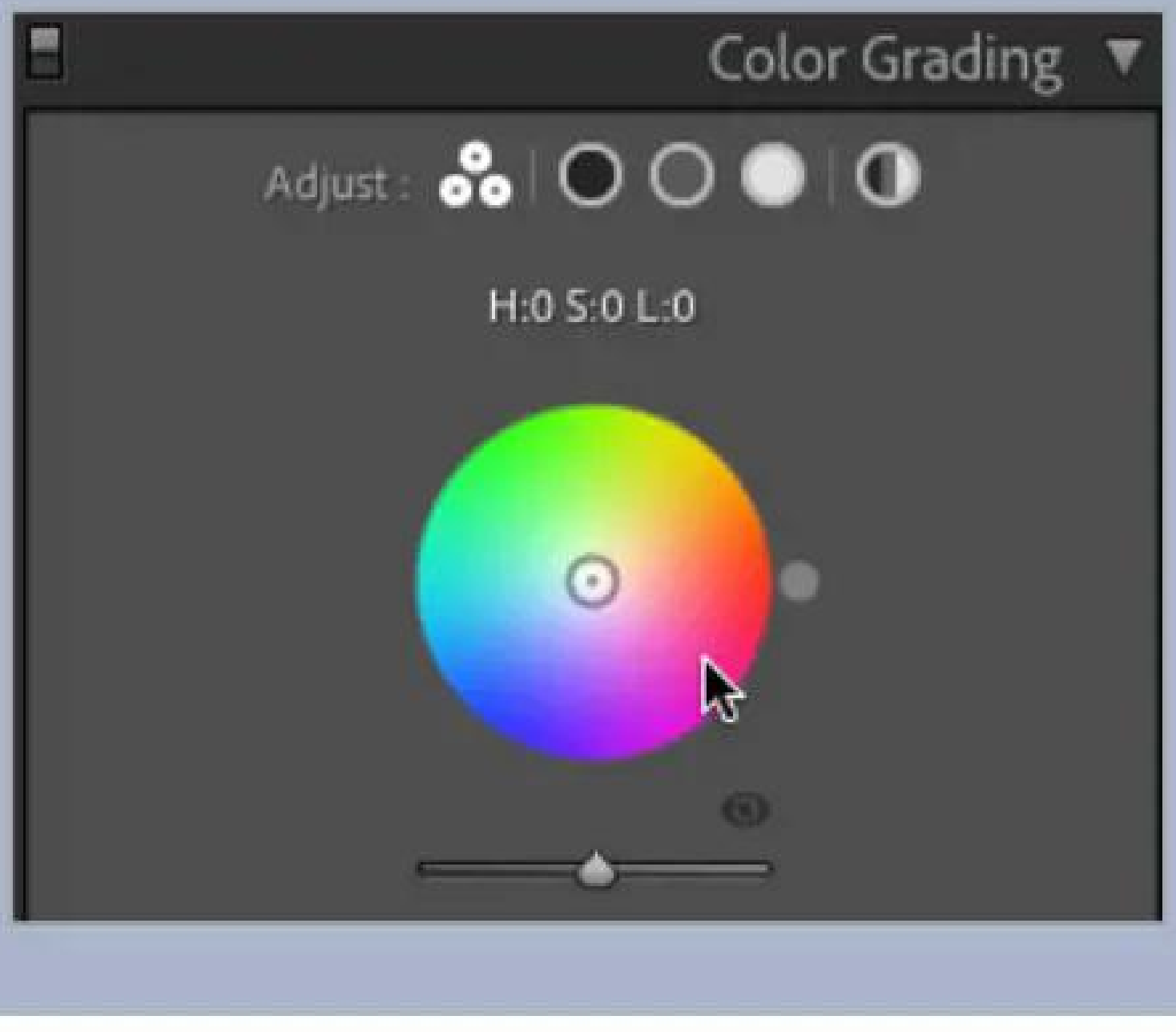
Effects

The Effects panel holds some of the more unusual tools that Lightroom offers, including post-crop vignetting, simulated film grain and the ability to control the feather, roundness and midpoint of the effect.


HSL / Color
Hue
Saturation
Luminance
All
Hue
Red
Orange
Yellow
Green
Aqua
Blue
Purple
Magenta
Saturation
Red
Orange
Yellow

HSL/Color

This panel holds your main colour correction controls. Here you can adjust hue, saturation and luminance across multiple colour channels, depending on how you prefer to work and also selectively view each control separately or all together.

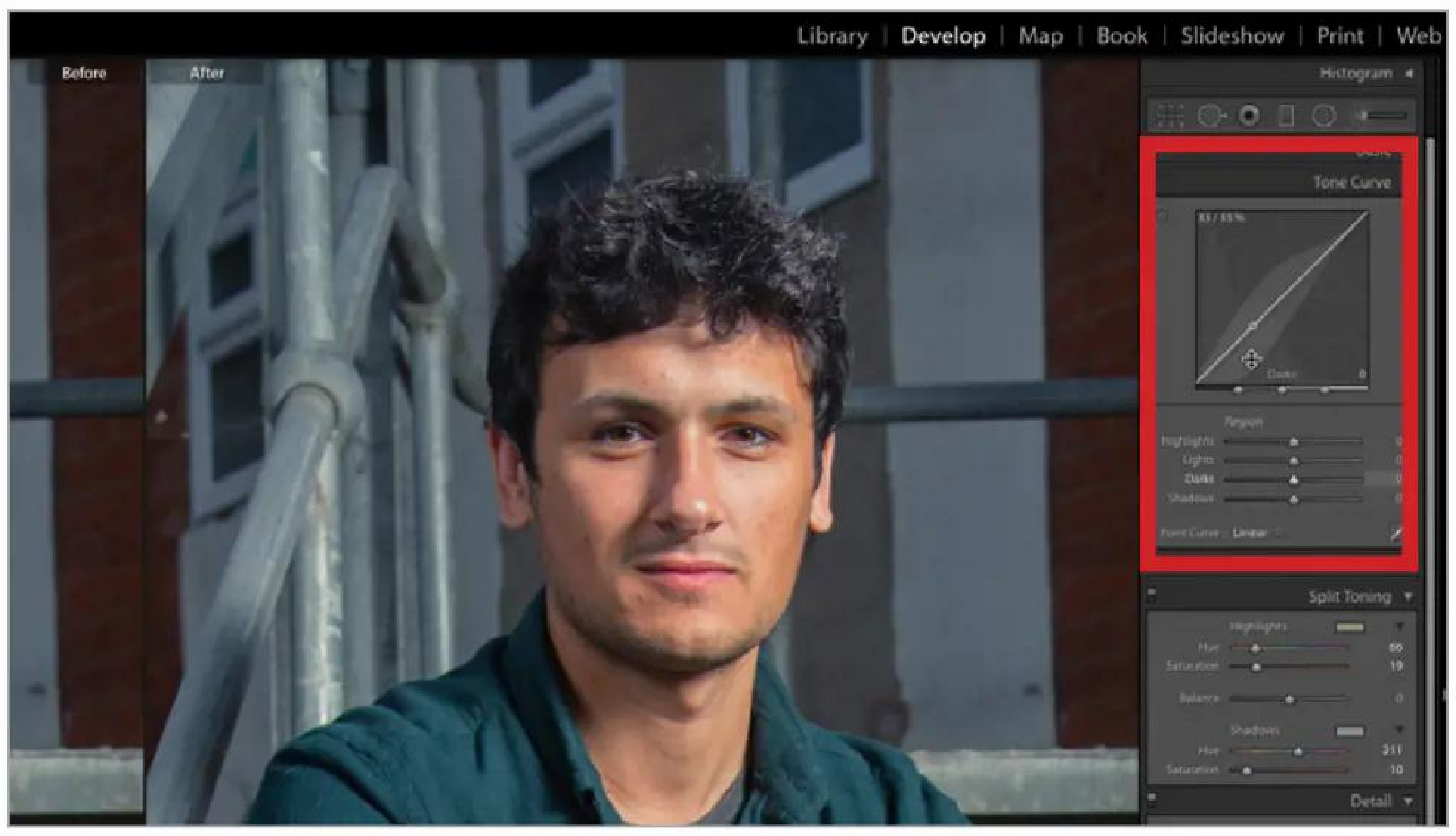

Color Grading
Adjust :
H:0 S:0 L:0

Color Grading

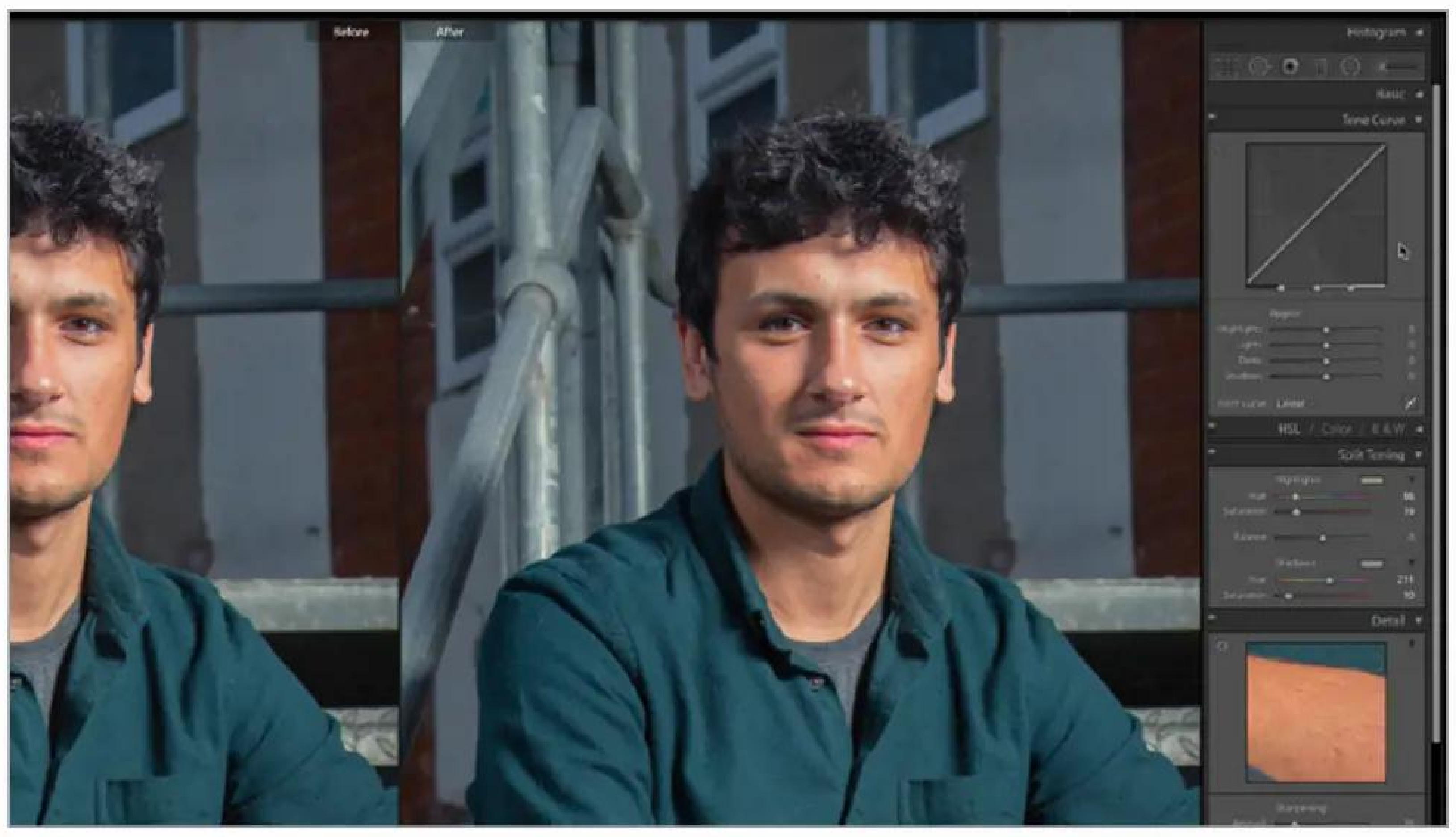
By applying different hue and saturation settings to highlights and shadows, colour grading can mimic the effects of different film processing techniques, as well as producing unique colour effects.

Exploring the Tone Curve Panel

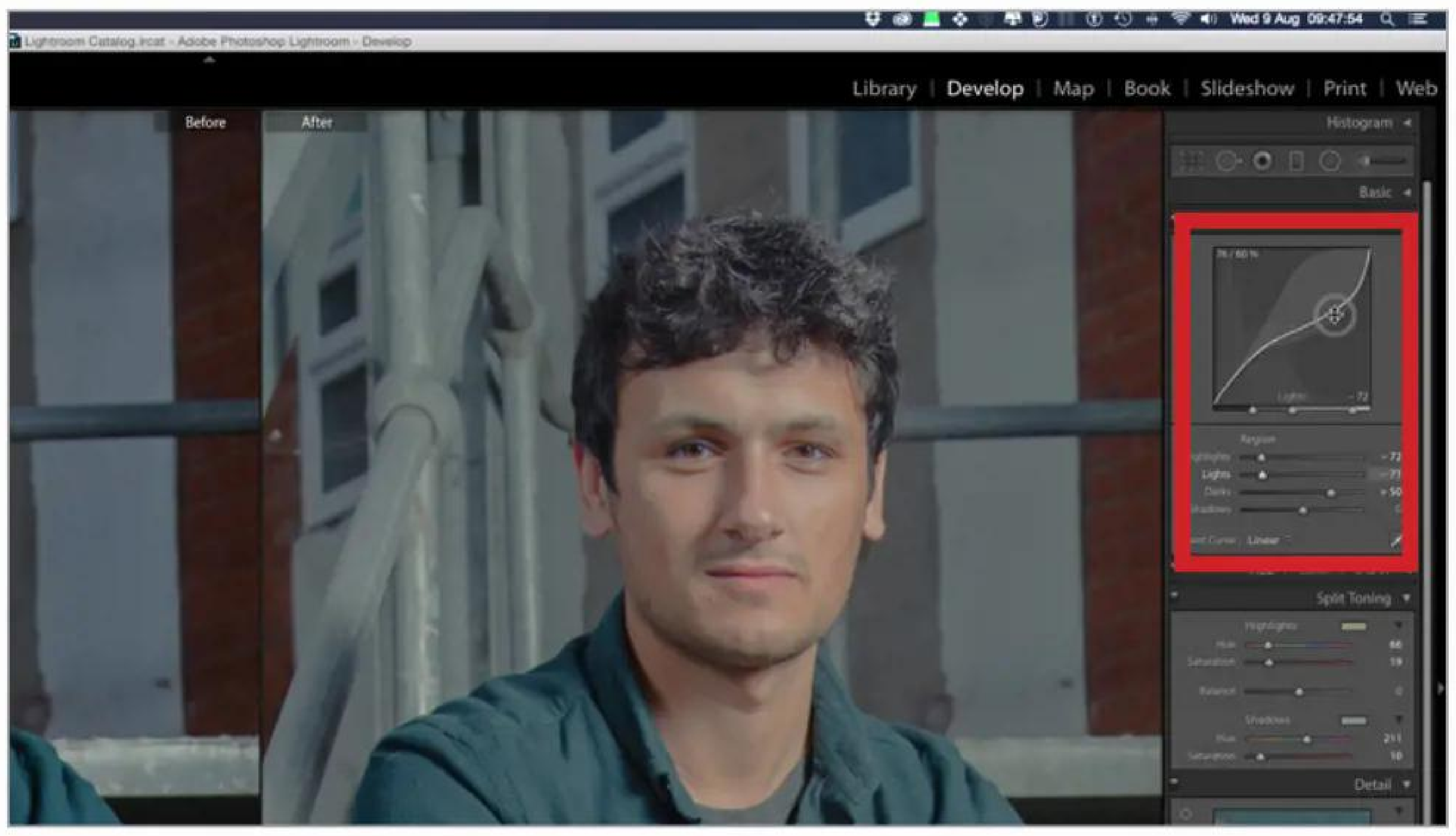
When taking a photograph your camera's light meter will attempt to balance the exposure to capture an even range of light, based on the average illumination of the scene. However, you might want to create particular effects. That's where the Tone Curve can help.


Library | Develop | Map | Book | Slideshow | Print | Web
Before
After
Histogram
Tone Curve
Split Toning
Detail

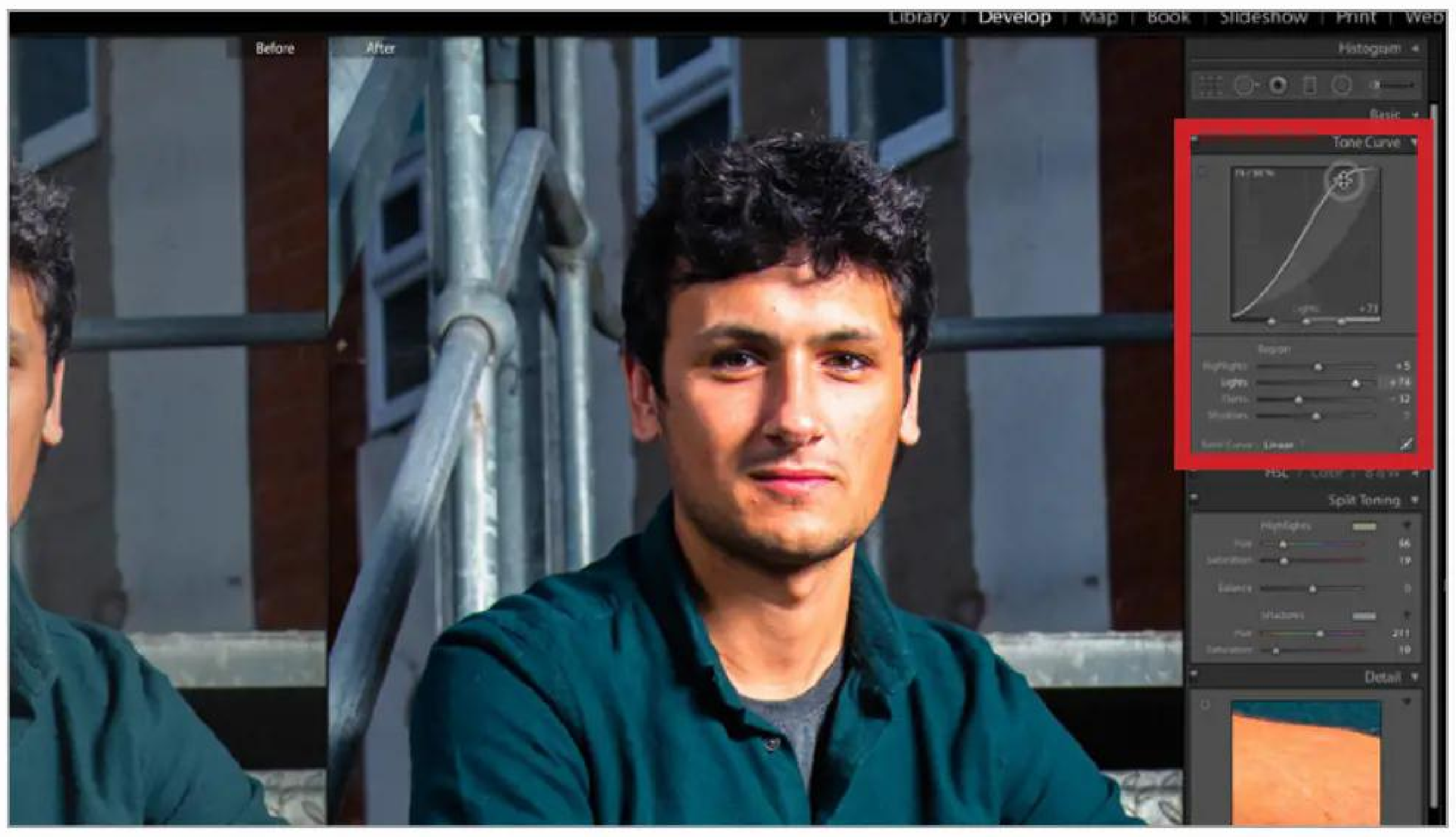
1 The basis of the Tone Curve is a histogram. Ignore the diagonal line for a moment and look at the graph in the background. It shows the distribution of pixels of any given brightness, with dark to the left and bright to the right. Large areas of our example image are dark, so the peaks of the graph are mostly on the left, with very few on the right.


Before
After
Histogram
Basic
Tone Curve
Split Toning
Detail

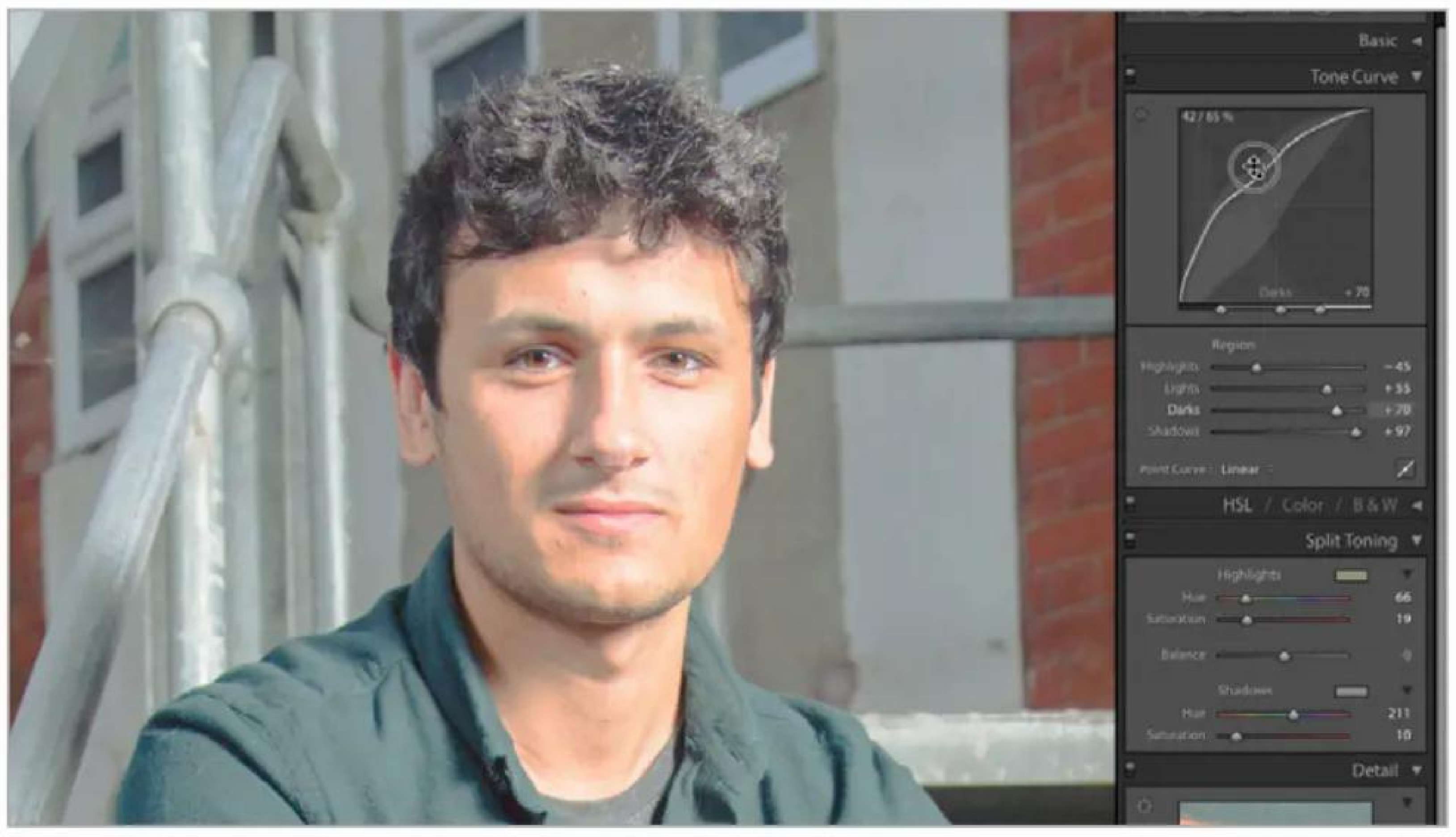
2 The diagonal line across the graph represents the ratio between input brightness and output brightness. When the line is straight, the brightness ratio at any given point is 1:1. By moving a point on the line to change its shape, you can increase or decrease the brightness of the pixels at that point on the histogram.


Library | Develop | Map | Book | Slideshow | Print | Web
Before
After
Histogram
Basic
Split Toning
Detail

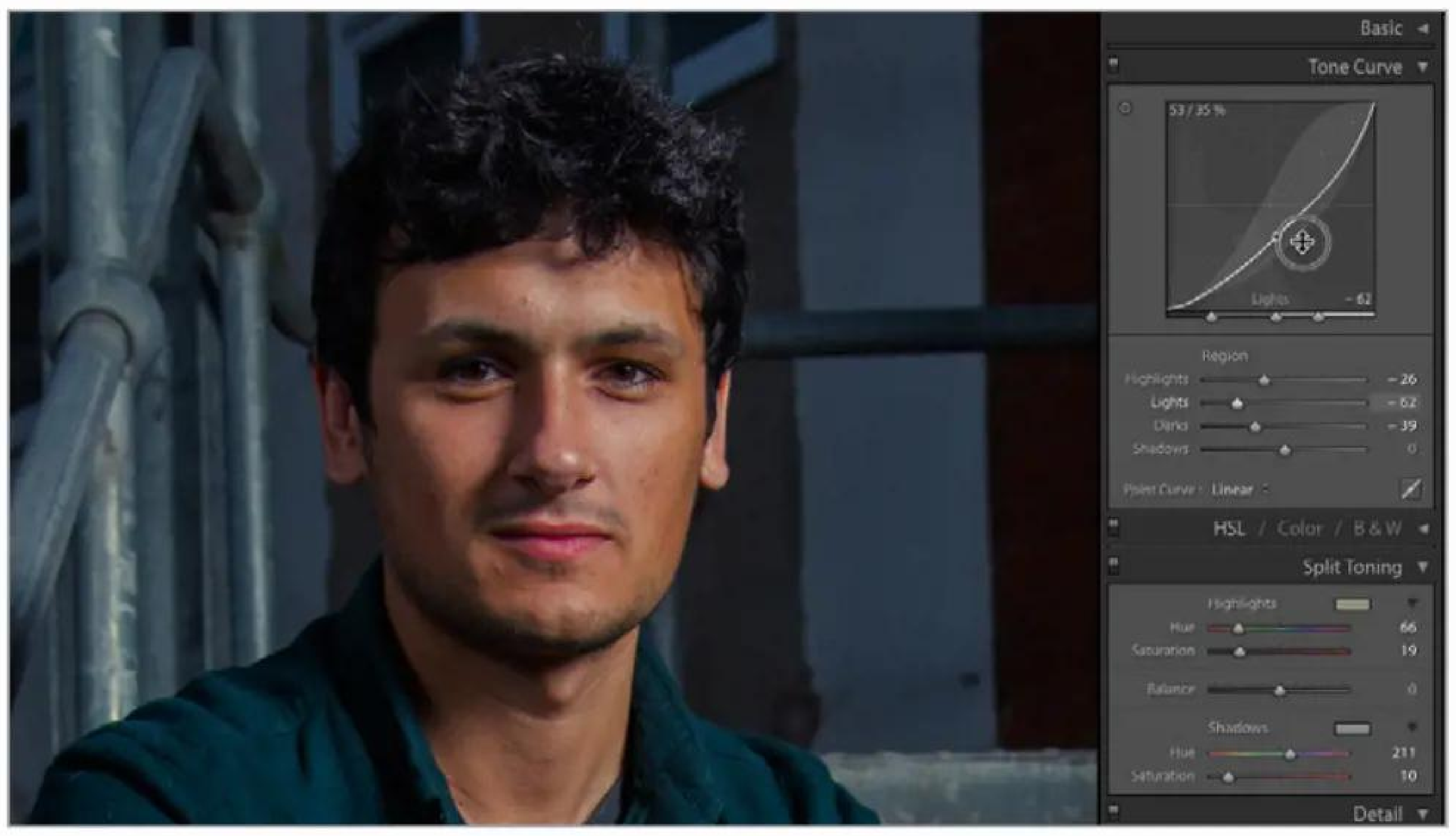
3 To move the line, simply click and drag on it. This influences the tonal balance of the image. Here, we've moved the right end of the line down, dimming the lighter pixels, whilst moving the left end upward, brightening the darker pixels, but leaving the mid-point almost unchanged. This has reduced the contrast of the image.


Library | Develop | Map | Book | Slideshow | Print | Web
Before
After
Histogram
Basic
Tone Curve
Split Toning
Detail

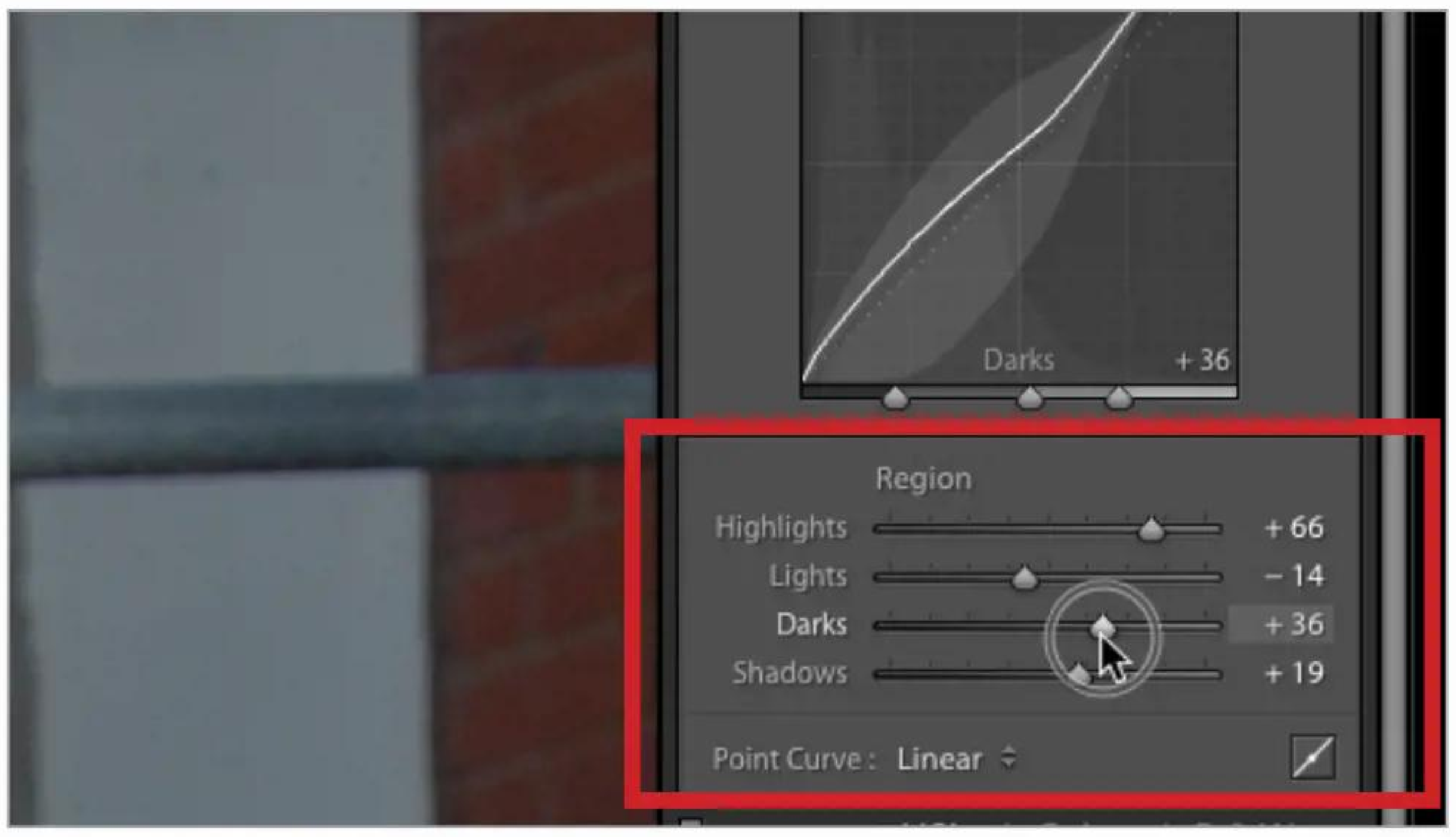
4 Conversely, if we move the left end of the line down and the right end upwards, whilst again leaving the mid-point almost unchanged, this darkens already dark areas while brightening the light areas, greatly increasing the contrast of the image. This is known as an "S-shaped curve" and is a popular way to boost contrast in photos.


Basic
Tone Curve
HSL / Color / B & W
Split Toning
Detail

5 Moving every point on the line upwards, including the mid-point, increases the brightness of everything except for the pure white and pure black pixels at either end of the graph, brightening the tone of the entire image. This is a very good way to brighten an image without blowing out highlights or making blacks look grey.

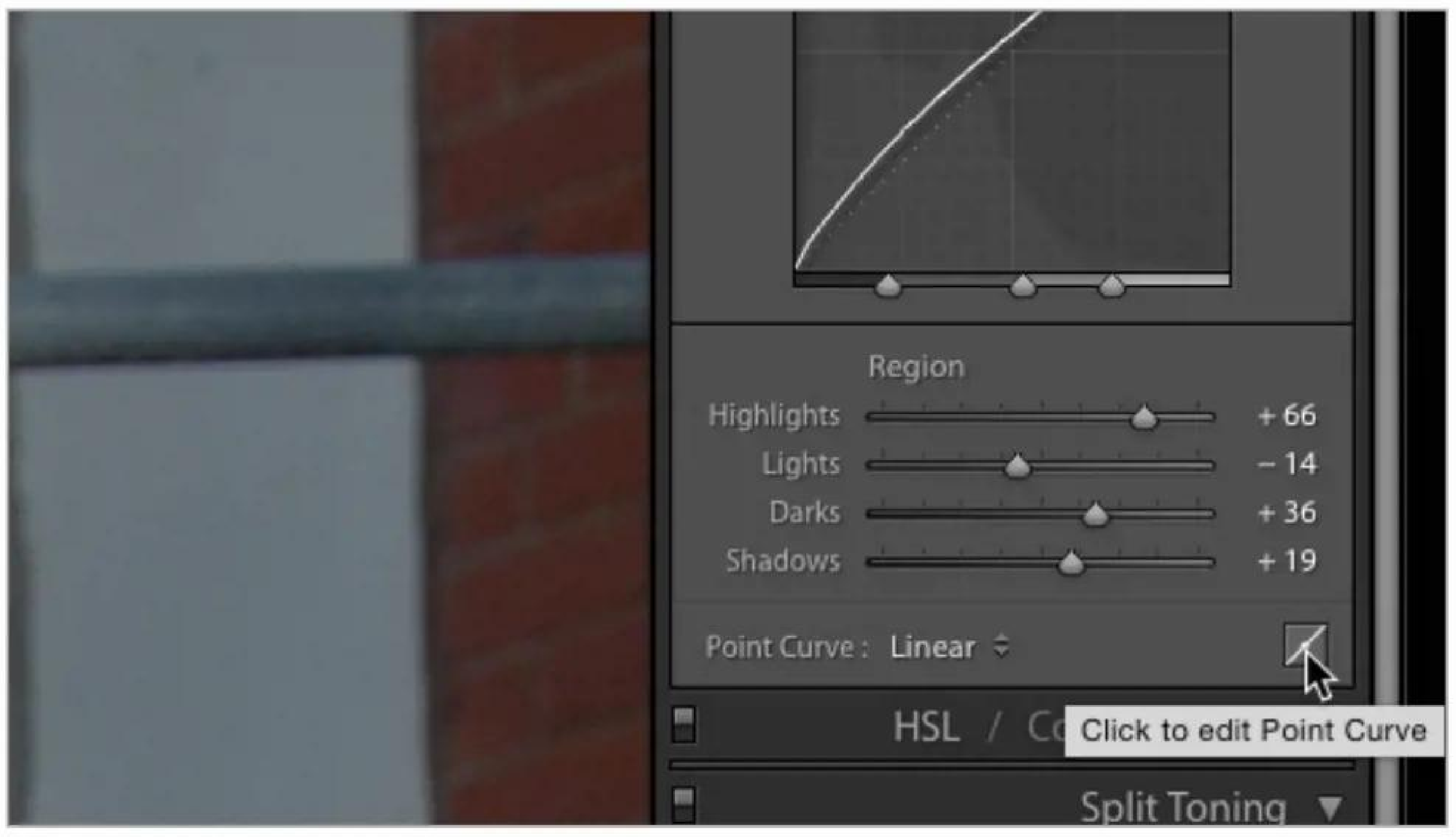

Basic
Tone Curve
HSL / Color / B & W
Split Toning
Detail

6 Not too surprisingly, moving every point on the line downwards as far as it will go darkens the entire image, apart from a few lighter pixels. Obviously, this is an extreme example but again used in a more controlled manner, it is a potentially useful technique for reducing overall brightness, without sacrificing too much shadow detail.


Darks + 36
Region

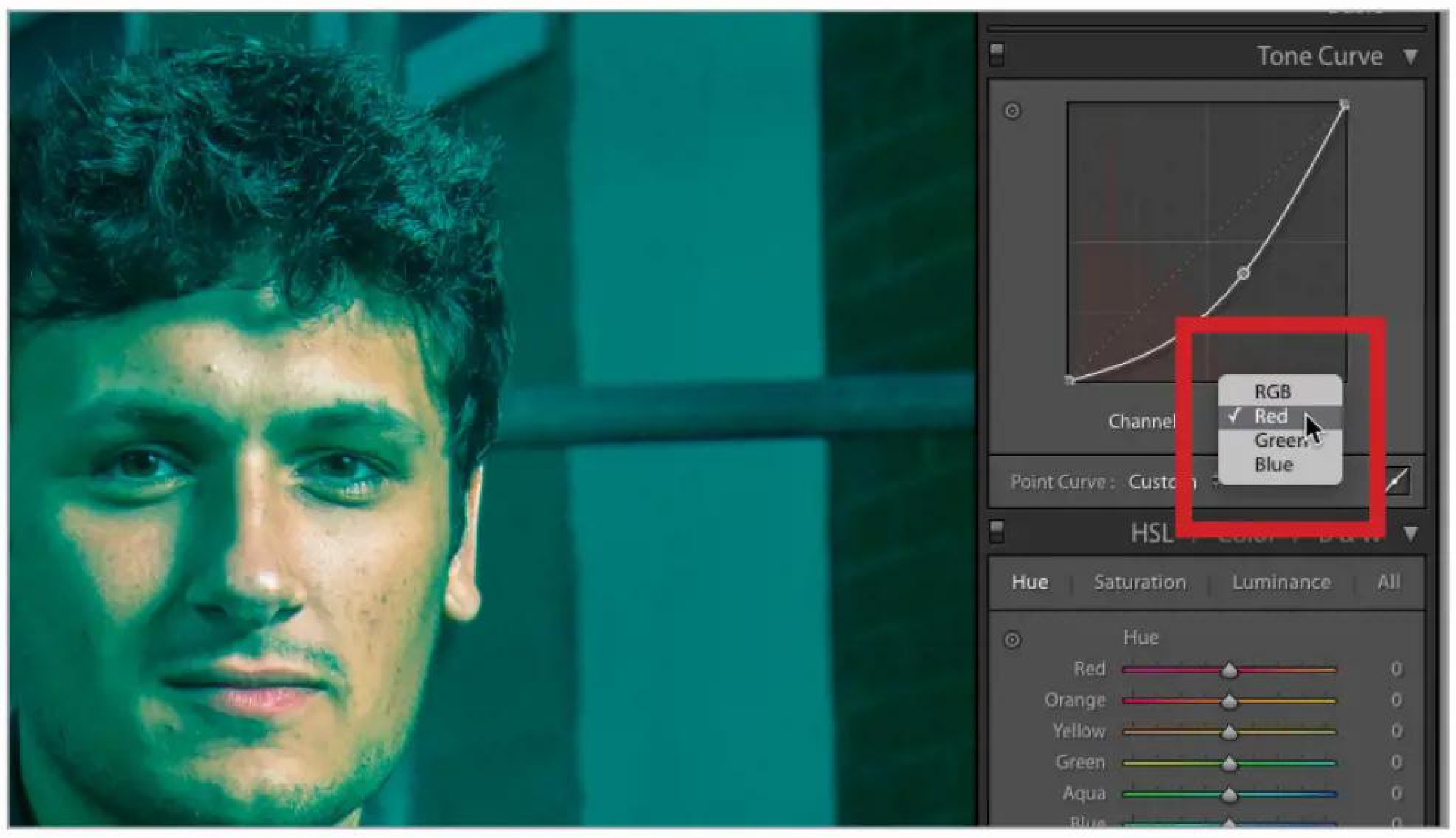
Highlights + 66
Lights − 14
Darks + 36
Shadows + 19
Point Curve : Linear

7 There are four sliders below the Tone Curve graph, labelled Highlights, Lights, Darks and Shadows, and these give you another way to move the ratio line. If you mouse over any of the sliders, you can see the range that it covers and possible range of movement available for that tonal segment highlighted on the graph display.

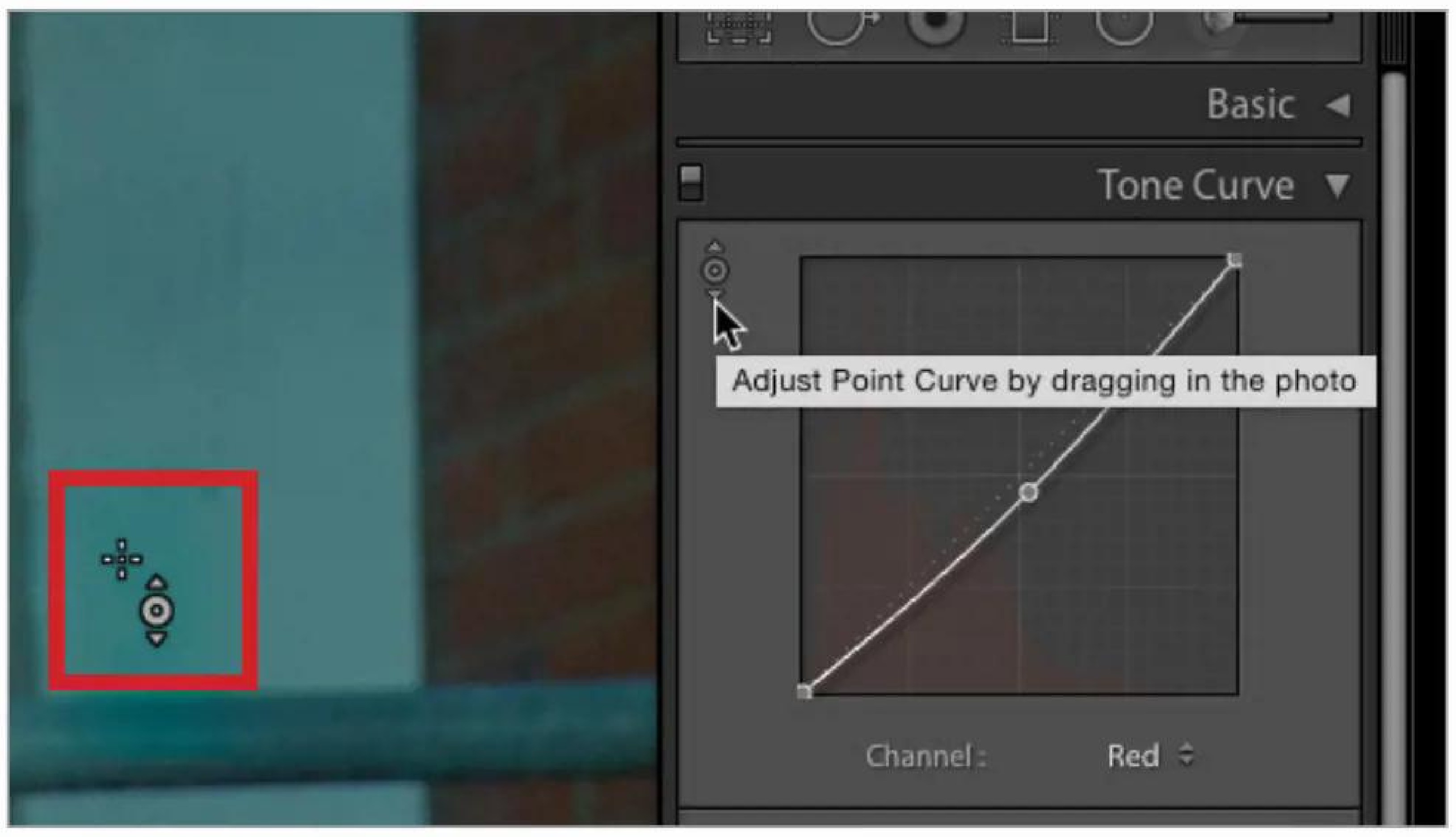

Region
Click to edit Point Curve
HSL / C
Split Toning

Highlights + 66
Lights − 14
Darks + 36
Shadows + 19
Point Curve : Linear

8 If you're familiar with the Curves tool in Adobe Photoshop, you can use the Lightroom Tone curve in the same way. In the bottom right of the panel is a button that removes the tone control sliders and replaces them with the ability to place and move anchor points on the curve, giving a much more Photoshop-like experience.


Tone Curve
Channel
RGB
✓ Red
Green
Blue
Point Curve : Custom
HSL
Hue
Saturation
Luminance
All
Red
Orange
Yellow
Green
Aqua

9 This Photoshop-style anchored curve adds an additional level of versatility: the ability to adjust individual colour channels on a curve. Just below the graph is a drop-down menu that lets you select the RGB default setting, or either the red, green or blue channels. Moving the curve adjusts the brightness of the particular colour.

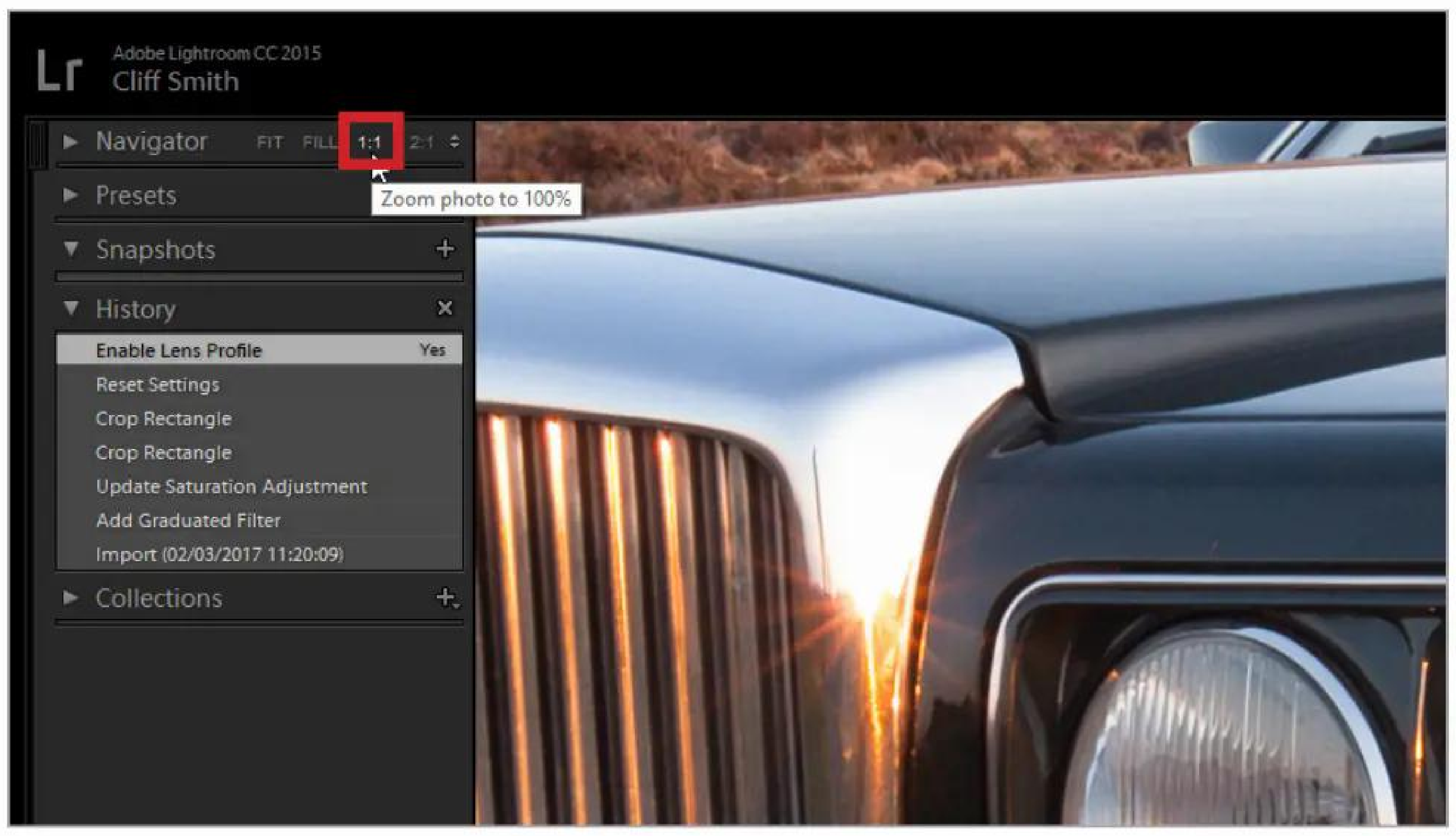

Basic
Tone Curve
Adjust Point Curve by dragging in the photo

Channel : Red

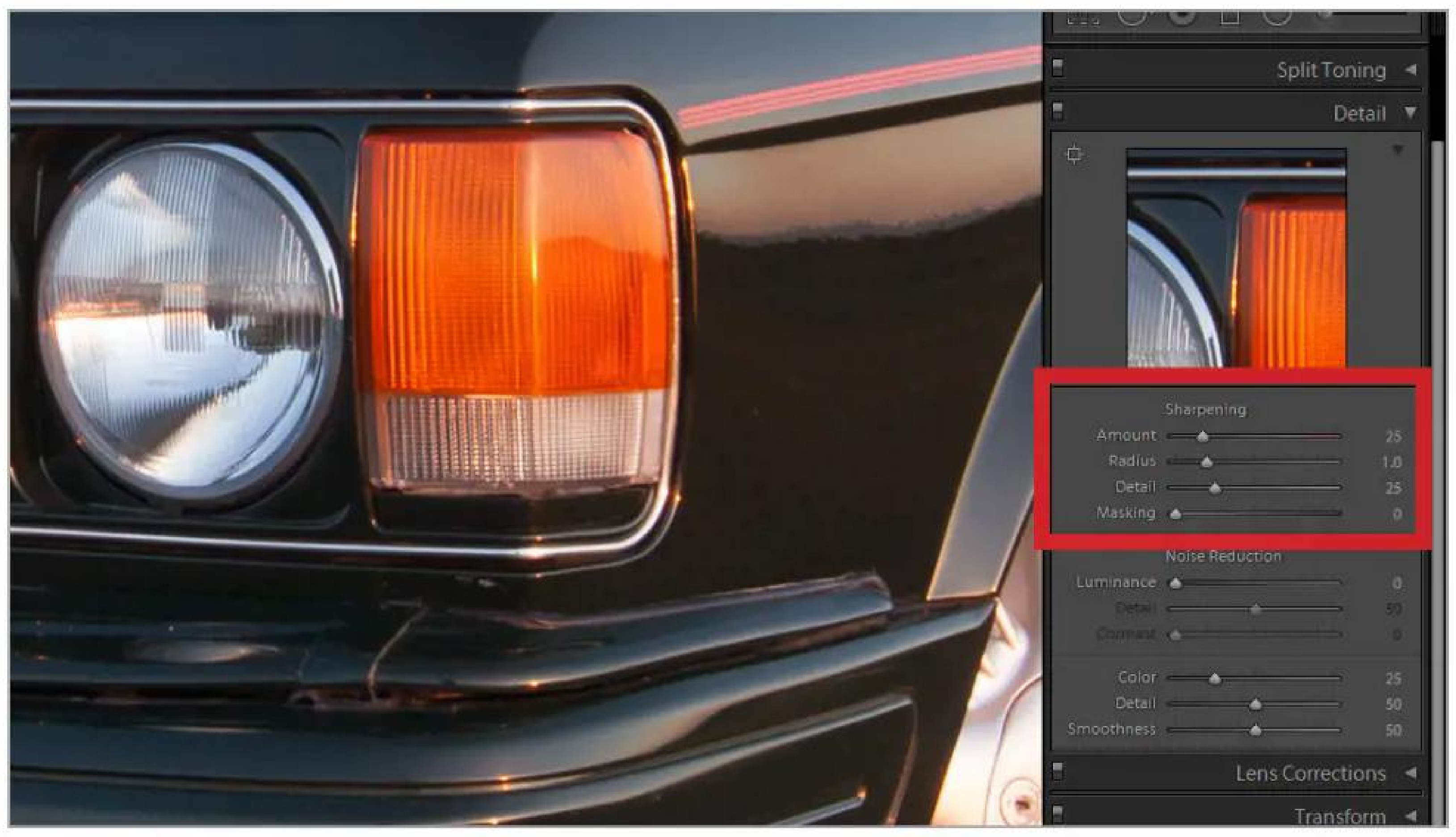
10 There is yet another way to adjust tone using the Tone Curve. In the upper left corner of the panel you can see a cursor icon. Click on this and mouse over the image. You can see that the graph display reflects the tone under your mouse pointer. You can click and drag up or down to adjust that specific tone. This also works with the colour channels.

Image Sharpening with the Detail Panel

Image sharpening works by increasing the contrast between edges in the detail of your shots, while concealing blur and softness. Careful use of Sharpening controls can improve the appearance of your images, but the key to success is subtlety.

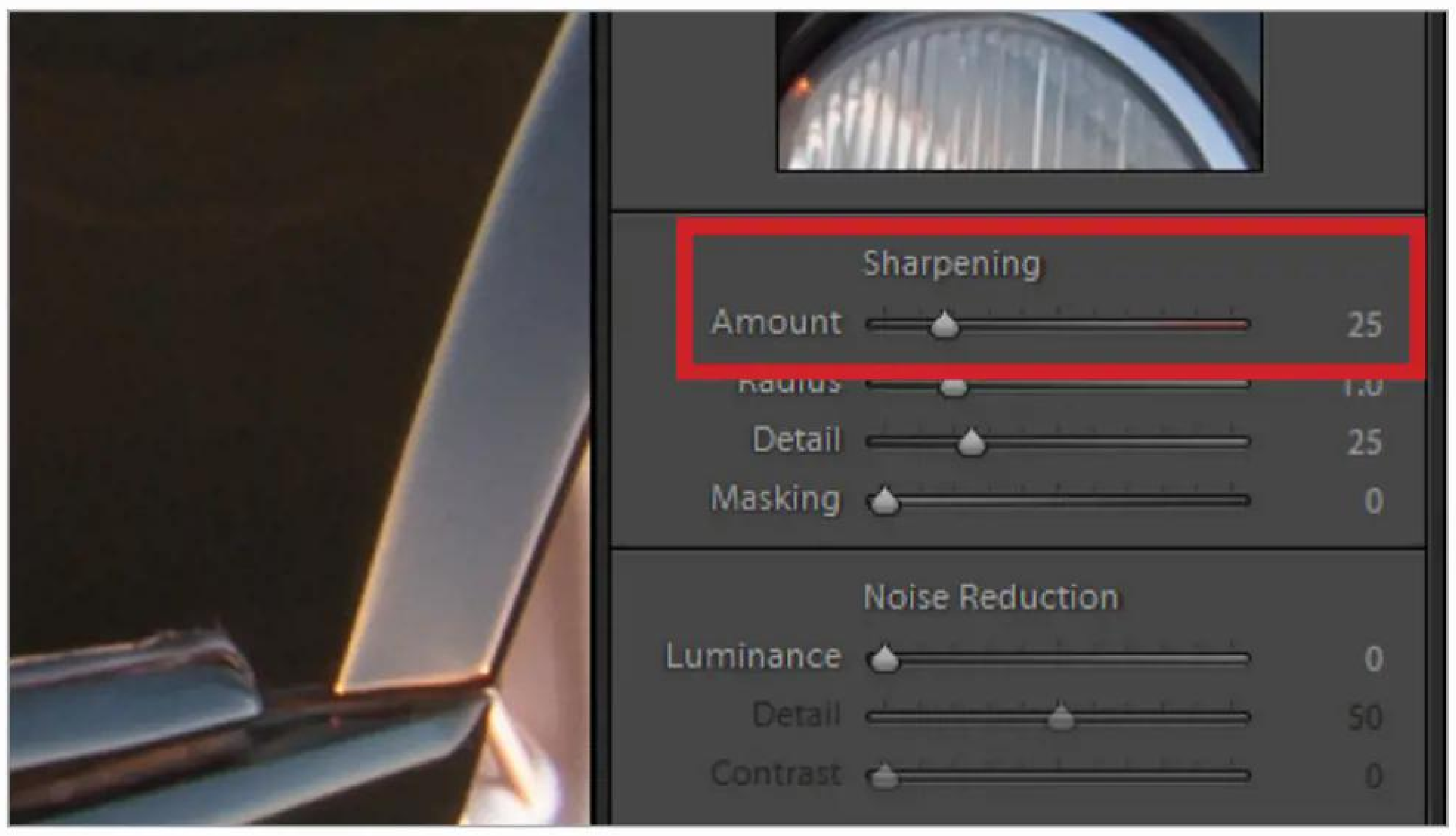

Lr
Adobe Lightroom CC 2015
Cliff Smith
Navigator
FIT
FILL
1:1
2:1
Zoom photo to 100%
Presets
Snapshots
History
Enable Lens Profile
Yes
Reset Settings
Crop Rectangle
Crop Rectangle
Update Saturation Adjustment
Add Graduated Filter
Import (02/03/2017 11:20:09)
Collections

1 Select the image that you want to sharpen and open it in the Develop module. To get a really close look at it, go to the view options on the Navigator panel at the top of the left sidebar and select the 1:1 view ratio, to see the image at 100 per cent size. If you want, you can zoom in even further with the expanded view options, but 1:1 should be enough.


Split Toning
Detail
Lens Corrections
Transform

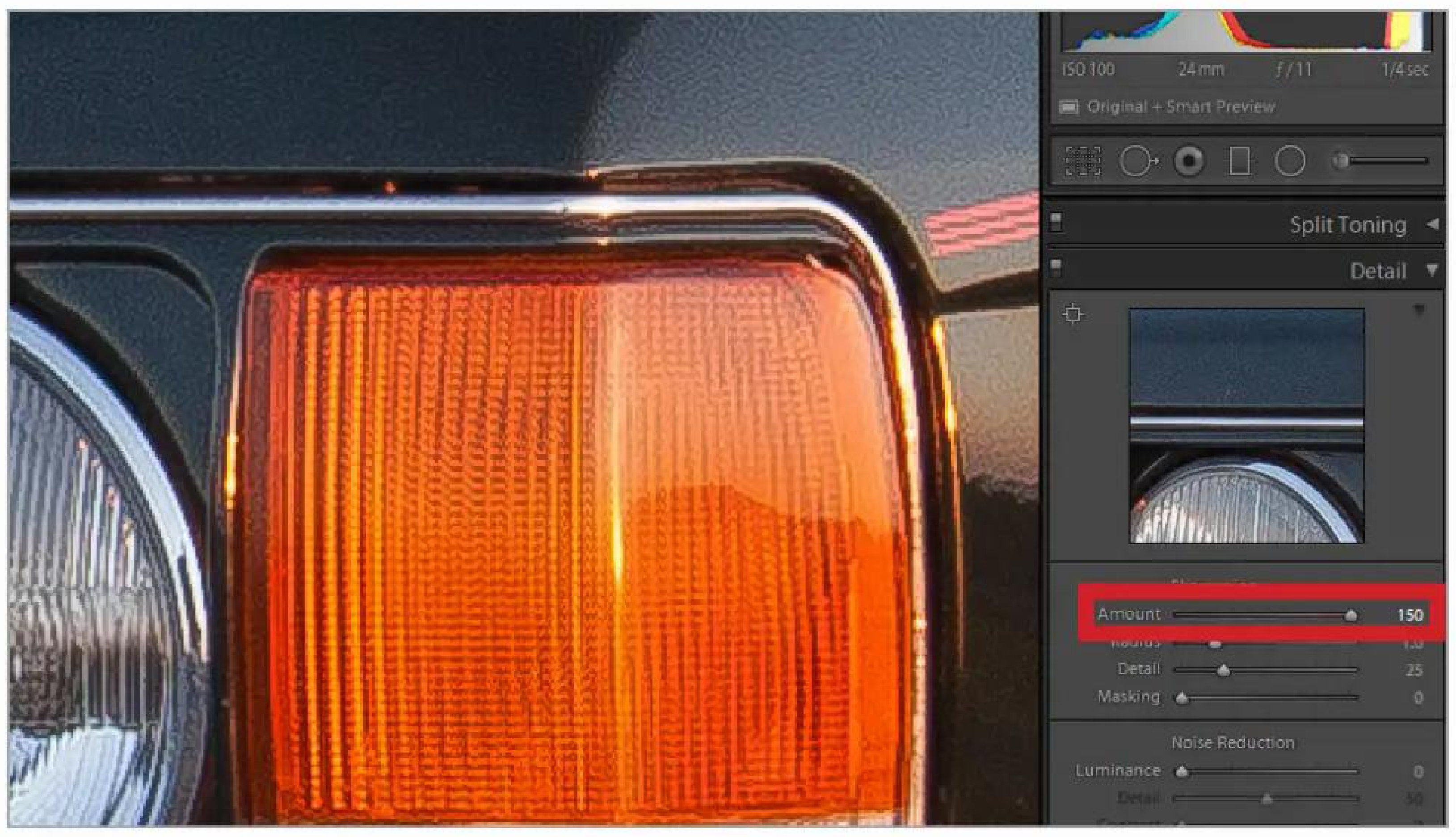
Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0
Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50

2 Open the Detail panel, which you can find in the right-hand sidebar. We've already looked at the noise reduction functions but the Sharpening functions are in the top half of the panel. There is also a detail view available but to be honest it's far too small to be much use. You're better off checking your progress by zooming the main image.



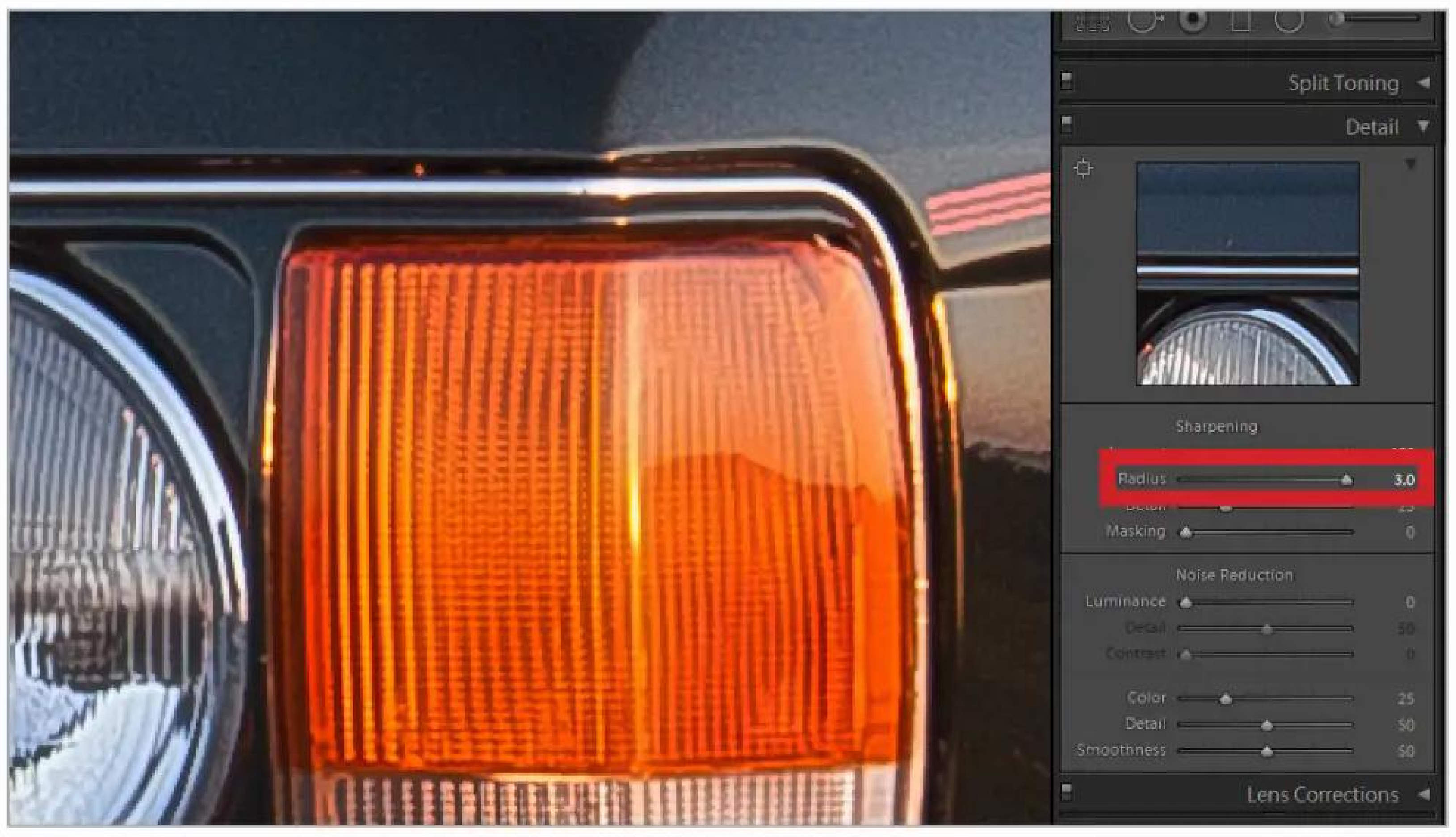
Sharpening
Amount 25
Detail 25
Masking 0
Noise Reduction
Luminance 0
Detail 50
Contrast 0

3 Many digital SLRs have something called a low-pass filter that slightly blurs the image to prevent Moiré effects. By default, Lightroom applies a small amount of sharpening to all images to counteract this filter. The standard setting is 25 with a radius of 1.0. If your DSLR doesn't have this filter you can set this to zero for maximum detail.

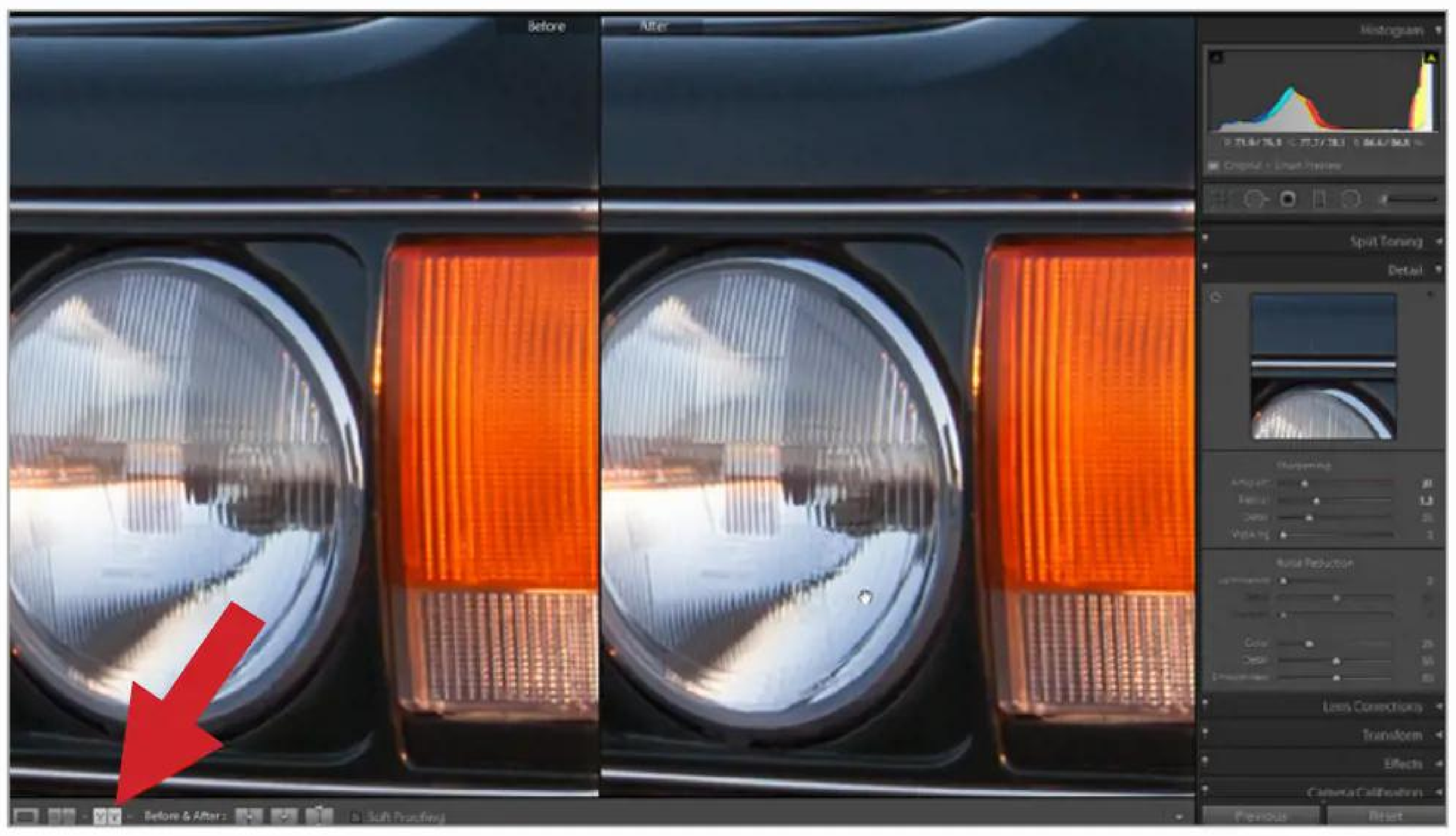

ISO 100
24 mm
f / 11
1/4 sec
Original + Smart Preview
Split Toning
Detail

Amount 150
Detail 25
Masking 0
Noise Reduction
Luminance 0
Detail 50

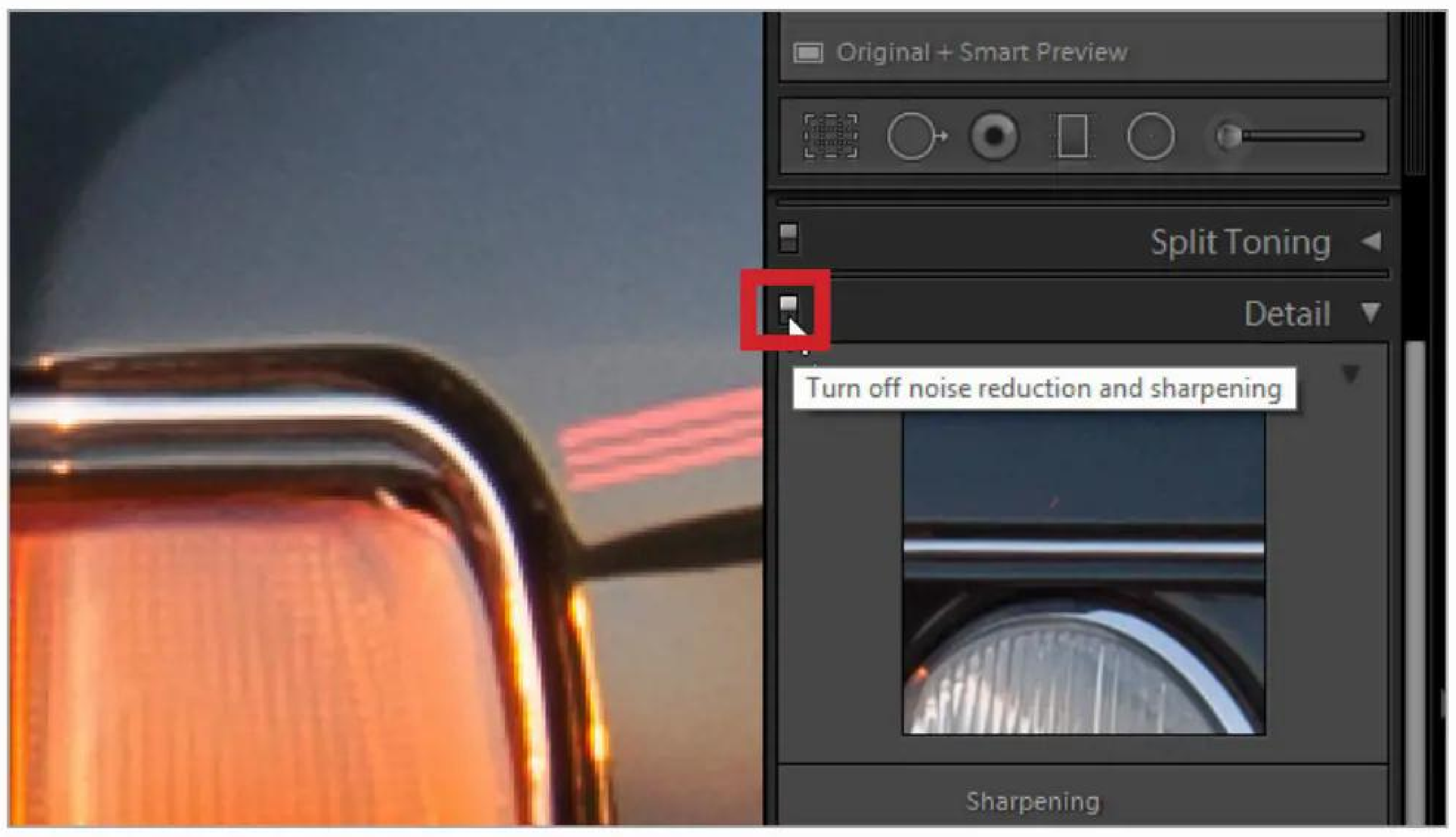
4 Like many adjustments, judging the correct level of sharpness is very subjective. To see what too much looks like, drag the Amount slider all the way to the right, to a value of 150. You can see that the high-contrast lines in the image now look harsh and jagged and the grain of the image has been emphasised, making it look noisy.


Split Toning
Detail
Sharpening
Radius 3.0
Masking 0
Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50
Lens Corrections

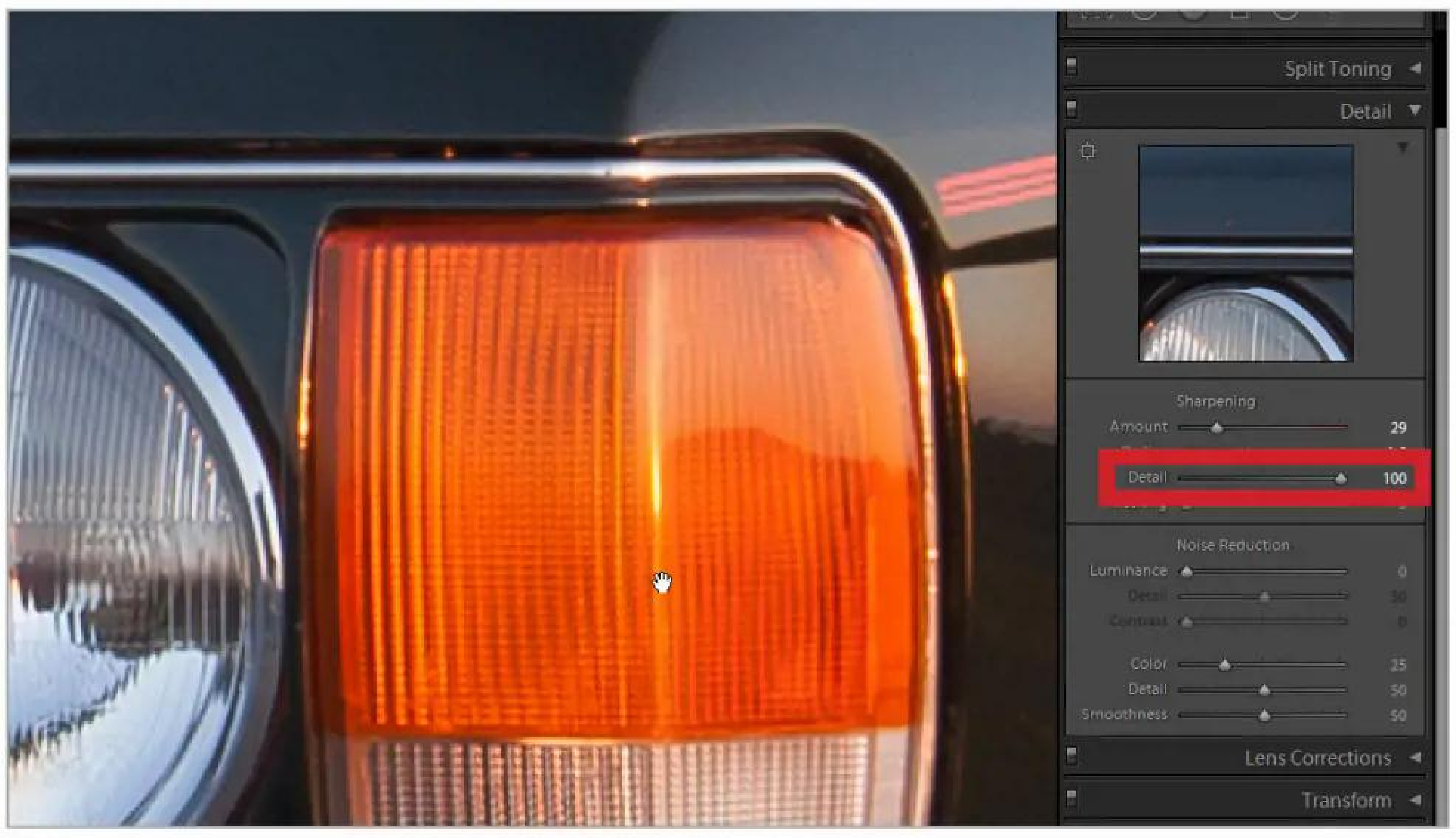
5 The Amount slider controls the degree by which the edge contrast is increased, while the Radius slider controls the distance from the edge that the contrast increase is applied. Keeping the Amount at 150, increase the Radius and watch the effect. Thick lines appear around the edge detail as the contrast area is increased.


Before
After
Histogram
Split Toning
Detail
Lens Corrections
Transform
Effects

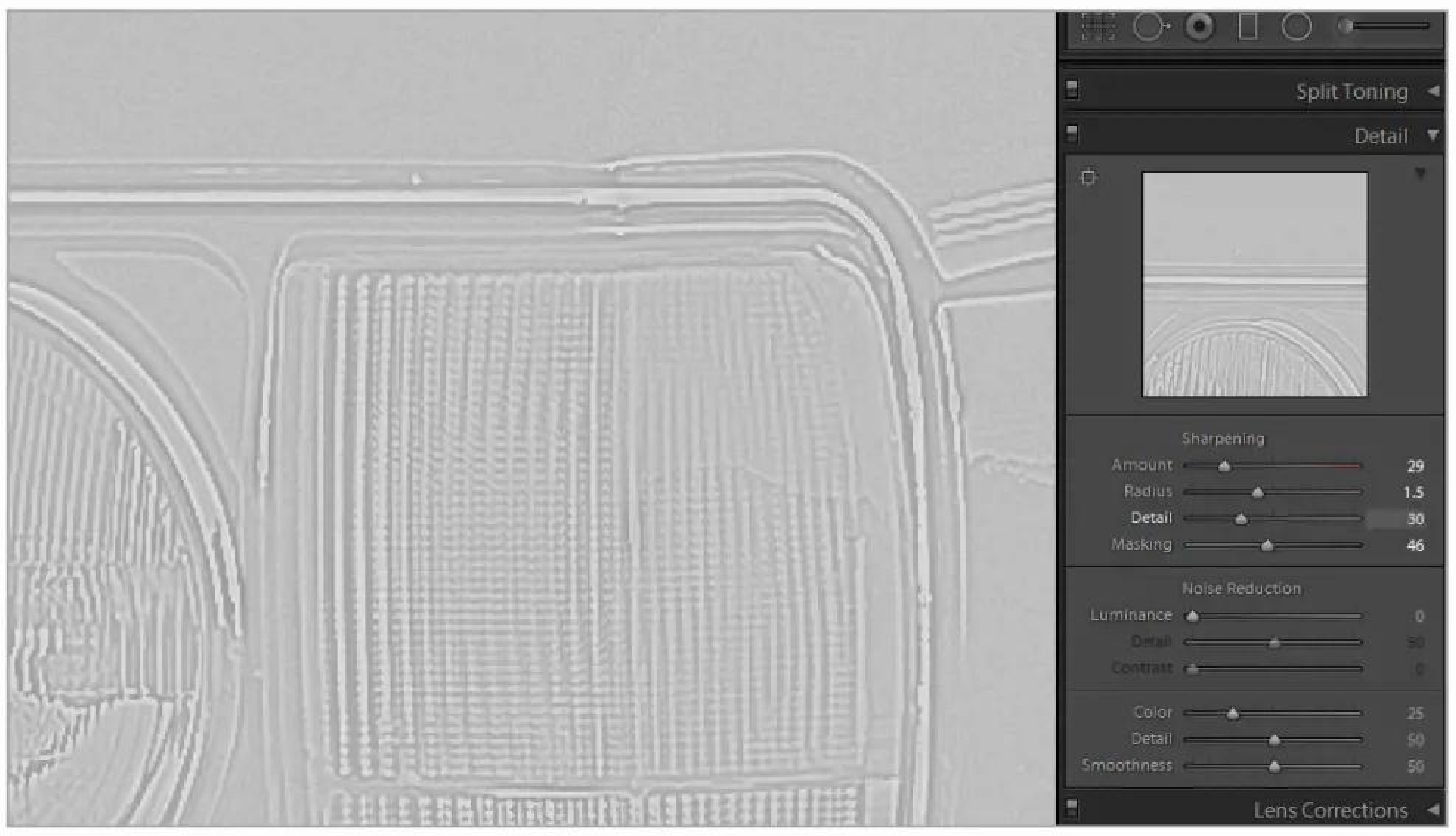
6 The best way to apply sharpening is to make use of the split-screen comparison feature, and to carefully adjust the sliders. Start by slightly increasing the radius to 1.5 and then move the Amount slider to see if it improves the appearance. For most photos shot on a DSLR with a good lens you won't need to apply much additional sharpening.


Original + Smart Preview
Split Toning
Detail
Turn off noise reduction and sharpening
Sharpening

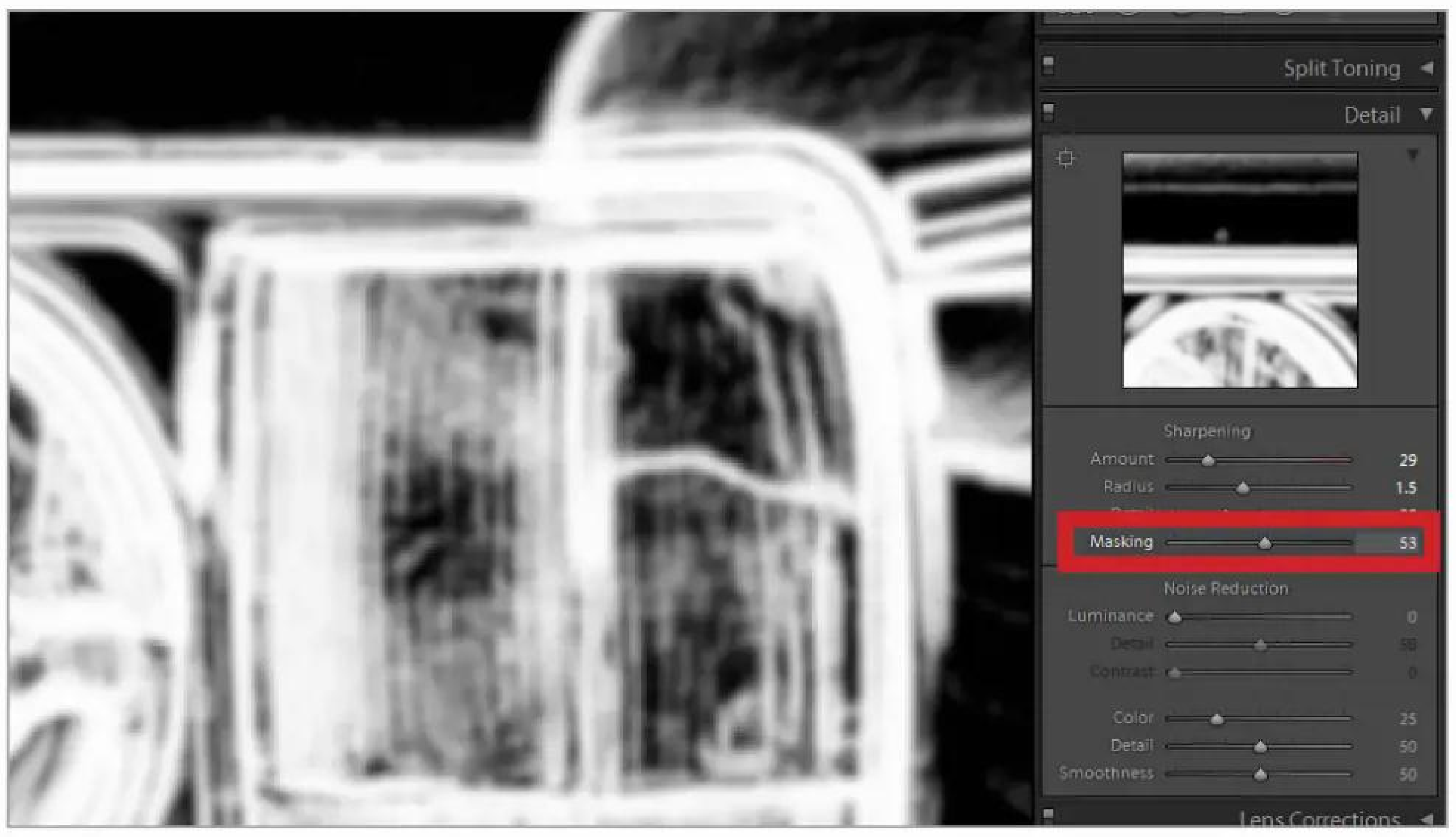
7 Another good way to compare the before-and-after effect of sharpening is to use the preview toggle switch in the top left of the Detail panel. All the Develop panels have this feature but it's most useful in this case. Click the switch on and off a few times to see the effect with and without sharpening or noise reduction applied.


Split Toning
Detail
Sharpening
Amount 29
Detail 100
Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50
Lens Corrections
Transform

8 The third slider in the sharpening tab is Detail. Increasing sharpening can cause image noise to become more exaggerated, and the Detail slider lets you strike a balance between sharpened edges and visible noise. Try increasing the Detail slider all the way to 100 and back to zero to see the effect that this has on your image.


Split Toning
Detail
Sharpening
Amount 29
Radius 1.5
Detail 30
Masking 46
Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50
Lens Corrections

9 There is another alternative to help you judge the effect of the sharpening that you're applying. If you hold down the left ALT key on your keyboard while adjusting the Amount slider, the image turns monochrome, whilst with the Radius and Detail sliders it shows just the edges that are affected. This special preview helps to show the effects more clearly.

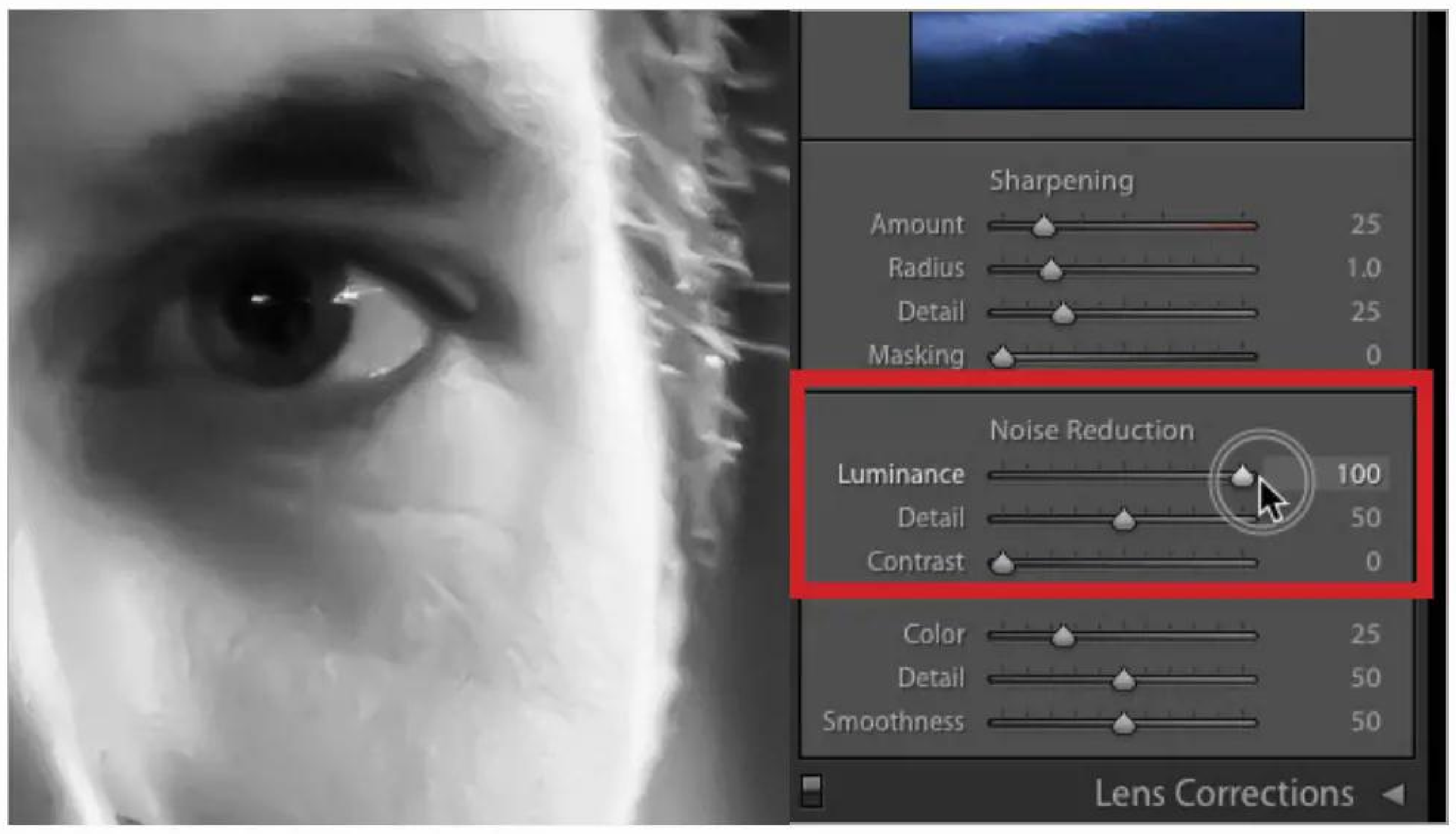

Split Toning
Detail
Sharpening
Amount 29
Radius 1.5
Masking 53
Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50
Lens Corrections

10 The final slider is Masking. This removes the sharpening effect from some areas of the image. Again, hold down the left ALT key whilst moving the slider to see a monochrome preview. The effects of the other sliders will only be applied in the white areas of the image, so by adjusting the mask you can reduce the emphasis of unwanted effects.

Advanced Noise Reduction

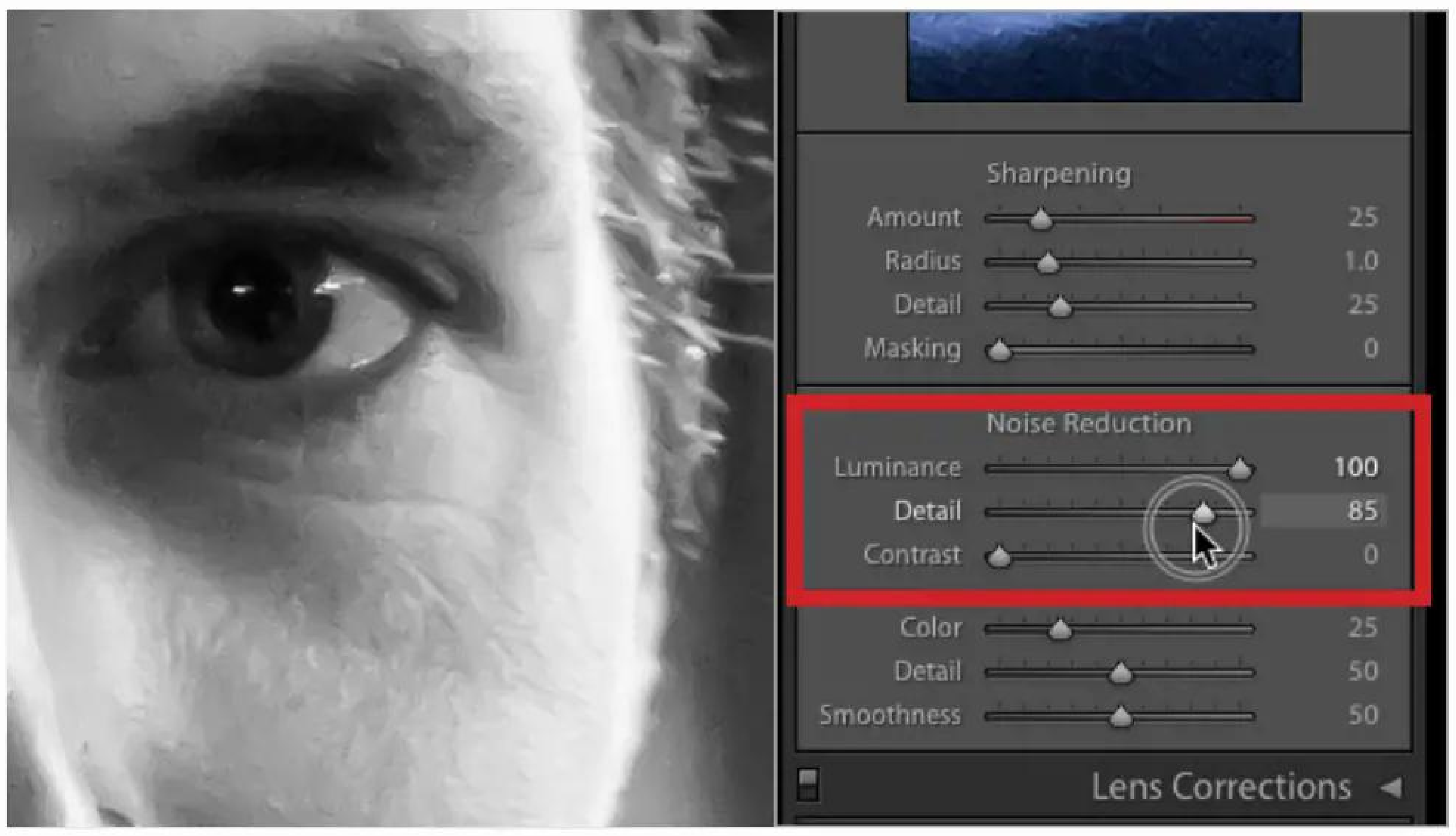
The latest full-frame digital SLRs feature great in-camera noise reduction and can comfortably shoot at up to 32,000 ISO with little visible noise, but not everyone can afford the latest cameras. Lightroom includes some advanced tools to reduce noise.

1 Image noise comes in two varieties: luminance noise, which is random variations in brightness, and colour noise, which as the name suggests is random variations in colour. Both are caused by amplified random signal noise from the camera's sensor when operating in low light conditions at high ISO settings.



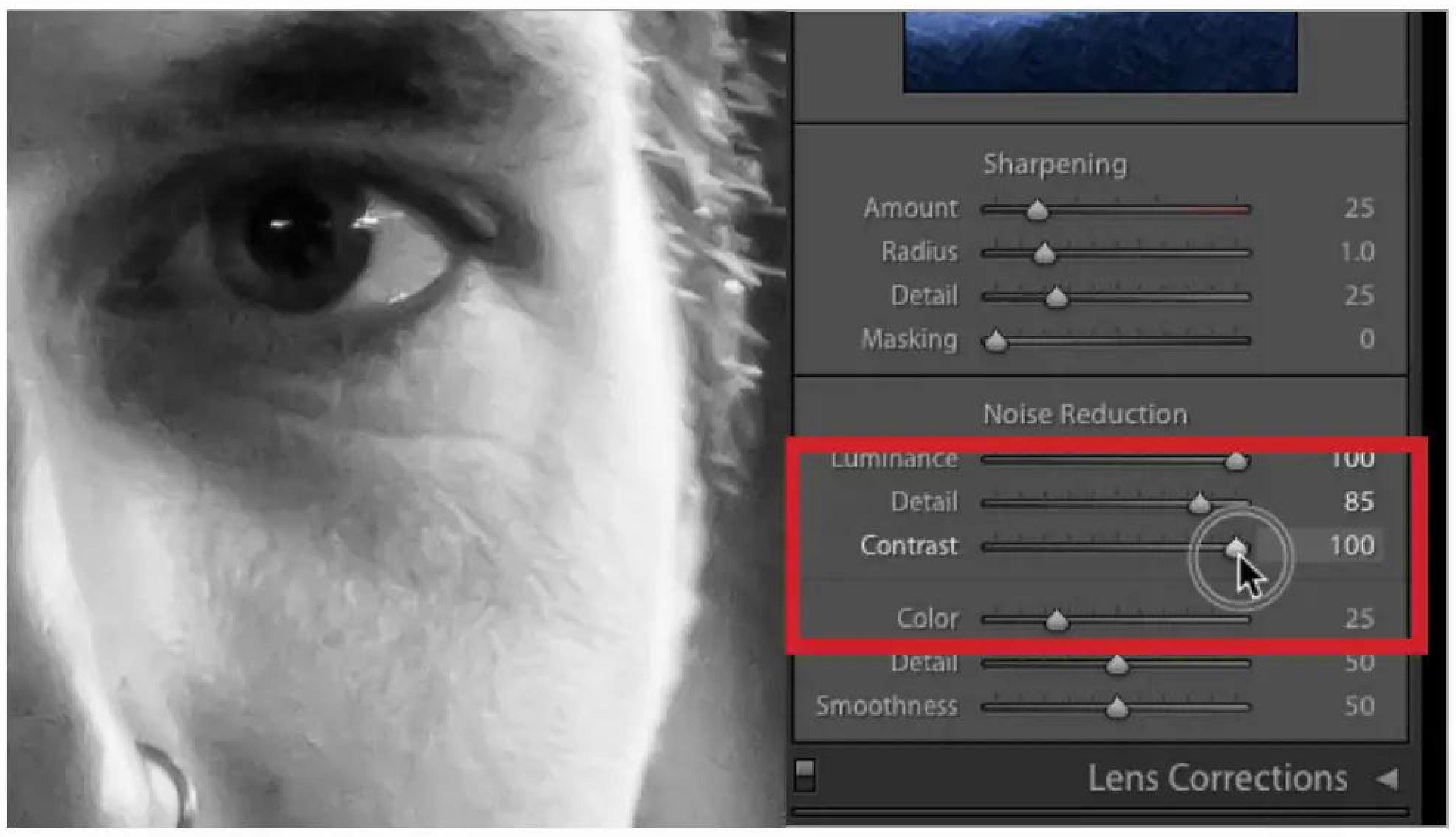
Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0
Noise Reduction
Luminance 100
Detail 50
Contrast 0
Color 25
Detail 50
Smoothness 50

2 To reduce luminance noise you can simply adjust the luminance slider but if you simultaneously hold down the left ALT key, the view in the image window will be turned monochrome; this will make it much easier to see the random light and dark pixels that make up the noise. Using the split-screen view helps to judge the comparison.



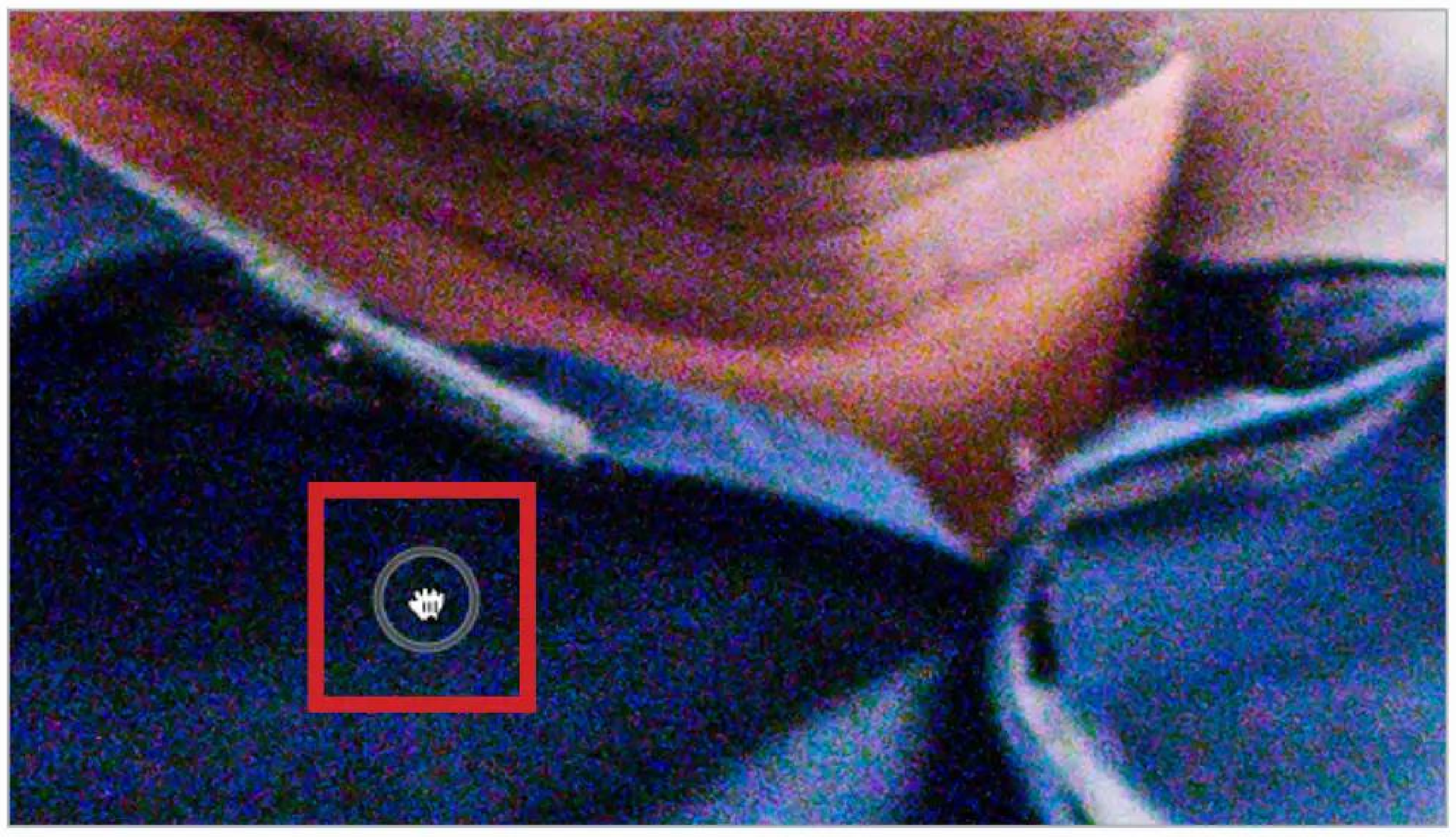
Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0
Noise Reduction
Luminance 100
Detail 85
Contrast 0
Color 25
Detail 50
Smoothness 50

3 Reducing noise inevitably means sacrificing some fine detail, since noise reduction works by averaging out pixels over a certain radius. You can counteract this to some extent by adjusting the Detail slider, which applies a sharpening effect. Again, holding down the left ALT key produces a monochrome preview that can help you to spot the changes.

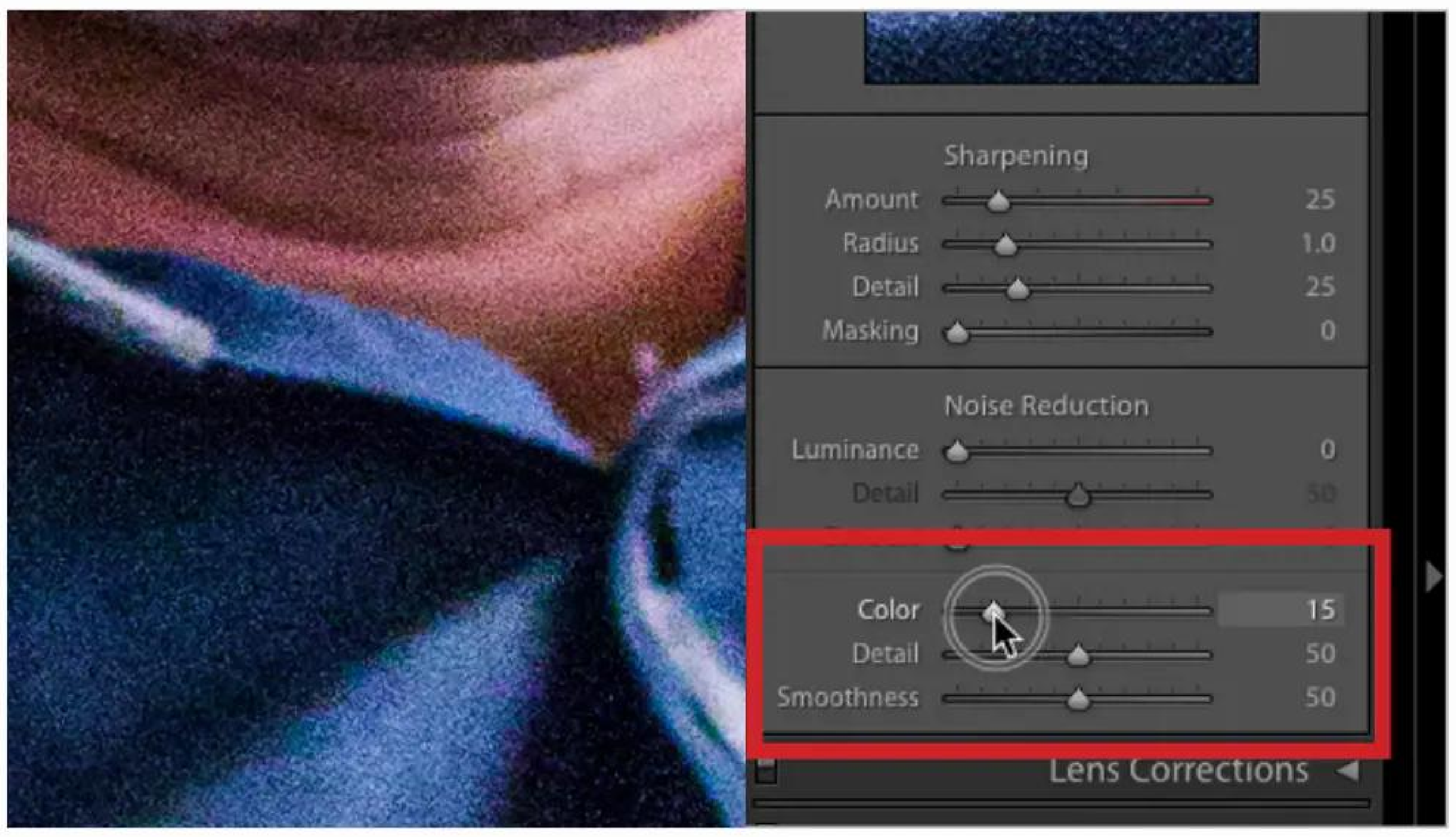


Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0
Noise Reduction
Luminance 100
Detail 85
Contrast 100
Color 25
Detail 50
Smoothness 50

4 To help restore some image definition after noise reduction, you can try boosting the contrast level by adjusting the Noise Reduction Contrast slider, although in many cases this will produce negligible difference. Holding down the left ALT key produces a monochrome preview that can help you to see the changes, however slight.



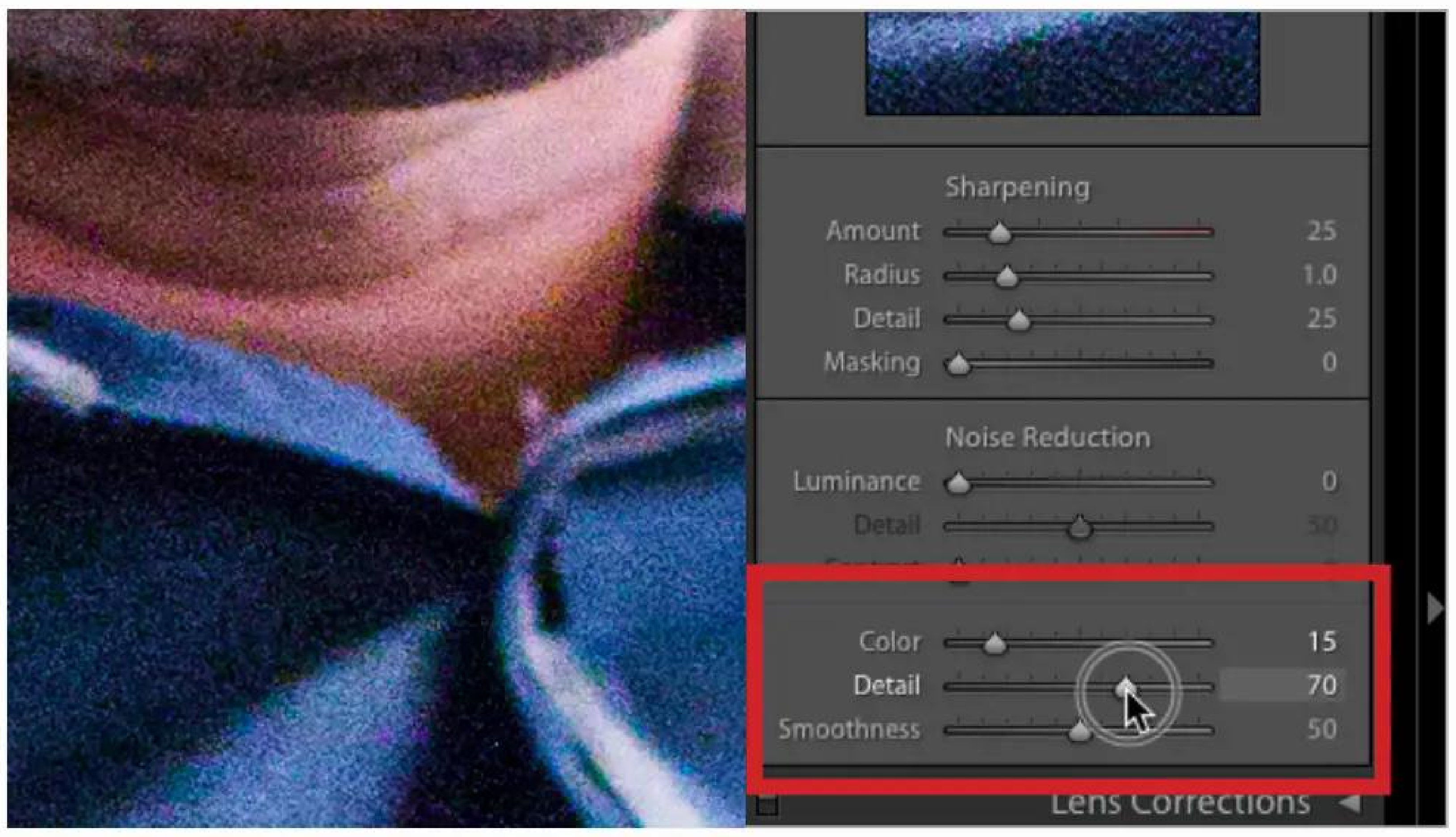
5 Colour noise is random variations in colour in darker areas of the image, caused by the sensor struggling in low light and the resulting signal being amplified by a higher ISO setting. Lightroom applies a colour noise reduction setting of 25 by default. With a very good camera it may be possible to reduce this setting and still have little image noise.



Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0

Noise Reduction
Luminance 0
Detail 50
Color 15
Detail 50
Smoothness 50

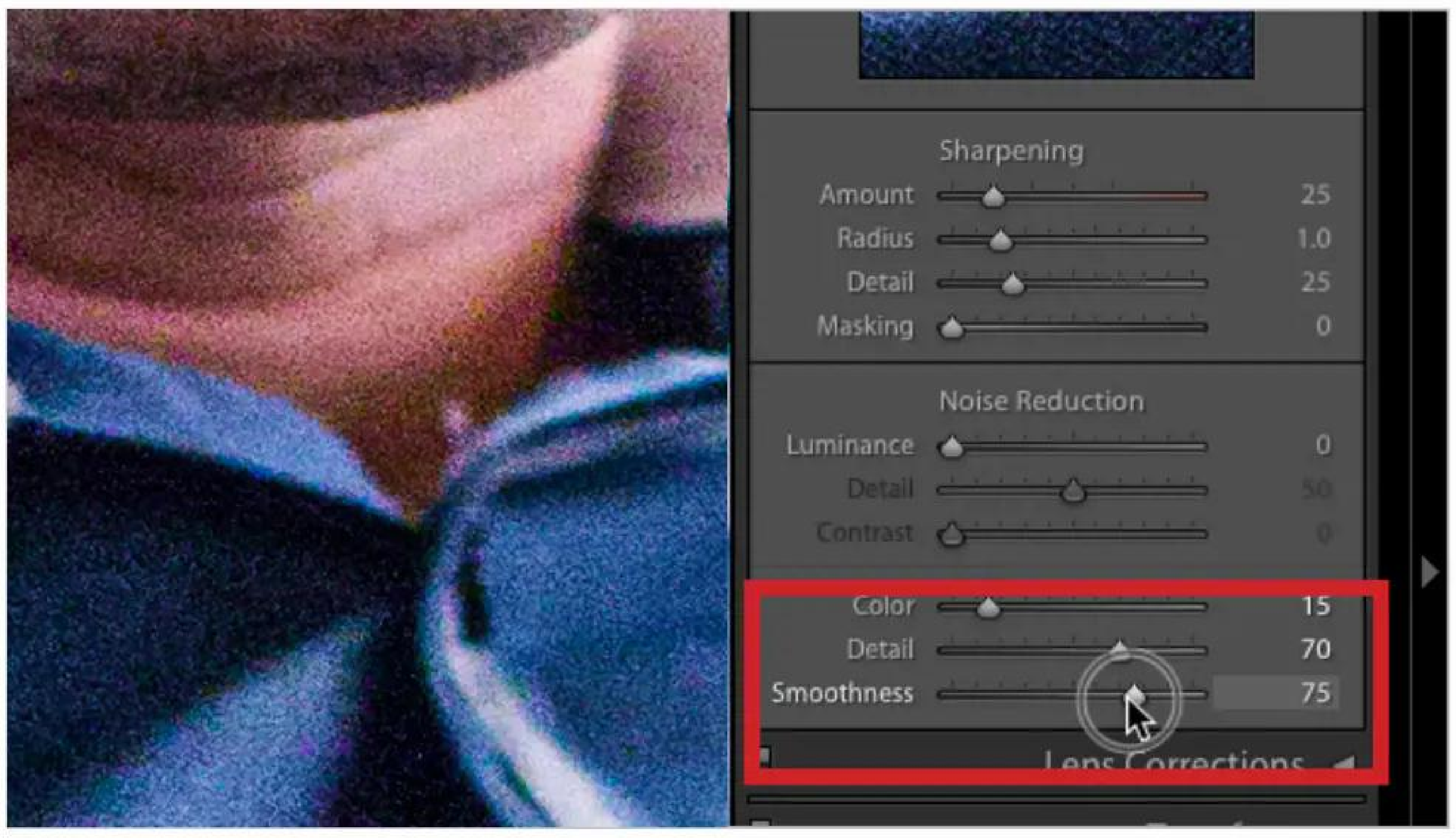
6 This image, shot on a Canon EOS 5D MkII, is one such example. The colour noise slider can be reduced to 15 from the default setting of 25; and there is still negligible colour noise visible in the image. Using the absolute minimum of noise reduction is a good idea, since it minimises the loss of detail caused by the reduction process.



Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0

Noise Reduction
Luminance 0
Detail 50
Color 15
Detail 70
Smoothness 50

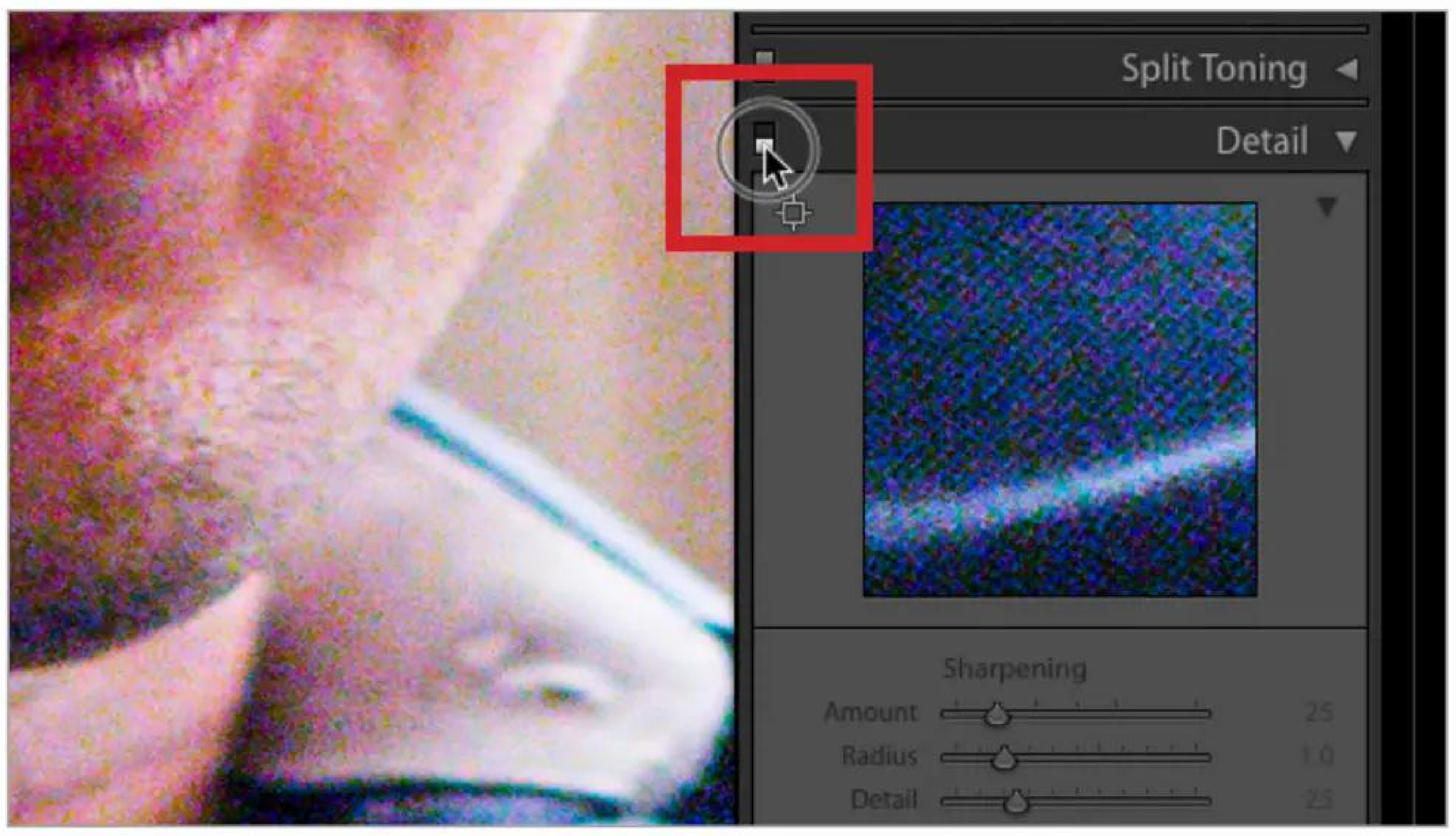
7 Reducing the amount of colour noise correction means that more detail can be preserved and you can take advantage of this by moving the detail slider to the right, in this case up to 70 from its default of 50. This slightly boosts the edge contrast, which can help with detail definition, but can result in the introduction of jagged edges.



Sharpening
Amount 25
Radius 1.0
Detail 25
Masking 0

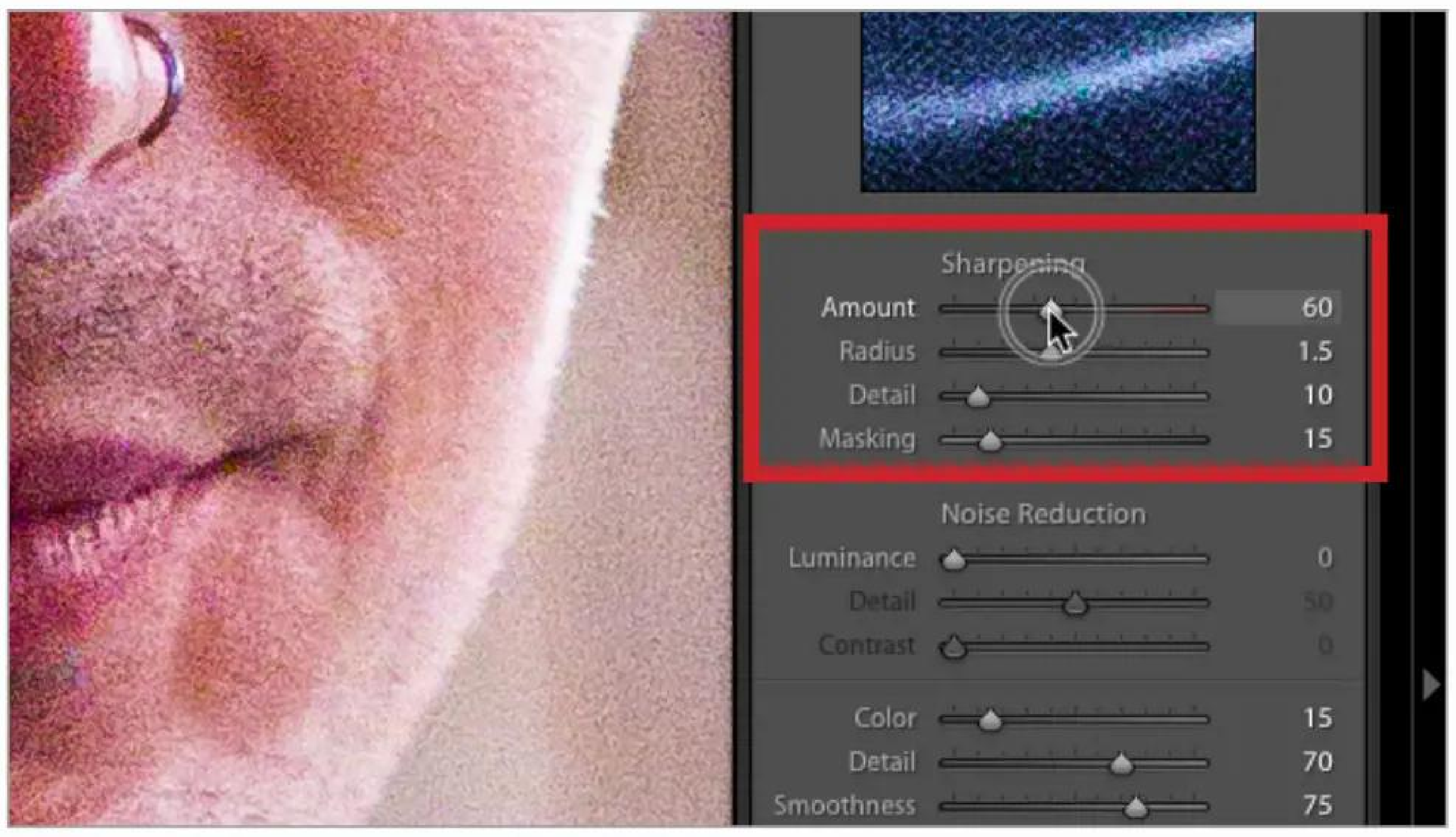
Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 15
Detail 70
Smoothness 75

8 You can compensate for the jagged edges by adding some smoothing. Like the Detail slider, the Smoothness slider starts off with a mid-point default value of 50, so keeping a careful eye on the level of detail, move it up slightly until the jagged edges are reduced sufficiently. In this case we've increased it to 75, which is just right.



Sharpening
Amount 25
Radius 1.0
Detail 25

9 Once you've adjusted the noise reduction, one of the best ways to judge the results is to make use of the Detail panel preview toggle. You can find it in the top left corner of the Detail panel. If you click on it, it temporarily removes the effects of the sharpening and noise reduction adjustments. Click again to restore them.



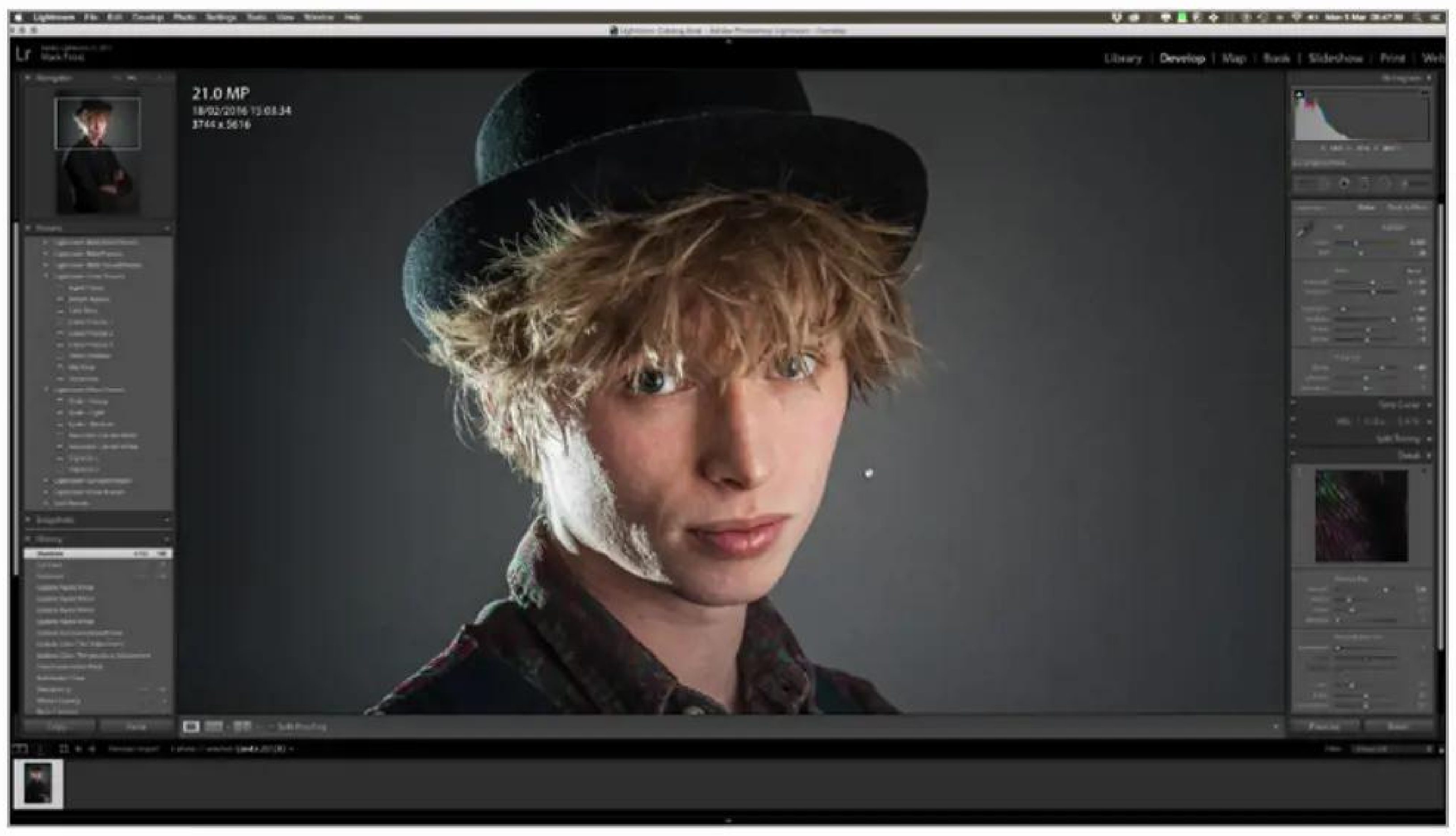
Sharpening
Amount 60
Radius 1.5
Detail 10
Masking 15

Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 15
Detail 70
Smoothness 75

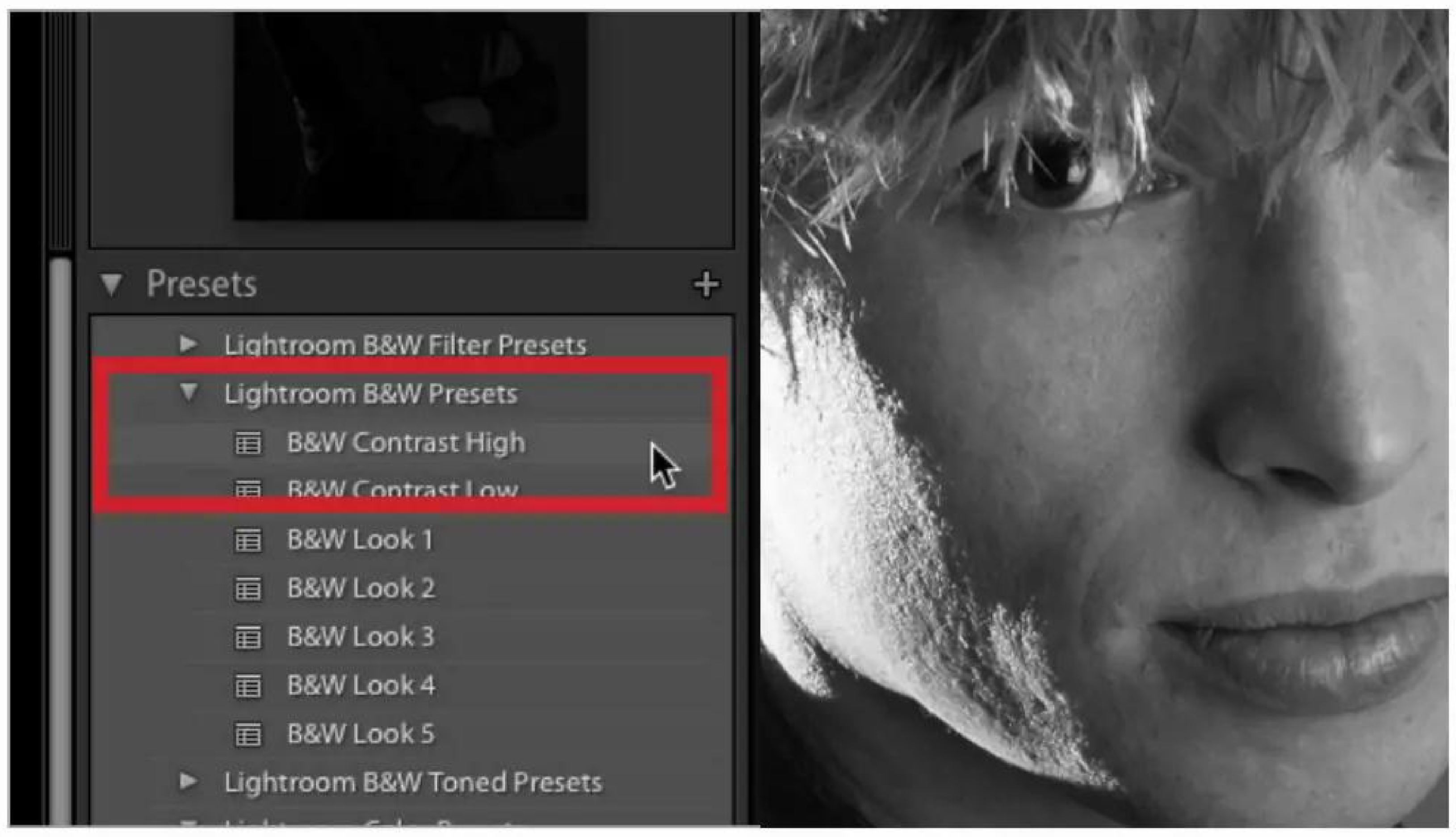
10 Once you've reduced the noise levels as far as possible, you can further enhance the image and attempt to recapture lost detail by applying the sharpening techniques that we covered on the previous tutorial. Make sure to make full use of the left-ALT monochrome previews and masking adjustment for maximum effect.

Adding the Effect of Film Grain

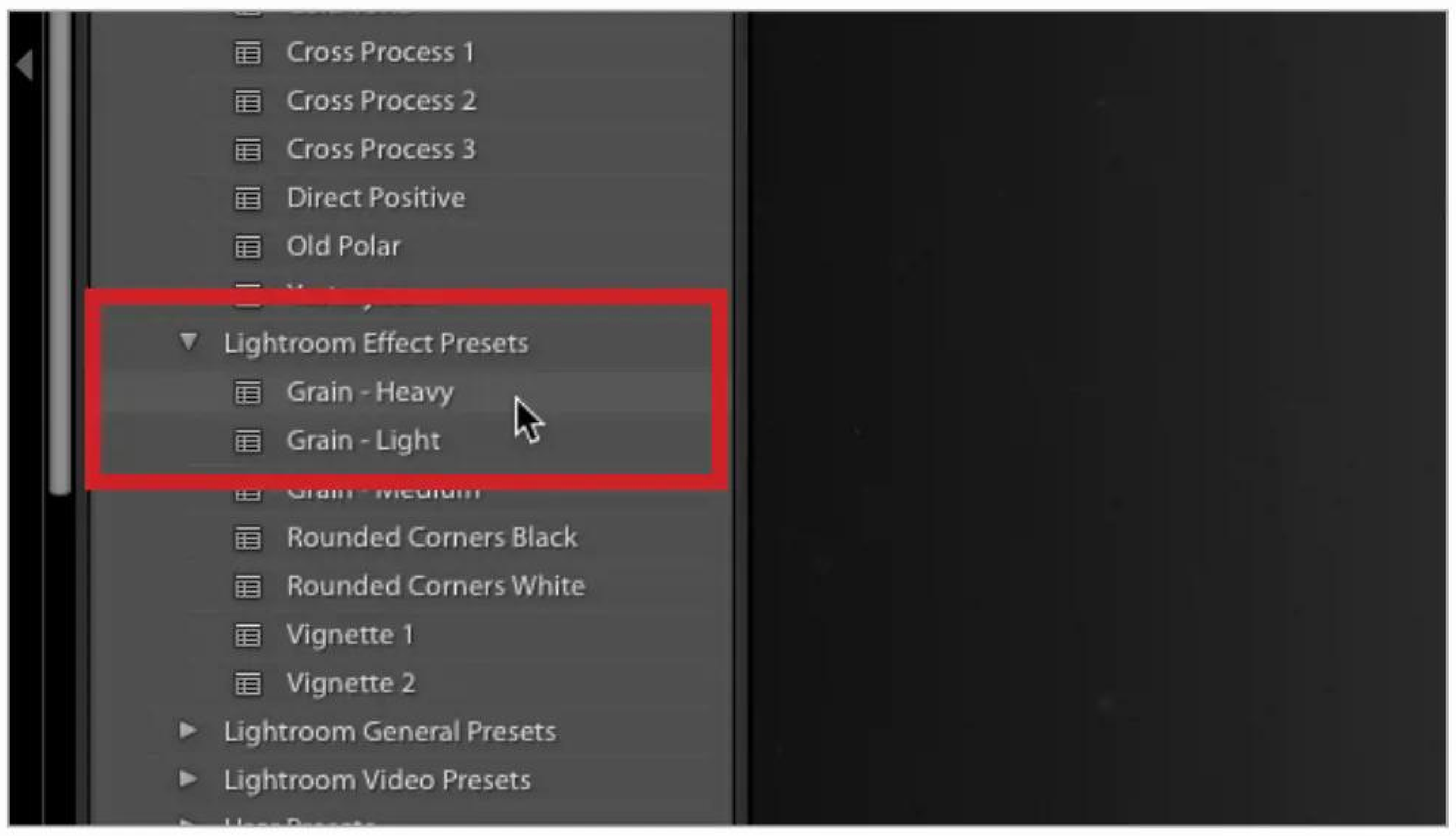
In traditional film photography, the tiny silver iodide crystals that form the image on the negative produce a granular effect on the finished print. Film grain is considered a beautiful effect and Lightroom can replicate film grain for your images.



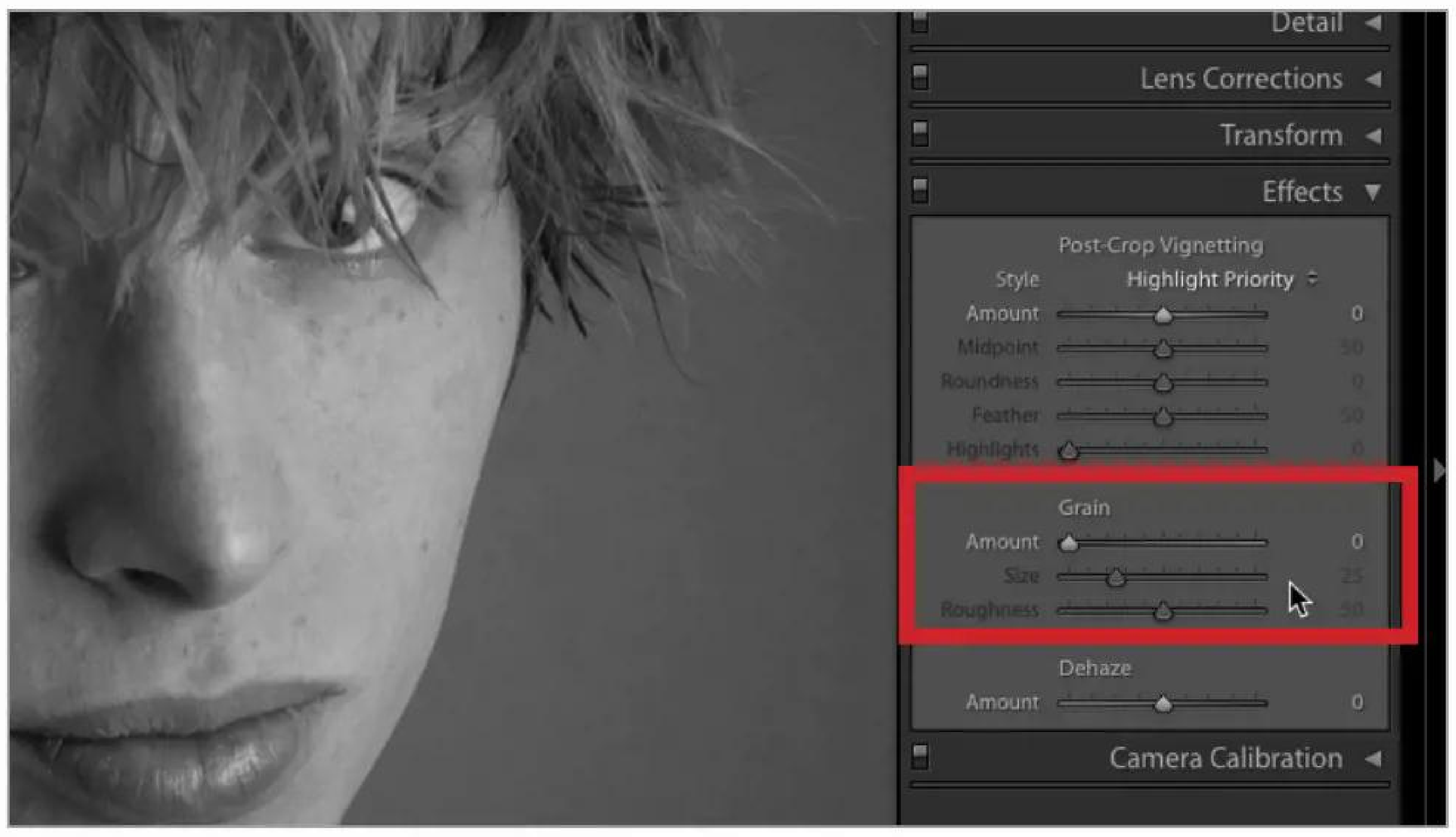
1 The key to creating an attractive film grain effect is starting off with a suitable image. It is most commonly seen in high contrast black and white images, so choose an image that will look good in monochrome, with plenty of deep blacks and bright highlights. This detail shot of local musician Oli Syrett should do nicely.


Presets
Lightroom B&W Filter Presets
Lightroom B&W Presets
B&W Contrast High
B&W Contrast Low
B&W Look 1
B&W Look 2
B&W Look 3
B&W Look 4
B&W Look 5
Lightroom B&W Toned Presets

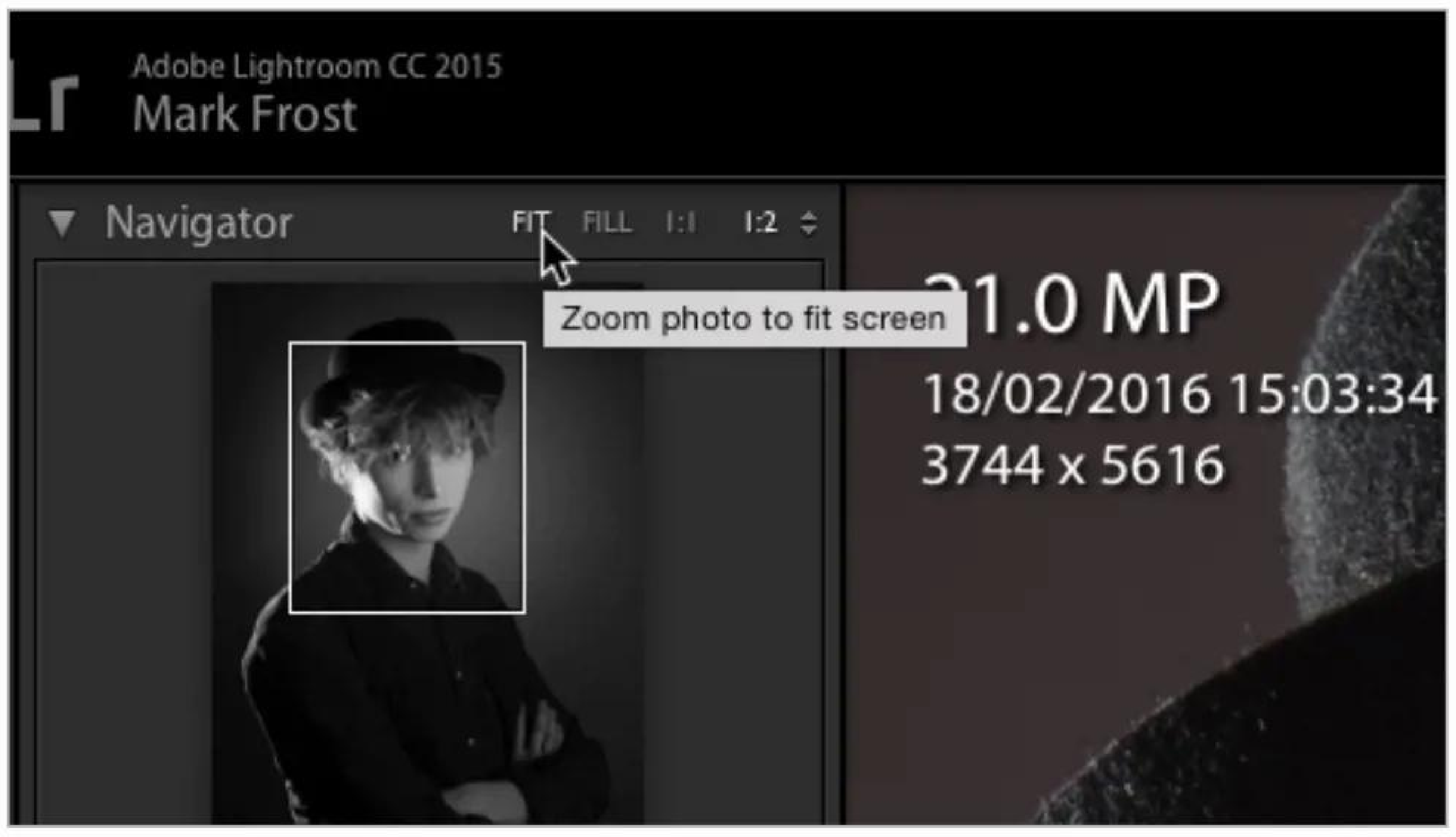
2 The first thing we need to do is to turn the colour image into monochrome, while maintaining its high contrast appearance. The quickest and easiest way to do this is by using one of Lightroom's black and white presets. We'll use the standard B&W High Contrast preset, which is just about perfect for this particular image.


Cross Process 1
Cross Process 2
Cross Process 3
Direct Positive
Old Polar
Lightroom Effect Presets
Grain - Heavy
Grain - Light
Rounded Corners Black
Rounded Corners White
Vignette 1
Vignette 2
Lightroom General Presets
Lightroom Video Presets

3 If you're in a hurry then there are presets available for adding film grain too, which can be found in the Lightroom Effects Presets list. The Grain Heavy preset does look particularly good on this image. However, for this tutorial we want to find out how to add grain manually, so let's ignore the preset and take a look at the grain controls.

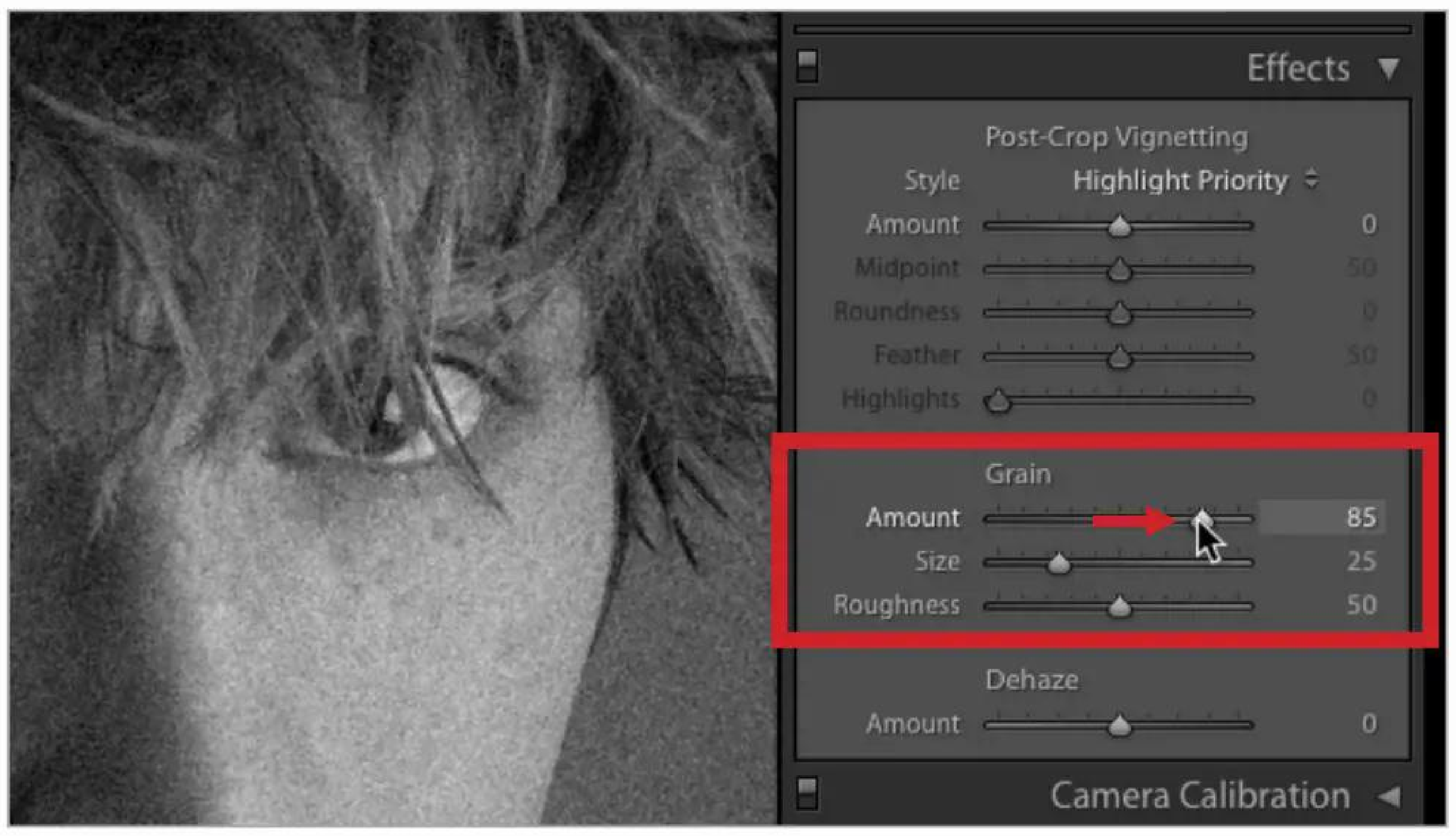

Detail
Lens Corrections
Transform
Effects
Post-Crop Vignetting
Style
Highlight Priority
Amount
0
Midpoint
Roundness
Feather
Highlights
Grain
Amount
0
Size
Roughness
Dehaze
Amount
0
Camera Calibration

4 You can find the Grain controls in the Effects panel, near the bottom of the right-hand sidebar in the Develop module, along with Post-Crop Vignetting and Dehaze. It's a simple panel, with just three sliders controlling the amount of grain, the grain size and the grain roughness. When the amount slider is at zero the others are greyed out.


Adobe Lightroom CC 2015
Mark Frost

1.0 MP
18/02/2016 15:03:34
3744 x 5616

5 Since we're interested in the aesthetic effect of grain over the whole image rather than any close-in detail, this is one occasion when zooming in to the image would be counterproductive. The best view to judge the results is the whole-image Loupe view, so in the navigator panel, click on Fit, to view the entire photograph in one screen.

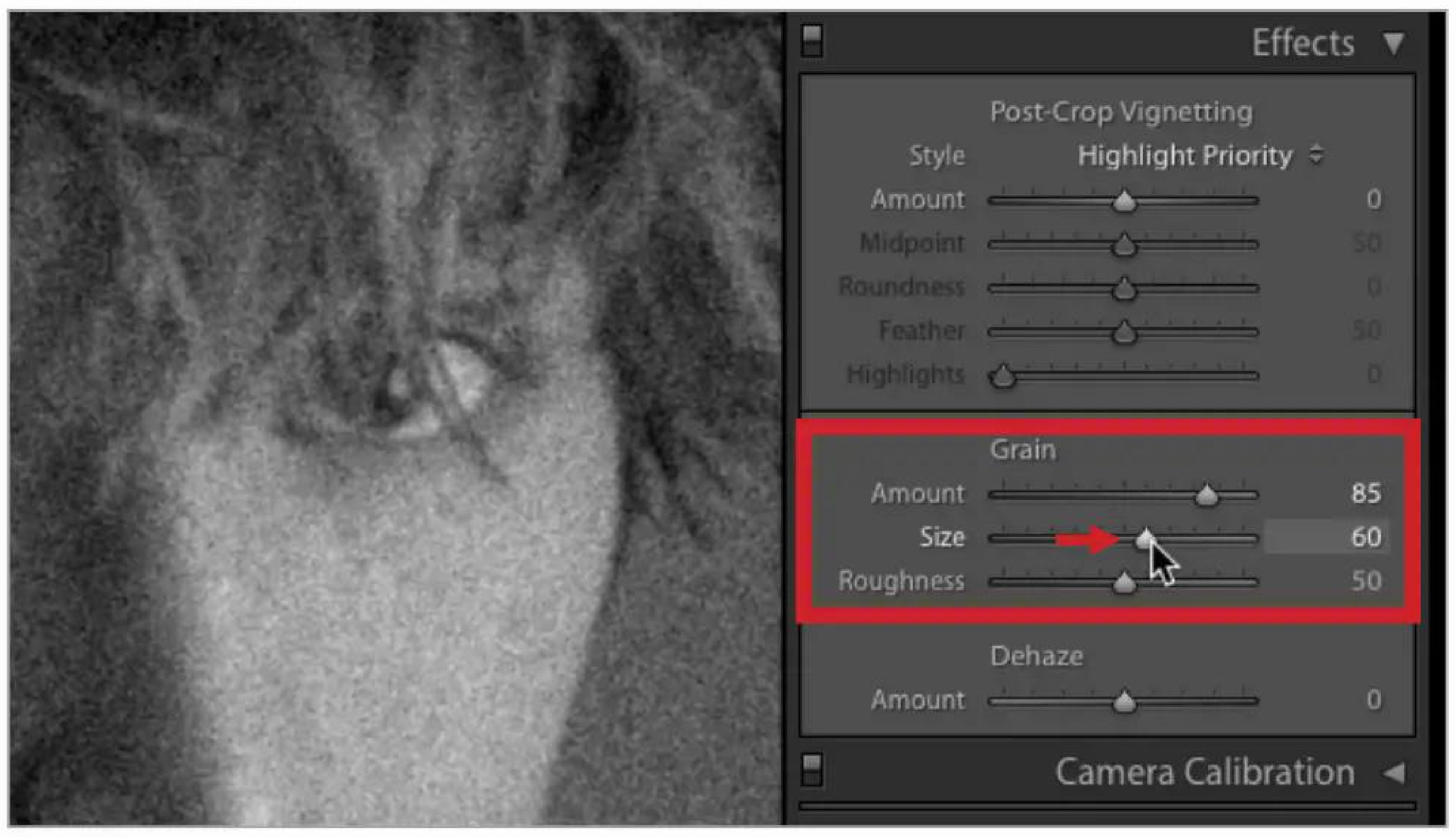


Style Highlight Priority
Amount 0
Midpoint 50
Roundness 0
Feather 50
Highlights 0

Amount 85
Size 25
Roughness 50

Amount 0

6 The effect we're going for is a high-contrast, high-grain image, mimicking the appearance of a print made from push-processed high-speed black and white film such as Ilford HP5+. Start with a relatively high value for the grain amount and push the slider up to 85; immediately you can see the grain effect on the image.

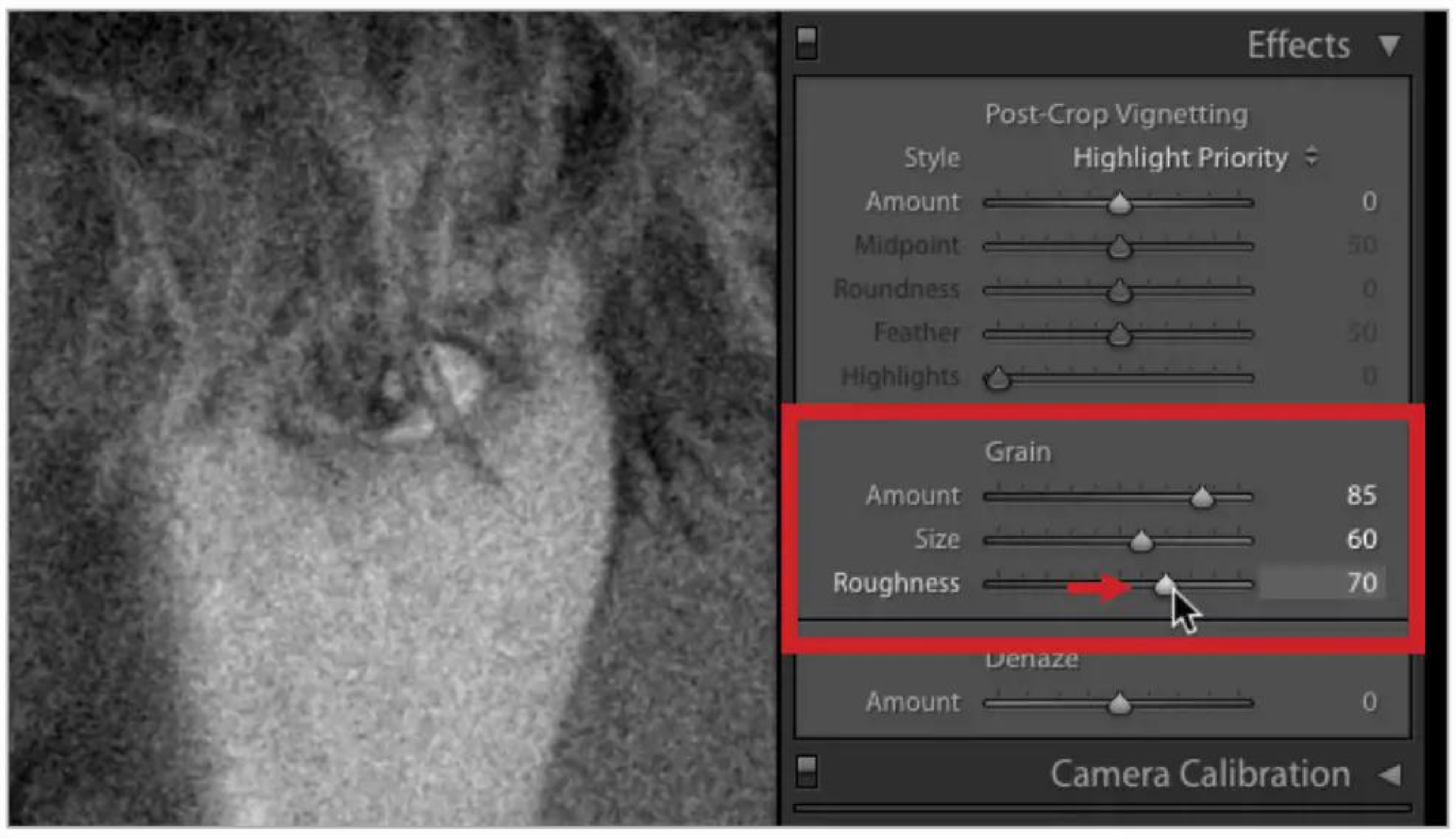


Style Highlight Priority
Amount 0
Midpoint 50
Roundness 0
Feather 50
Highlights 0

Amount 85
Size 60
Roughness 50

Amount 0

7 One of the characteristics of push-processed film is that the silver grains are very large, which is what gives prints made from such film their distinctive appearance. The default value for the Size slider is 25, so increase that by moving the Size slider up to 60; you can see that the grain takes on a much stronger appearance.

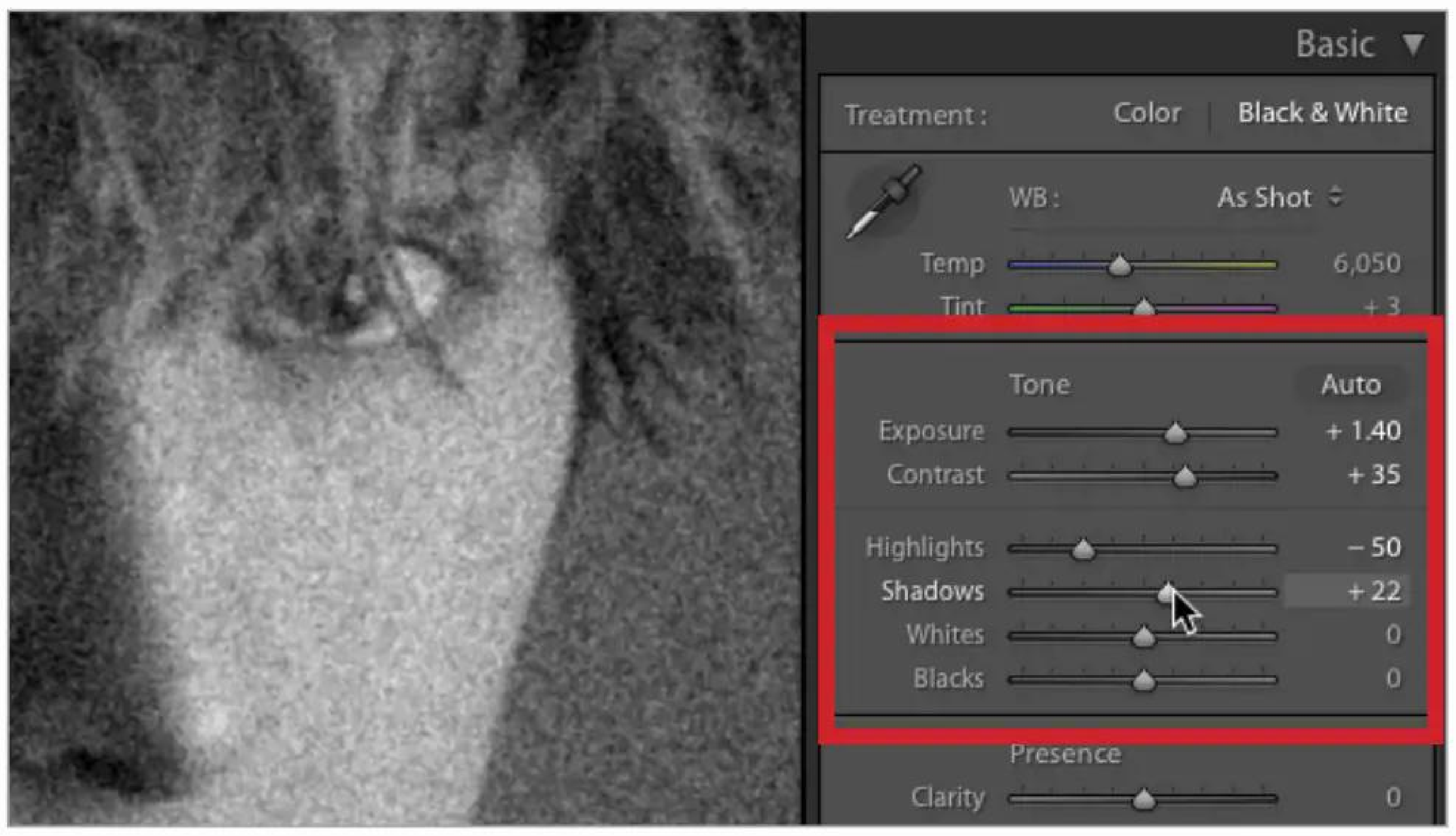


Style Highlight Priority
Amount 0
Midpoint 50
Roundness 0
Feather 50
Highlights 0

Amount 85
Size 60
Roughness 70

Amount 0

8 Grain smoothness is the key to mimicking particular types or brands of film. For example, Kodak TMAX 400 film has a very smooth grain structure ideal for portraits, but the one you're trying to replicate is Ilford HP5+, which has a rougher grain structure. Move the Roughness slider up to 70 from its default setting of 50.

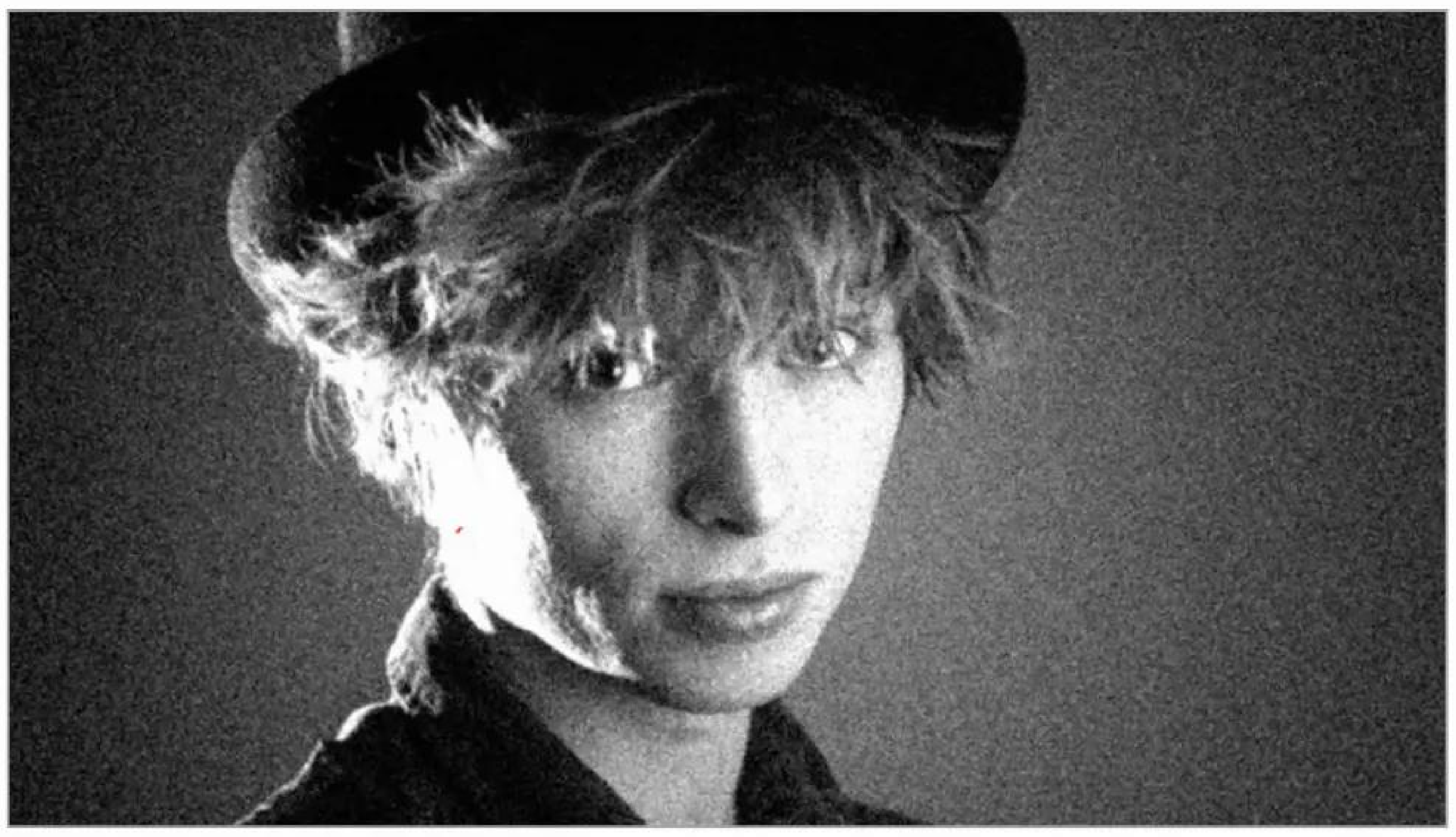


Treatment: Color Black & White
WB: As Shot
Temp 6,050
Tint + 3

Exposure + 1.40
Contrast + 35
Highlights – 50
Shadows + 22
Whites 0
Blacks 0

Clarity 0

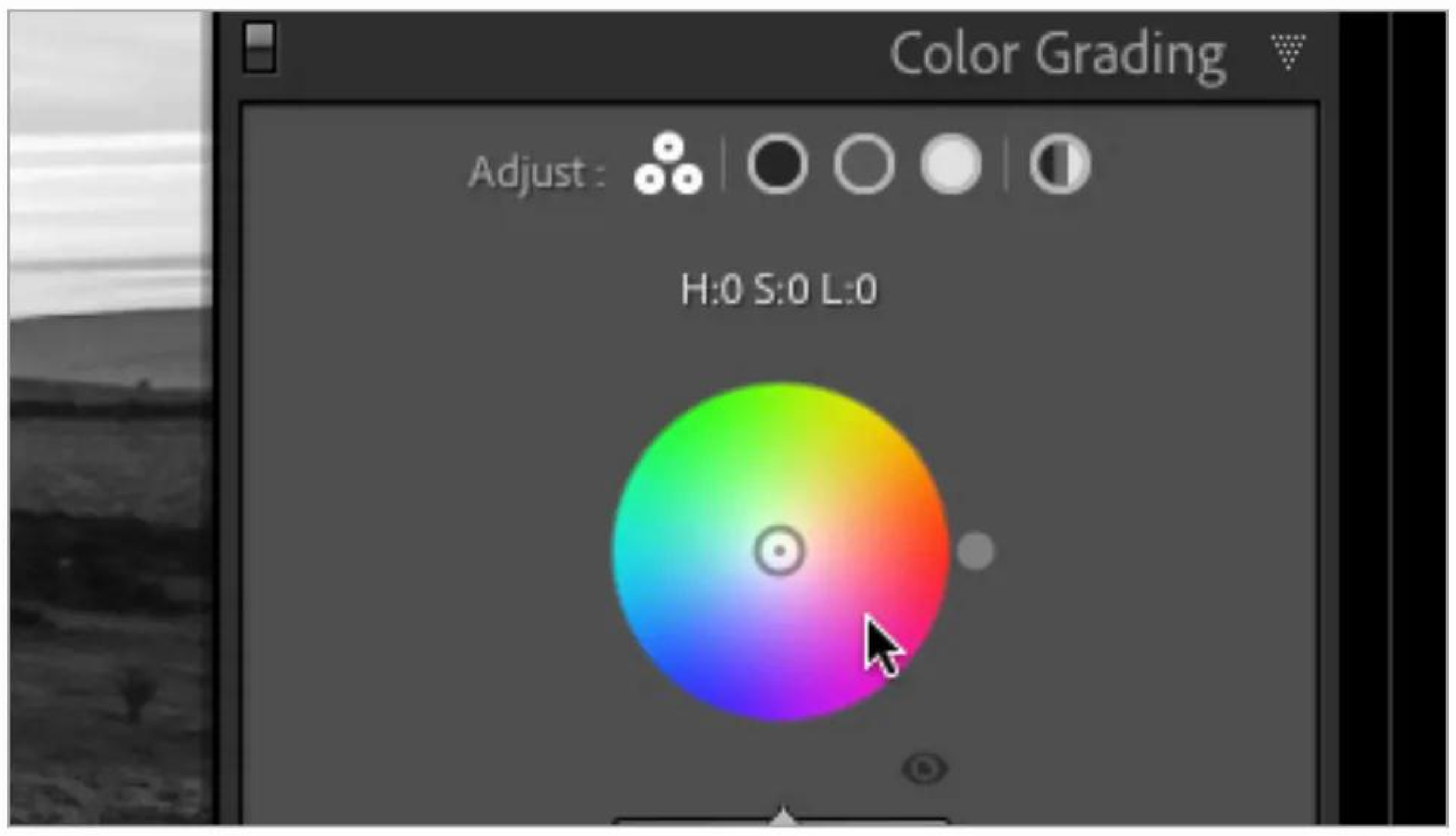
9 You should have the film grain looking almost perfect. All you need to do now is make a few adjustments to the tonal balance of the image to improve the contrast and exposure. If you move over the Basic panel, you can tweak the tone control sliders to boost the highlights slightly and recover some of the lost shadow detail.



10 The finished image has all the characteristics of a high contrast high ISO push-processed black and white photograph. When printed out, it would take a trained eye to detect the difference from a scanned film negative. You can try the same controls with low contrast shots too, for that real vintage photojournalism look.

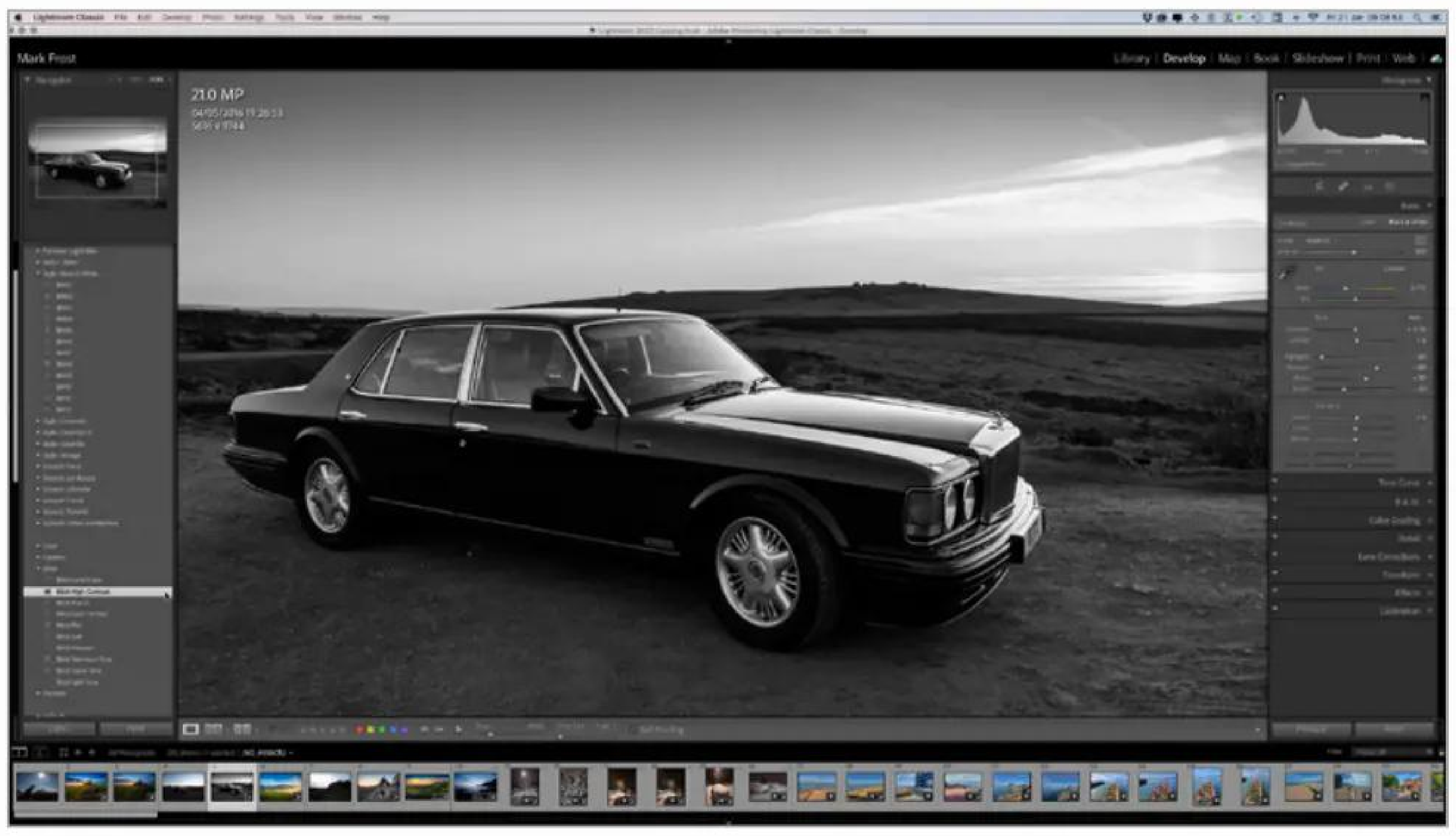
Colour Grading Adjustments

Many of Lightroom's photo enhancement tools replicate the effects that can be achieved in traditional darkroom processing. Split Tone processing is another such feature; it's a method of adding different tones to both the highlights and the shadows of an image.

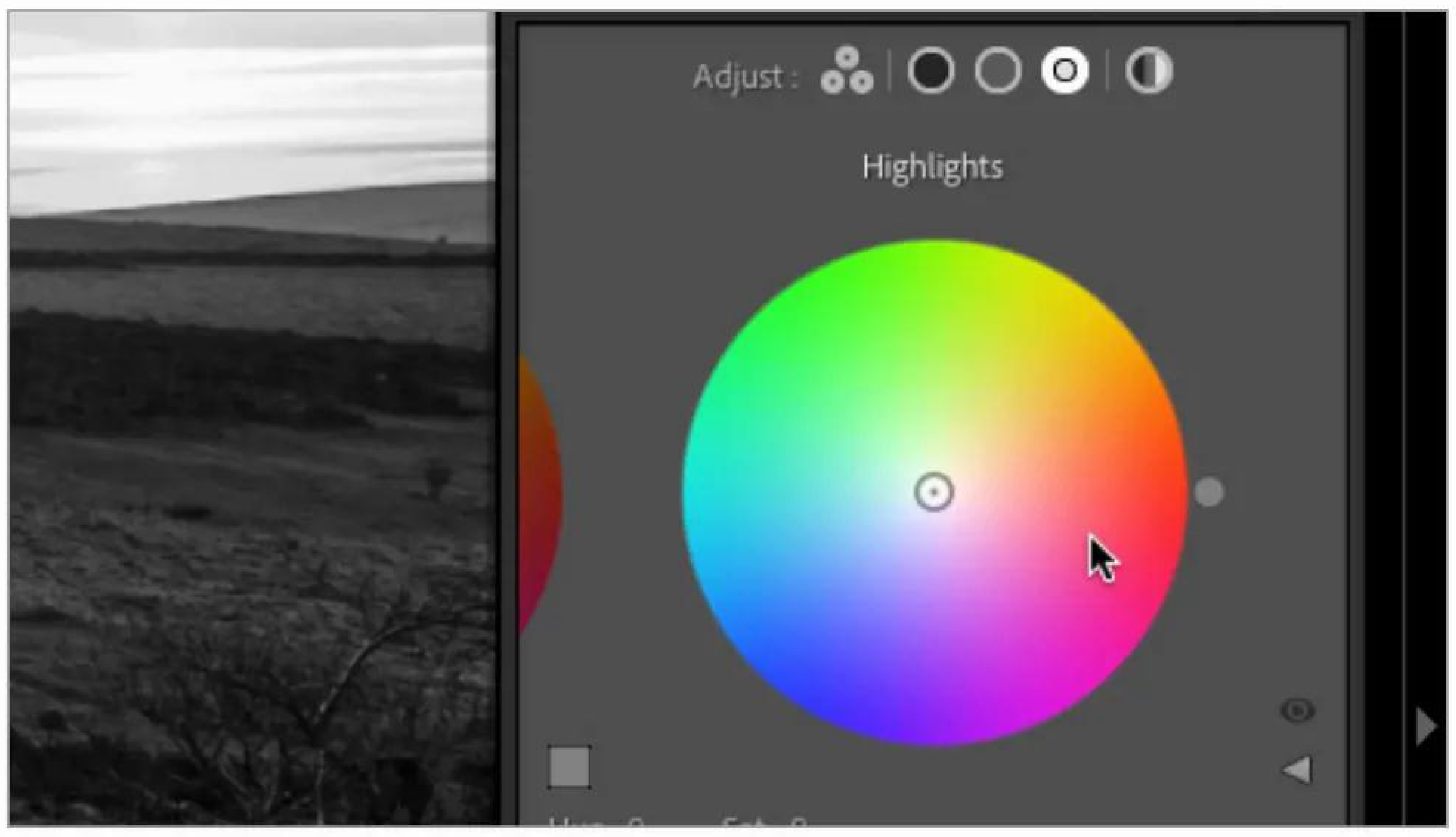


1 Color Grading is a process whereby the image is divided into highlights, mid-tones and shadows. Different tones are applied to each. It was a popular print processing technique in the 1970s and was used to create psychedelic pop-art posters. You can replicate the effect in Lightroom using the controls found in the Color Grading panel, located in the right sidebar.

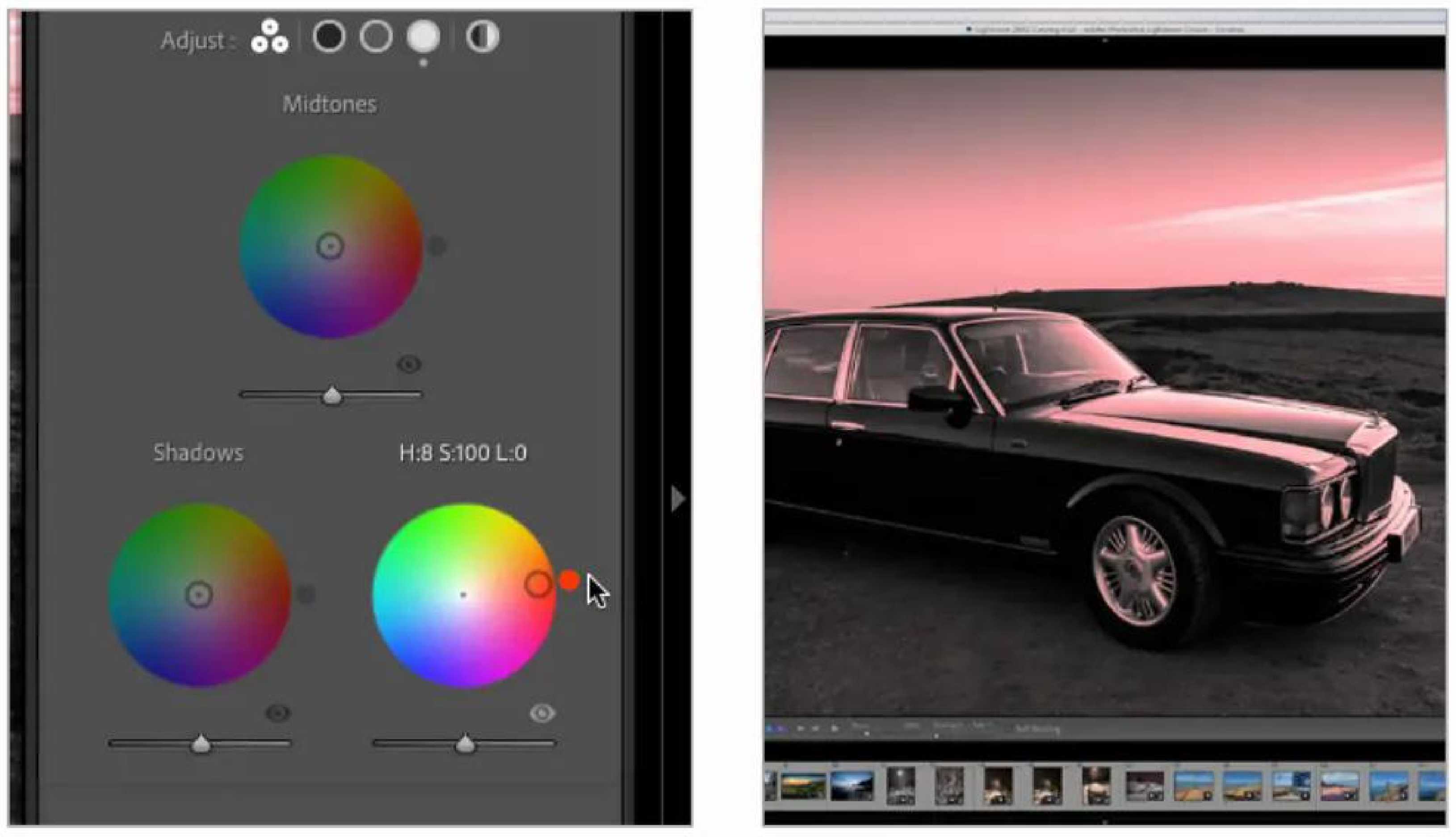
2 Before we get started, we need to choose a good base image. Color Grading can produce abstract results, so it's a good idea to work on an image that you feel will benefit from it. You need an image that has both light and dark areas and preferably some interesting detail and texture. Our photo should do as an example.



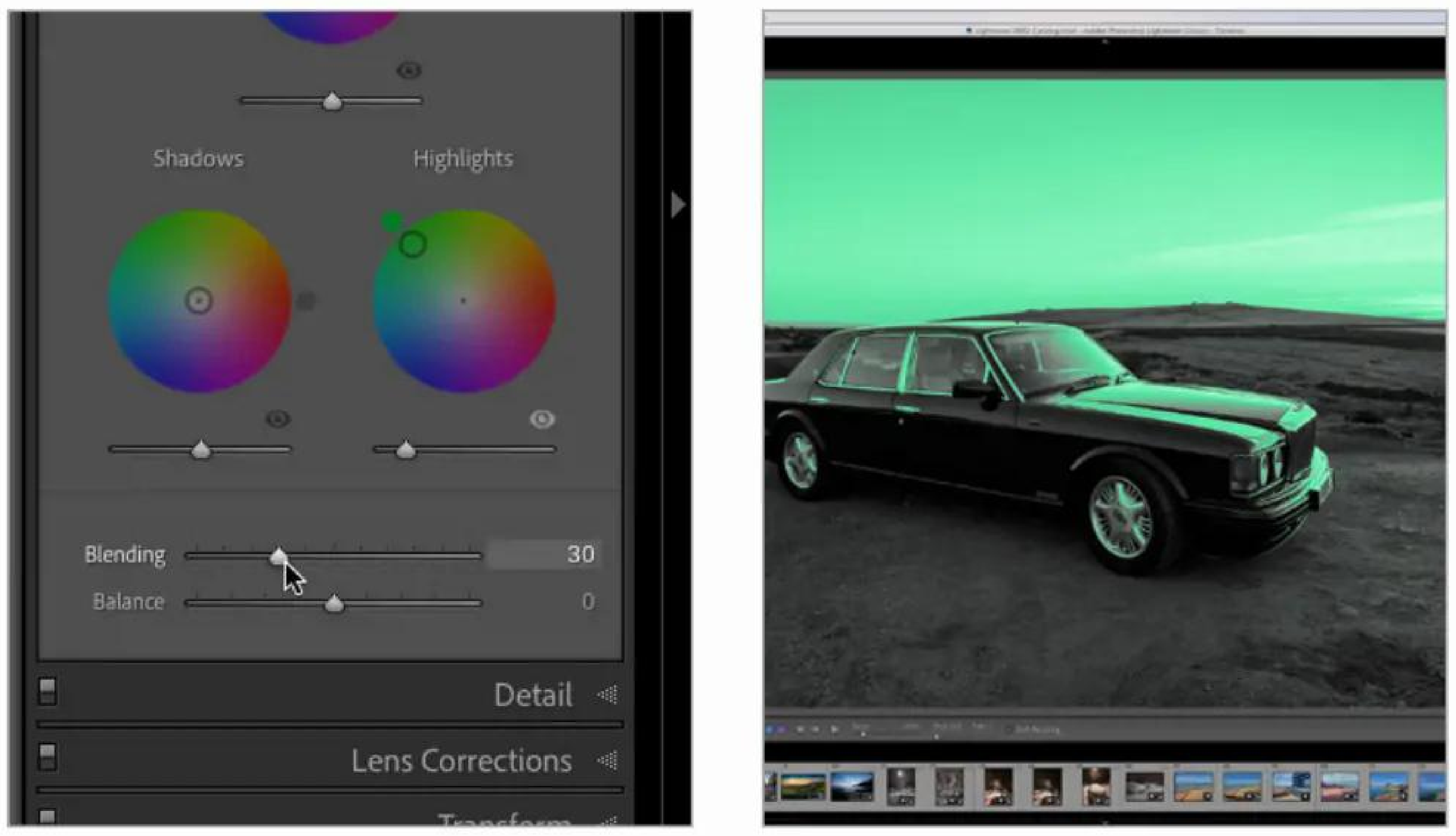
3 As with the darkroom techniques upon which it is based, Lightroom's Color Grading works best on high contrast monochrome images, so use the techniques that you learnt earlier to convert this image into a suitable candidate. The B&W Contrast High preset, plus a bit of extra contrast from the Tone Curve will work perfectly.



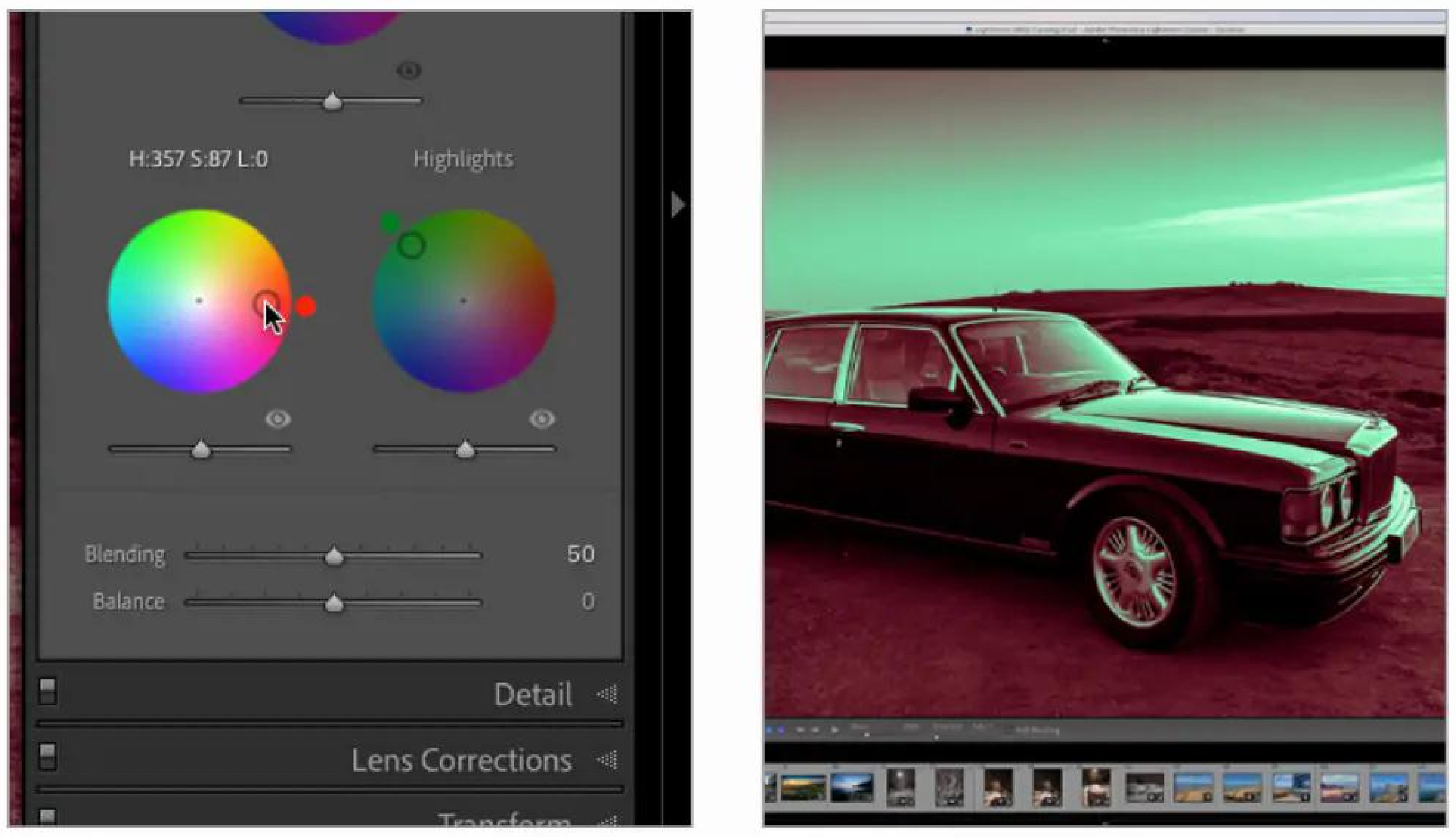
4 The Color Grading panel has a series of colour wheels that control the colour in the highlights, mid-tone and shadow areas of your photos. You can view all three at once, or one at a time. You can also affect an image globally with one color wheel. You can also shift the balance of colour in favour of the shadows or the highlights.



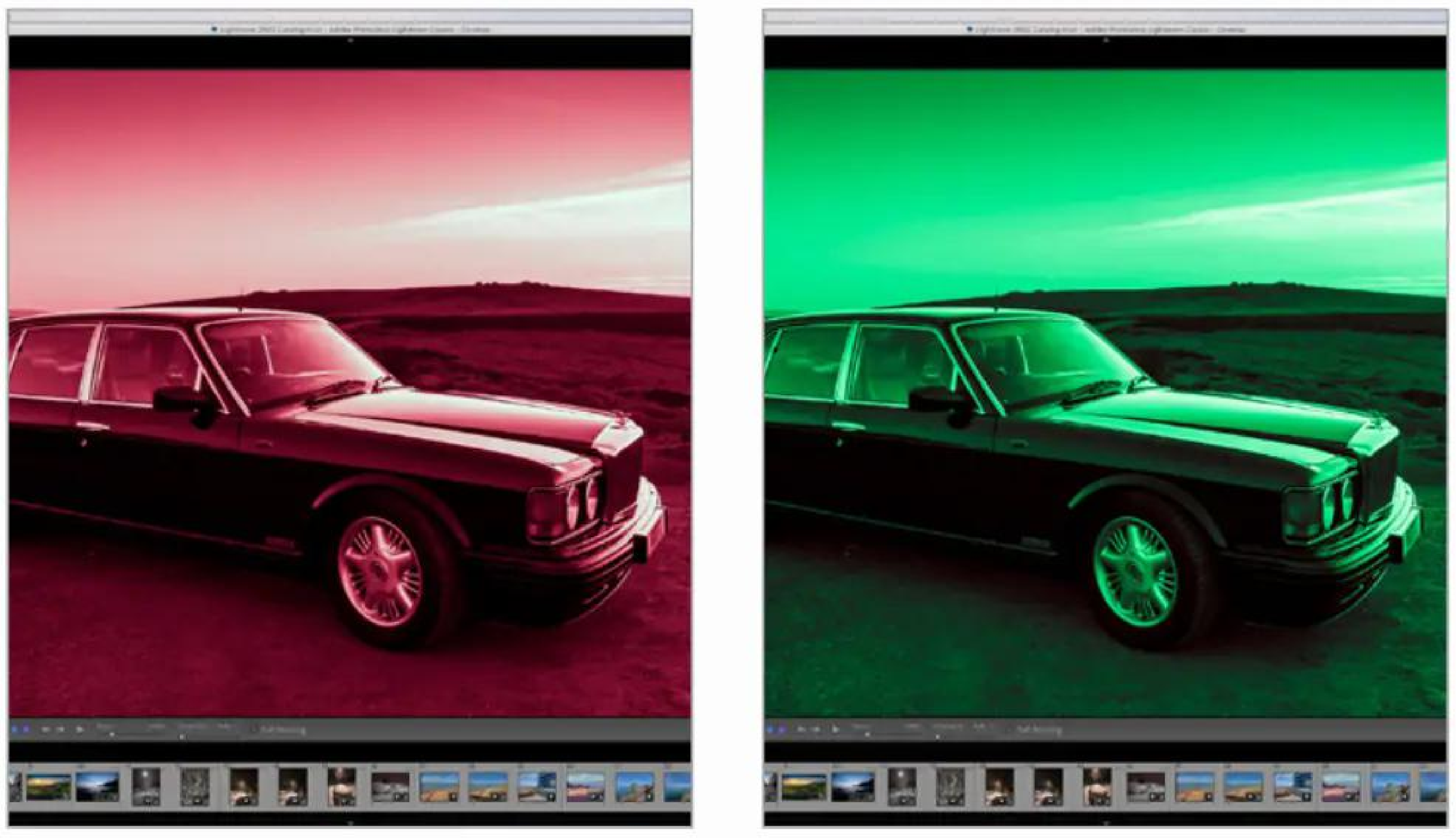
5 Now it is time to add some tone to the highlights. Click and drag your mouse over the Highlights colour wheel to the outer edge of the red area. You can see immediately that the lighter areas of the image have taken on a strong red tint. This is because red of the saturation you selected is being injected into the brightest areas of the photo.



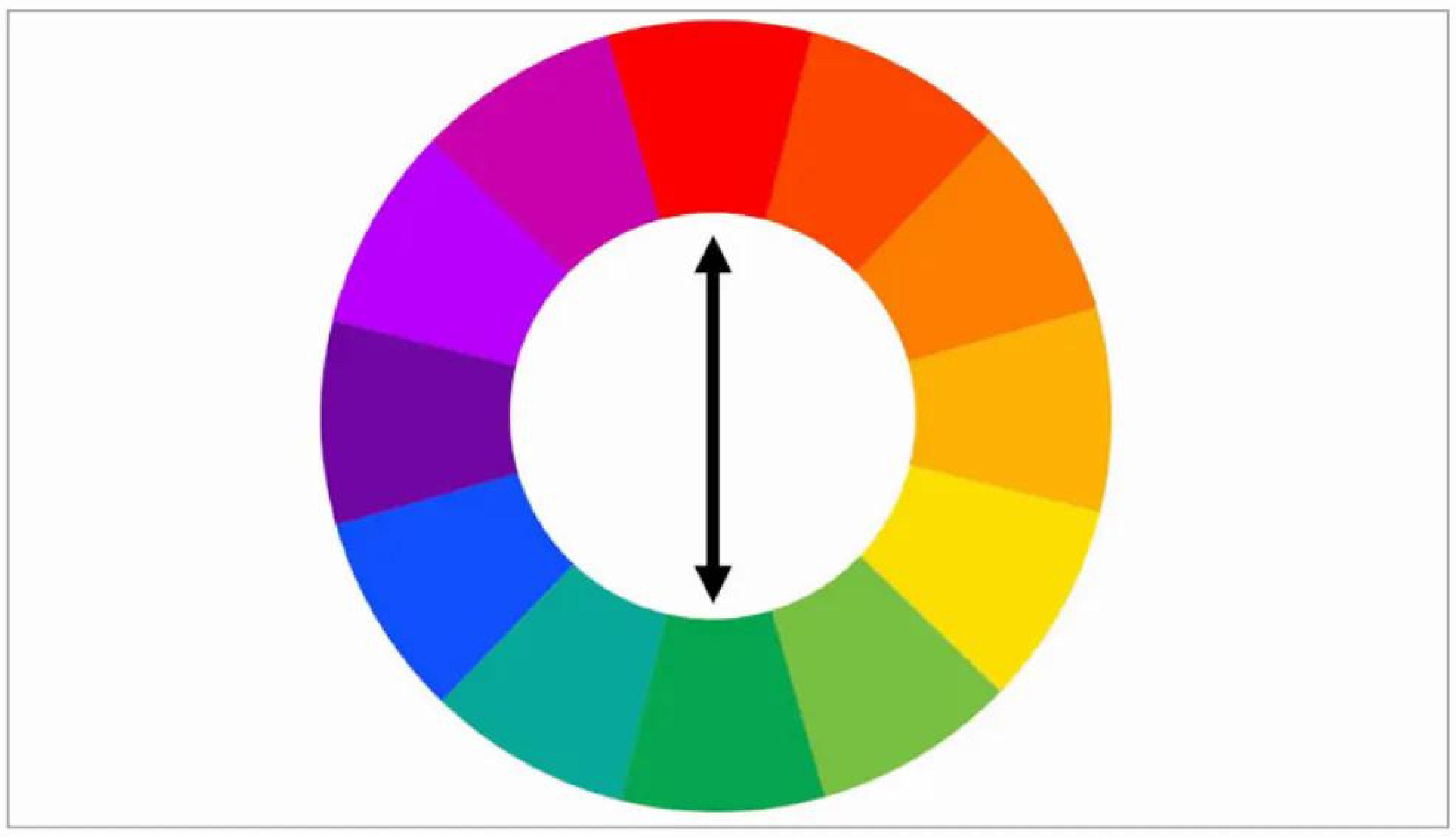
6 Next, if you click and drag your mouse up to the green areas of the colour wheel, the image takes on a bright green hue. The slider directly beneath each colour wheel controls the luminance of the colour. Below that, you'll see the Blending slider that either restricts the green to just the highlights or allowed to it blend into darker colours.



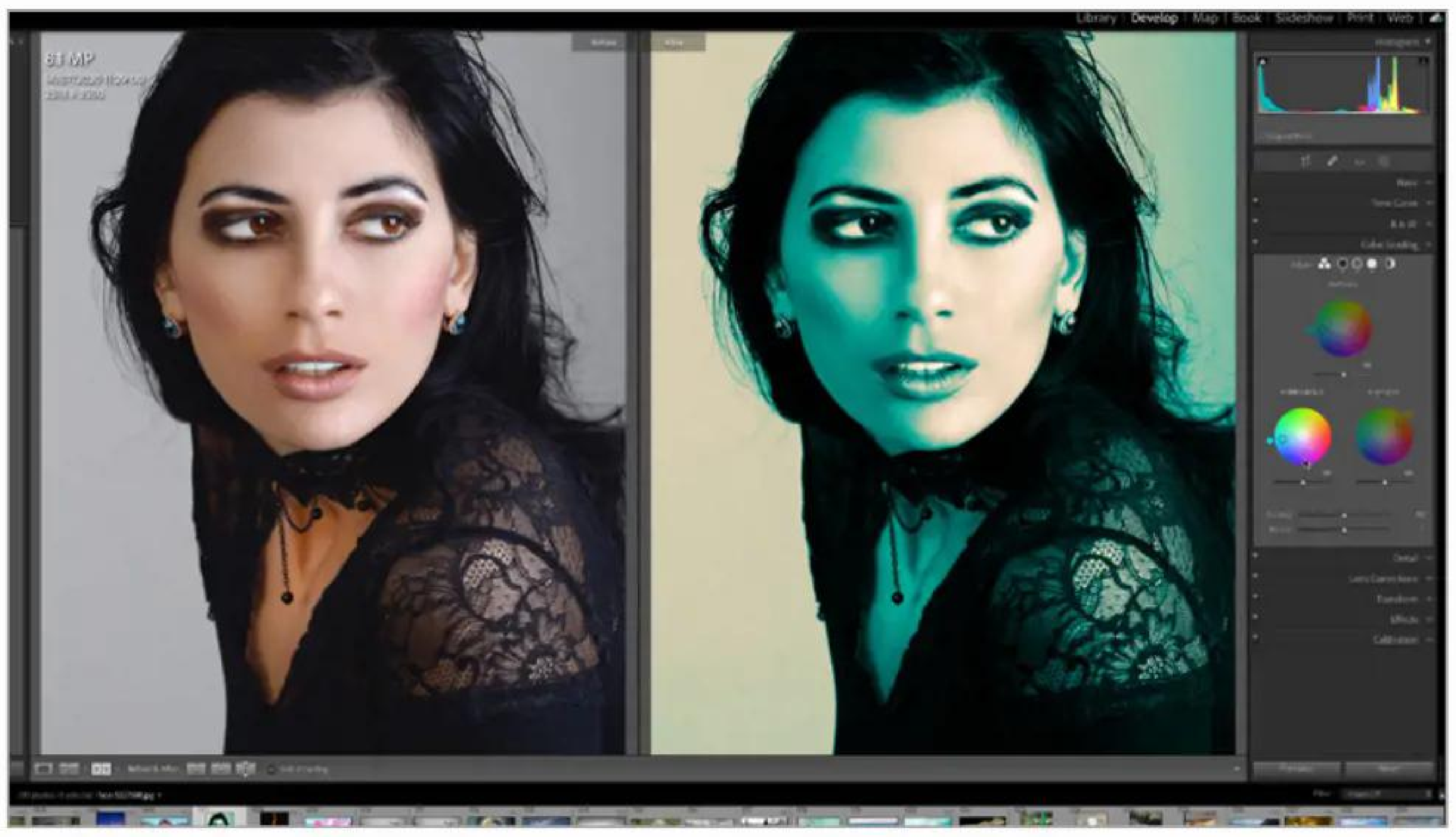
7 Now click and drag on the Shadows colour wheel and choose a rich red colour like you did before. This time you will see that the darkest areas of the photo take on a rich red hue. You can also adjust the luminance of the red tone just as you did with the green hue in the highlights. At the moment, this seem to be a good combination.



8 The Balance slider adjusts the balance between the highlights and shadows and the point at which one merges into the other. By moving the Balance slider you can adjust the distribution of the toned areas, reducing one and increasing the other. You can also introduce a colour into the mid-tone areas too if you want.



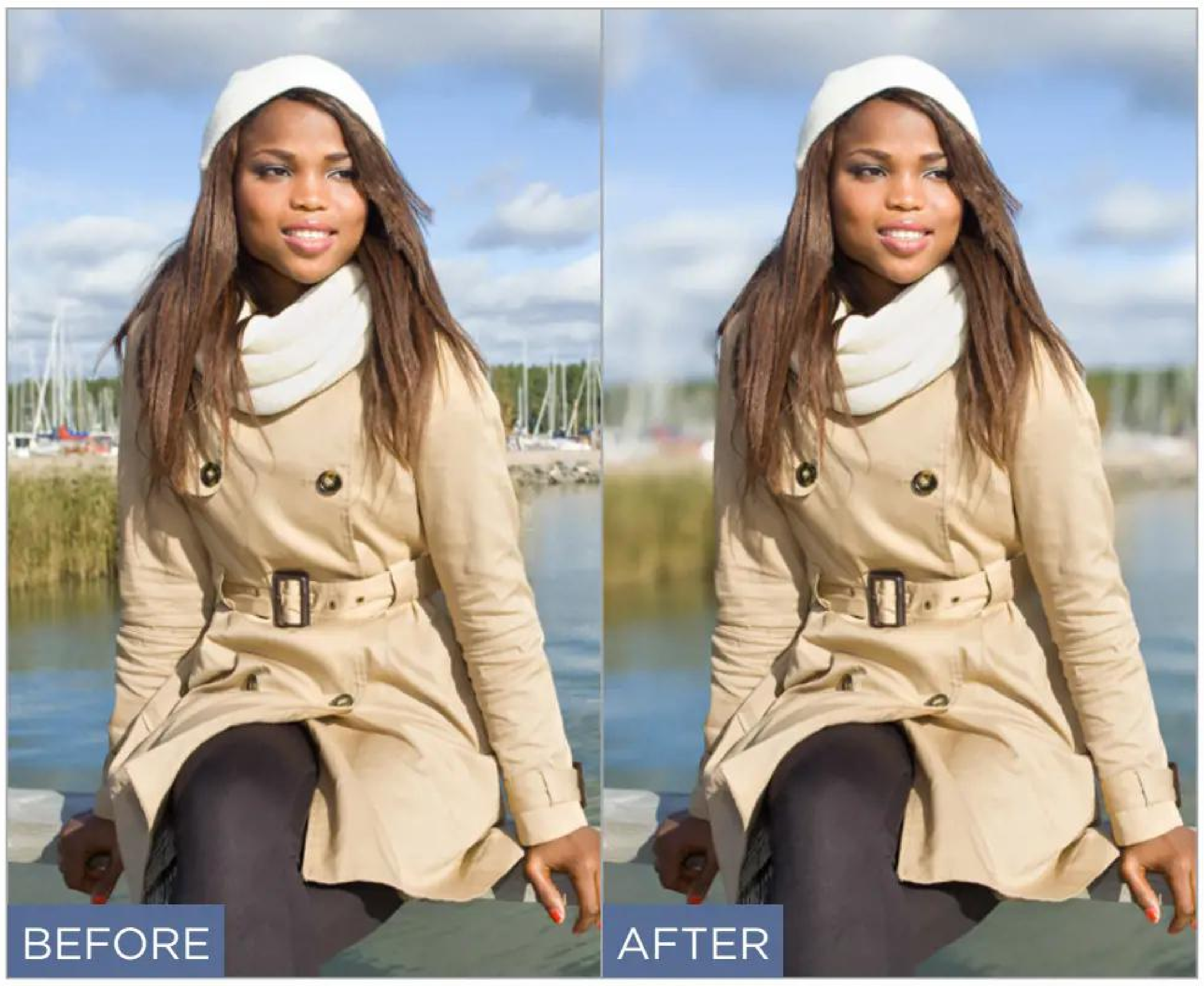
9 The key to successful Color Grading is the use of complimentary colours. If you know your colour theory you'll be familiar with the colour wheel shown here. Any two colours that are opposite each other on the wheel, such as the red and green (that we've used here) are complimentary. Other examples are blue and orange or yellow and indigo.

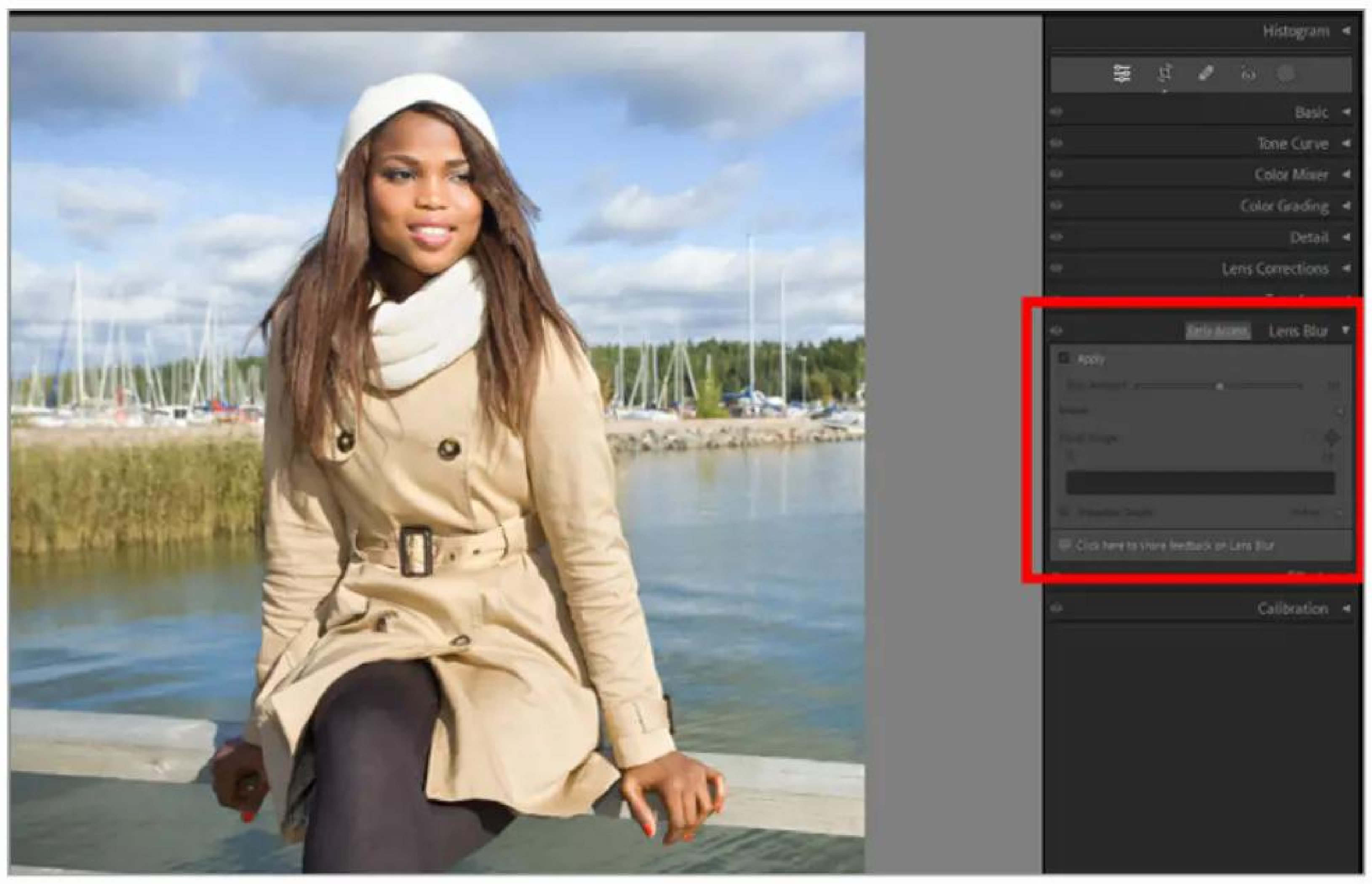


10 Color Grading can also work well on plenty of standard photographs such as portraits; again, convert them to high contrast monochrome images for best results. Tones such as amber and teal work well for portrait shots. Use lower saturations than you would for abstract shots. It depends on the images used but some great effects can be achieved with Color Grading.

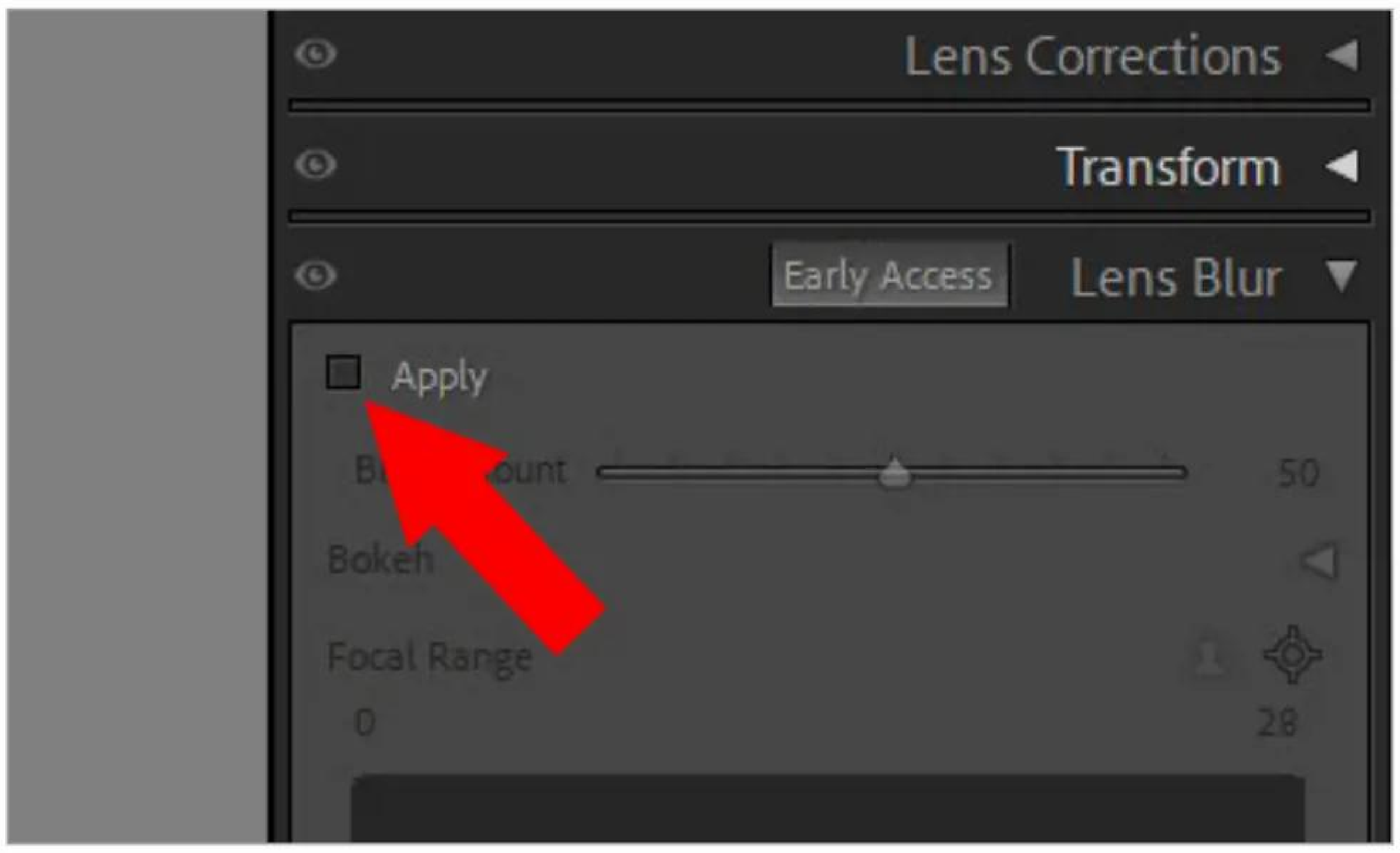
AI Generated Lens Blur

A new early access feature in the latest version of Lightroom, Lens Blur simulates the effect of a wide aperture thanks to a new AI-powered feature that has been made available for early access in Lightroom Classic. It's extremely easy to use, so let's give it a try.

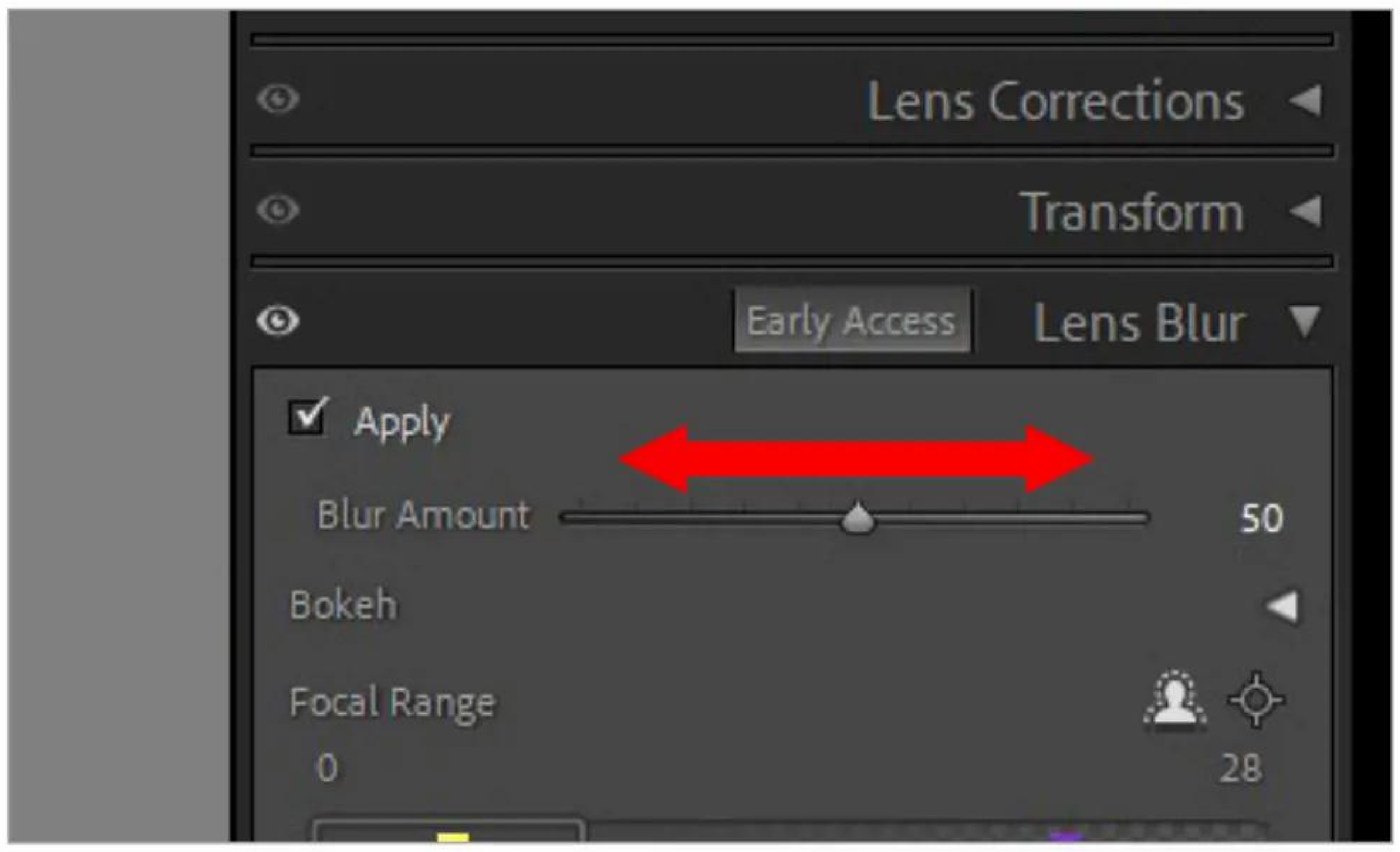

BEFORE
AFTER


Histogram
Basic
Tone Curve
Color Mixer
Color Grading
Detail
Lens Corrections
Early Access
Lens Blur
Calibration

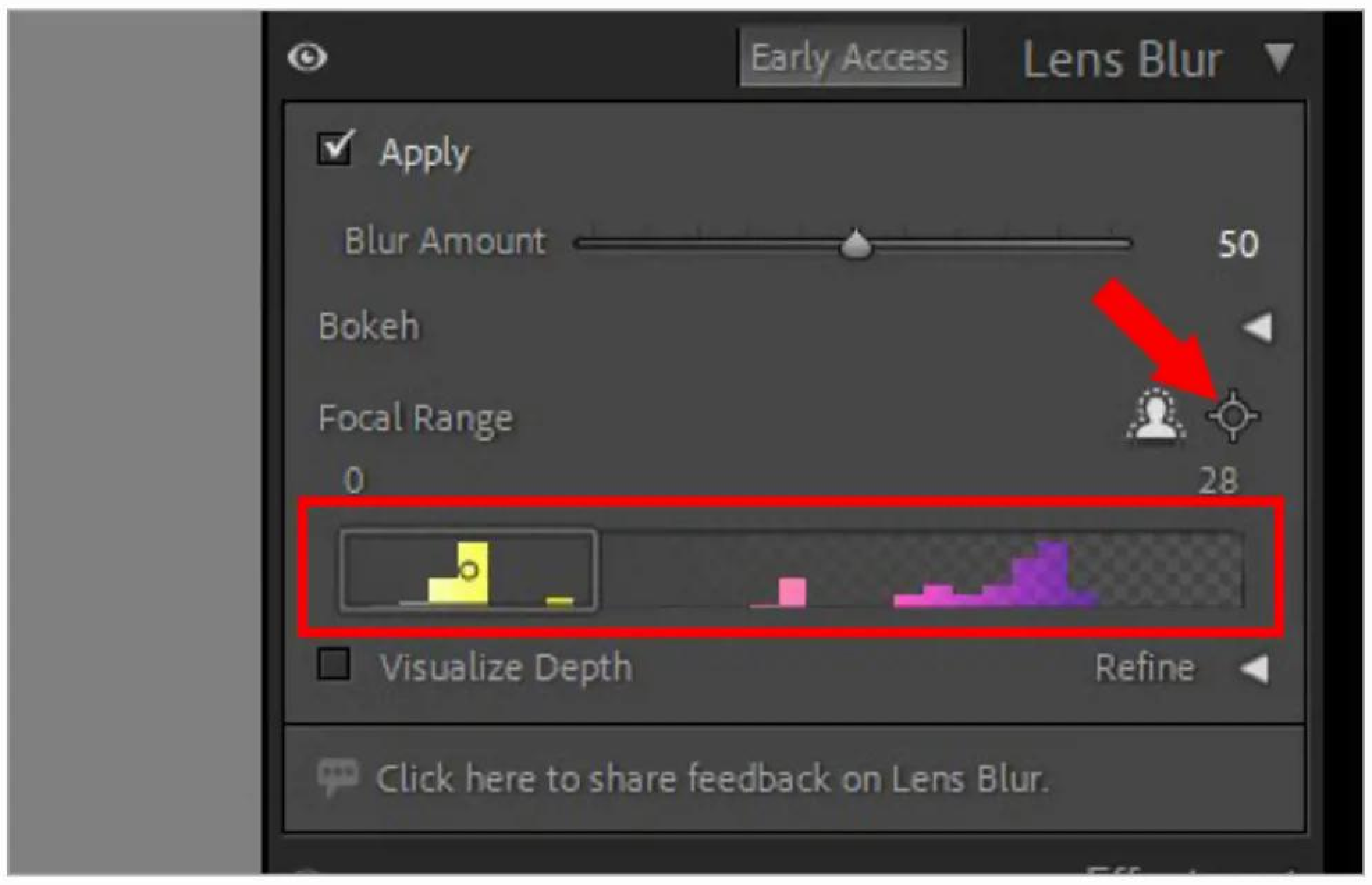
1 Using the new Lens Blur module couldn't be easier. Simply select the photo to which you wish to apply the effect, open the Develop module, and then in the right module panel, open Lens Blur


Lens Corrections
Transform
Early Access
Lens Blur
Apply
50
Bokeh
Focal Range
0
28

2 To apply the Lens Blur effect, find the little check box in the upper left corner of the module panel, and click in it. You'll see a pop-up box with a spinning wheel and the word 'Analysing' for a few seconds, then the results will appear applied to your image.


Lens Corrections
Transform
Early Access
Lens Blur
☑ Apply
Blur Amount 50
Bokeh
Focal Range
0
28

3 By default, the module will apply a blur with a value of 50%. It seems to be a good average value simulating an aperture of about f2.8. If you want to change the amount of blur you can play with the slider at the top of the module panel to finesse the effect you're looking for.



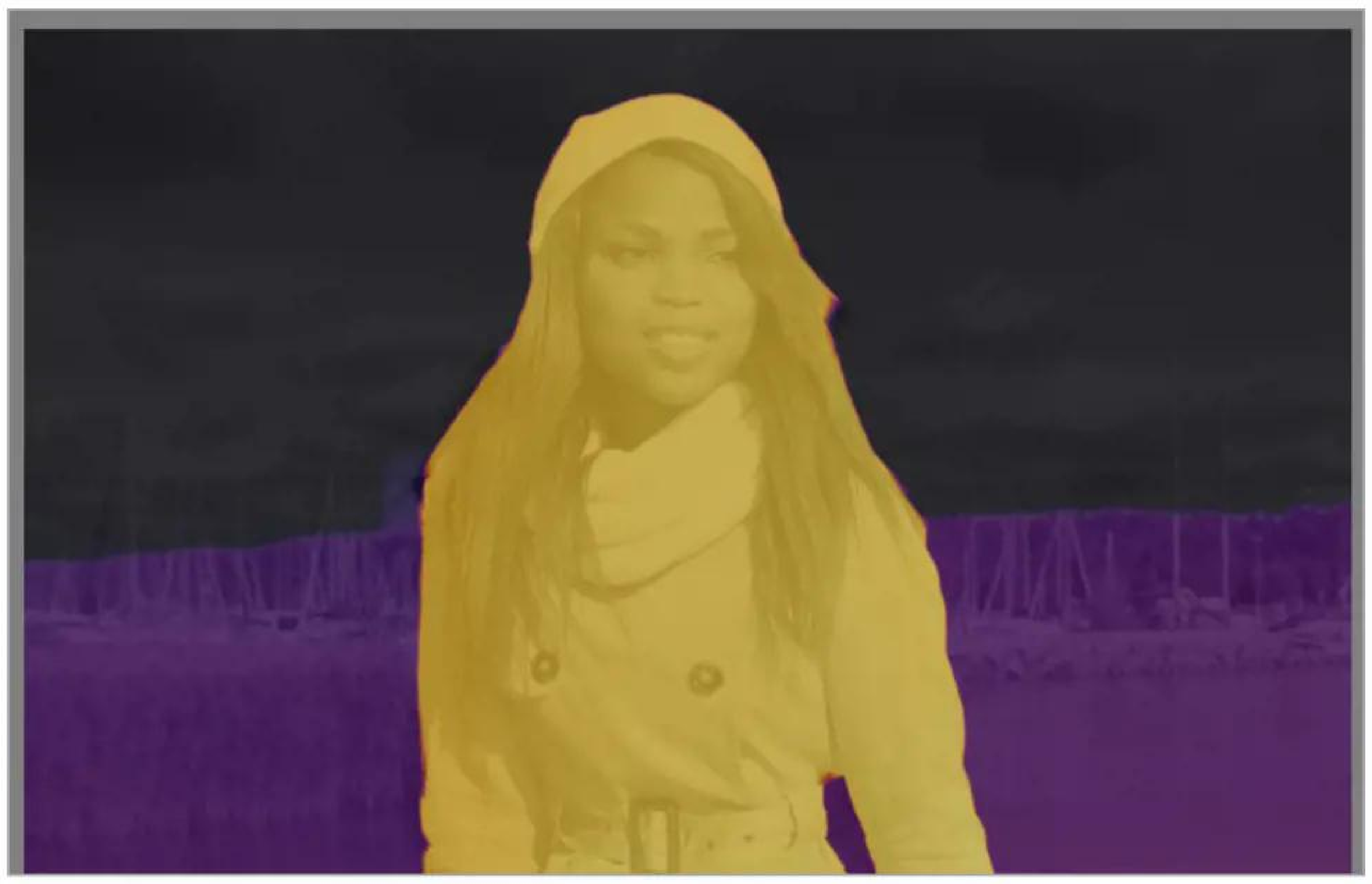
☑ Apply

Blur Amount 50

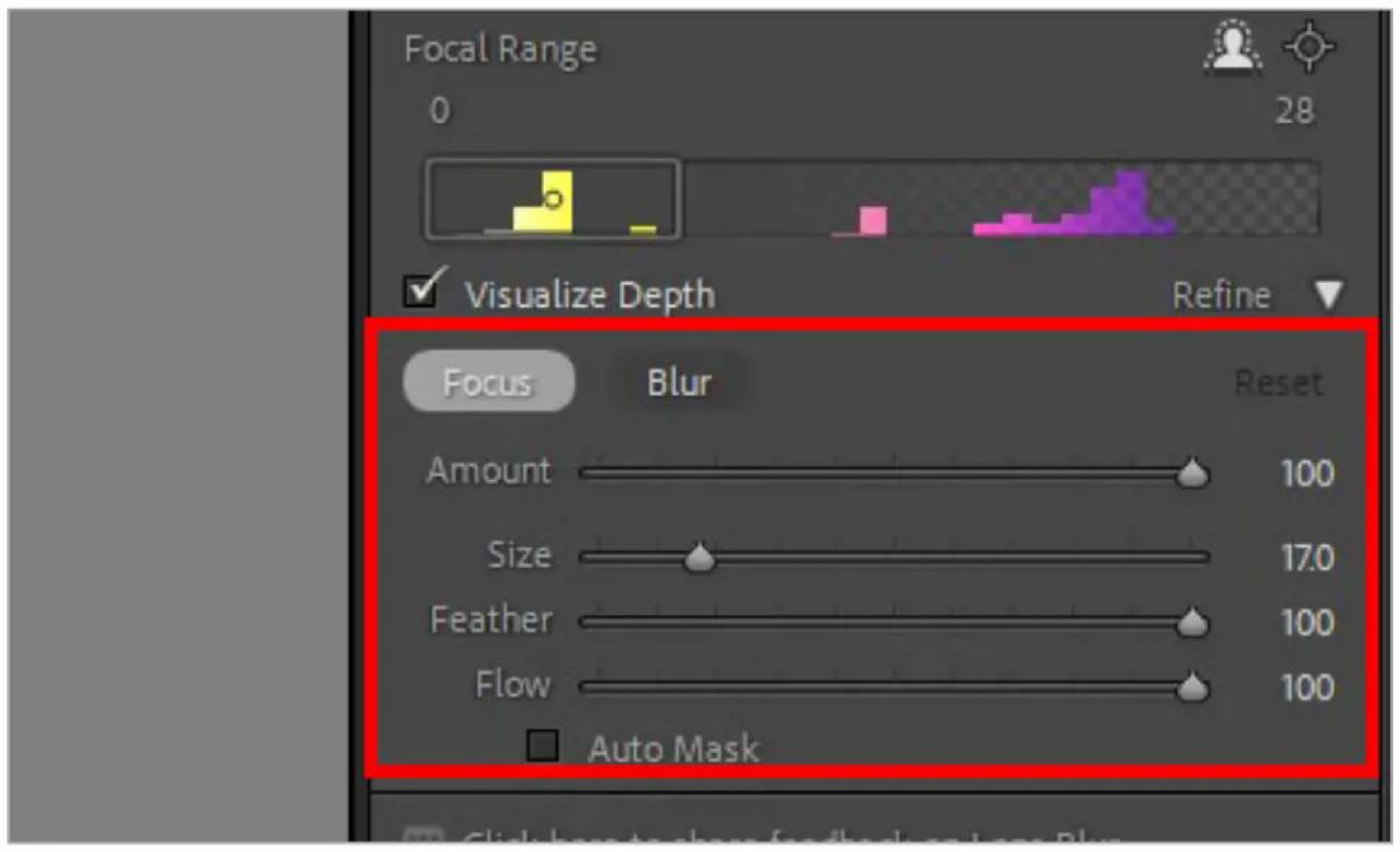
☐ Visualize Depth

Click here to share feedback on Lens Blur.

4 The small bar graph lower down the panel shows the focal distances that the AI has calculated. You can drag the box to the left or right to change the focus point, or manually set the focus point by clicking on the cross-hairs tool above it.



5 If you click on the Visualize Depth box, you'll see a false-colour map appear over your image, showing you the areas that the AI has decided are close by, at medium range, or very distant. Usually, it's extremely accurate.



☑ Visualize Depth

Amount 100

Size 17.0

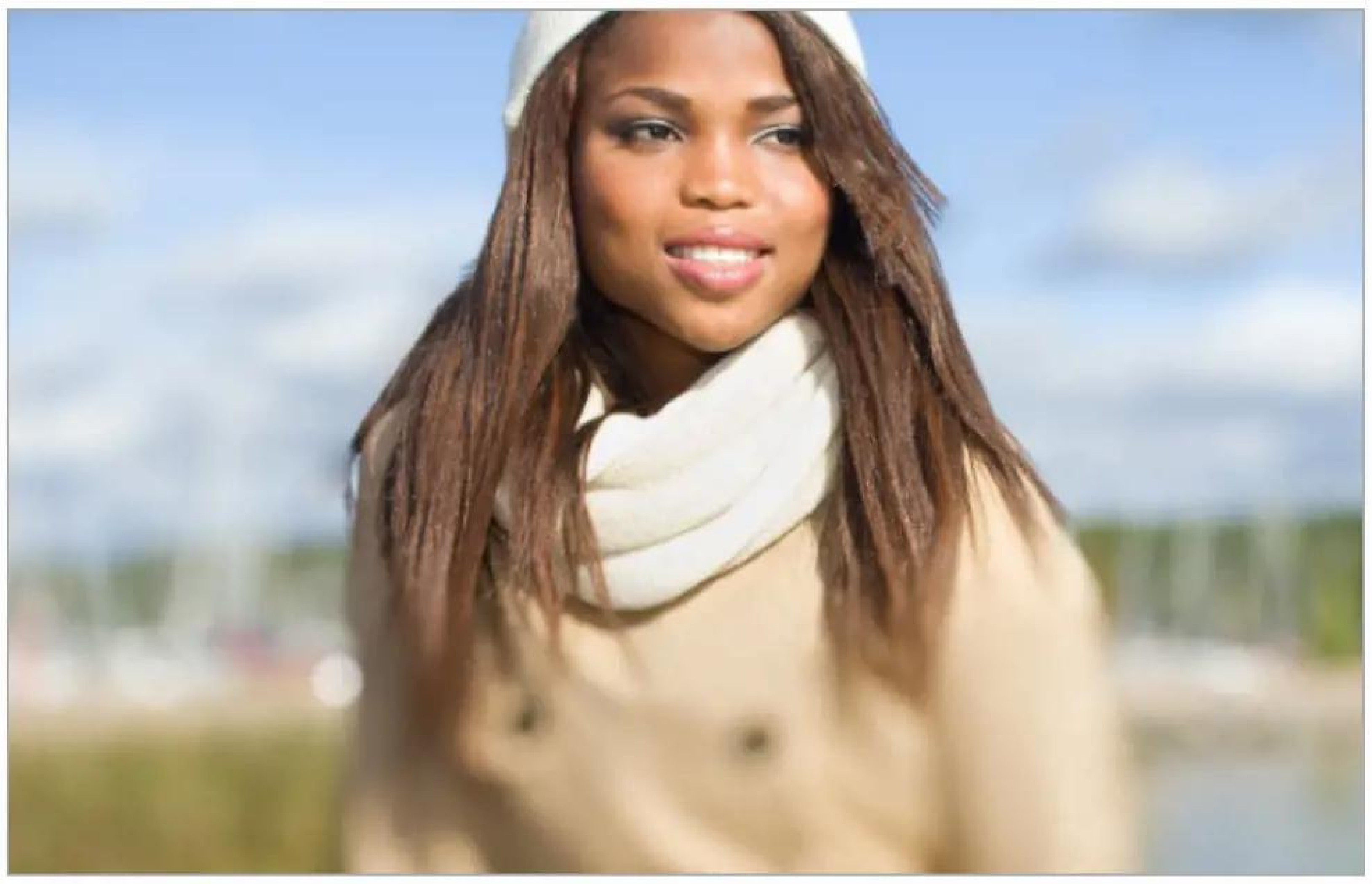
Feather 100

Flow 100

☐ Auto Mask

6 If, for any reason, you disagree with the AI's results, you can manually refine the image. Click on the Refine tab, and you'll see options to add Focus or Blur. The Amount slider controls the strength of the effect, and the other three sliders control the brush characteristics.

7 Using the Focus brush, you can paint on the image to restore focus to specific areas. By adjusting the size and feather of the brush by using [for smaller or] for larger you can fine-tune the image to suit your requirements.

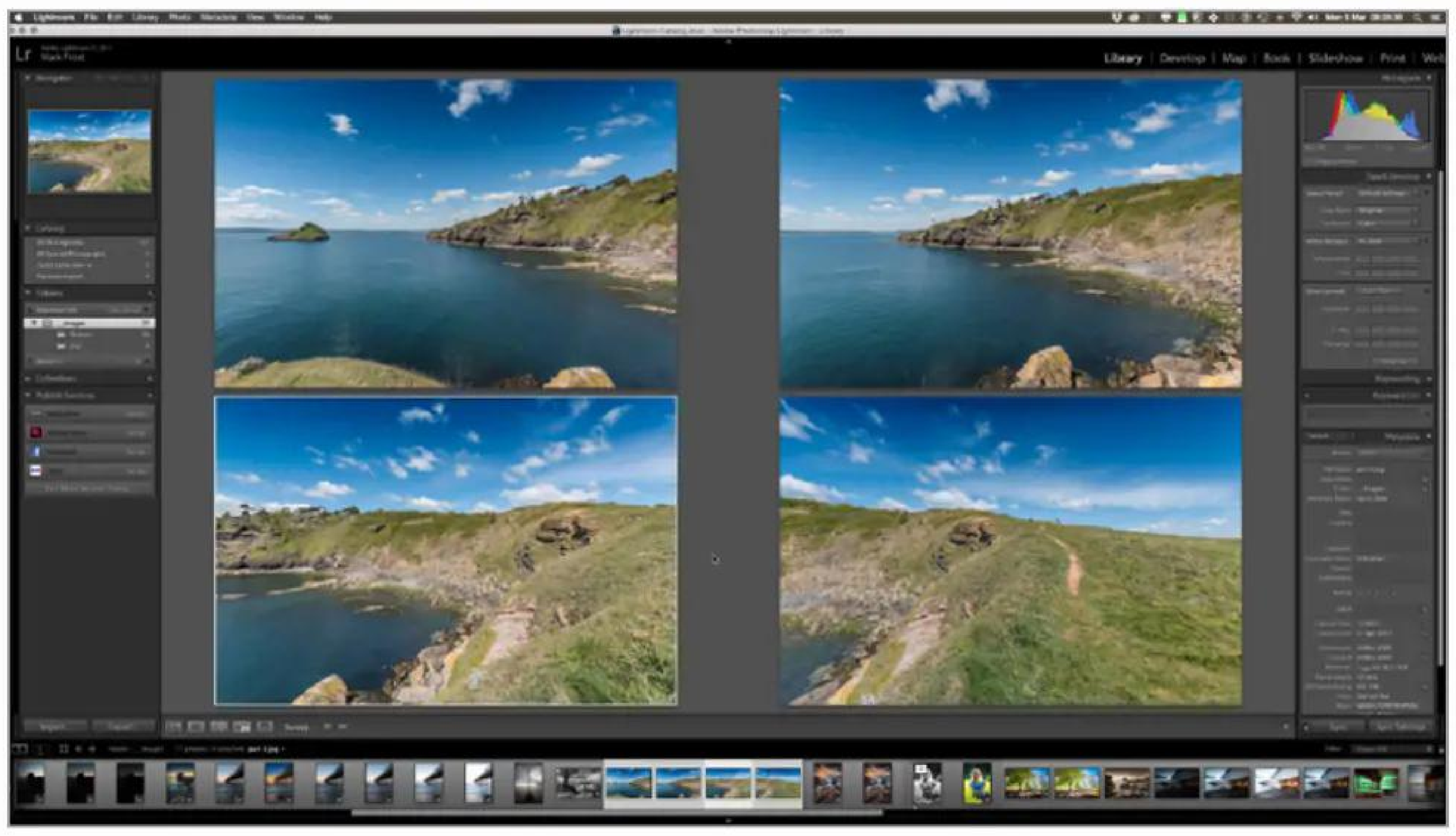


8 Using the Blur brush, you can manually add effects such as focus vignetting, which can be used to highlight your model's face, or to further blur objects in the far background or foreground, for example. It's a very versatile tool.

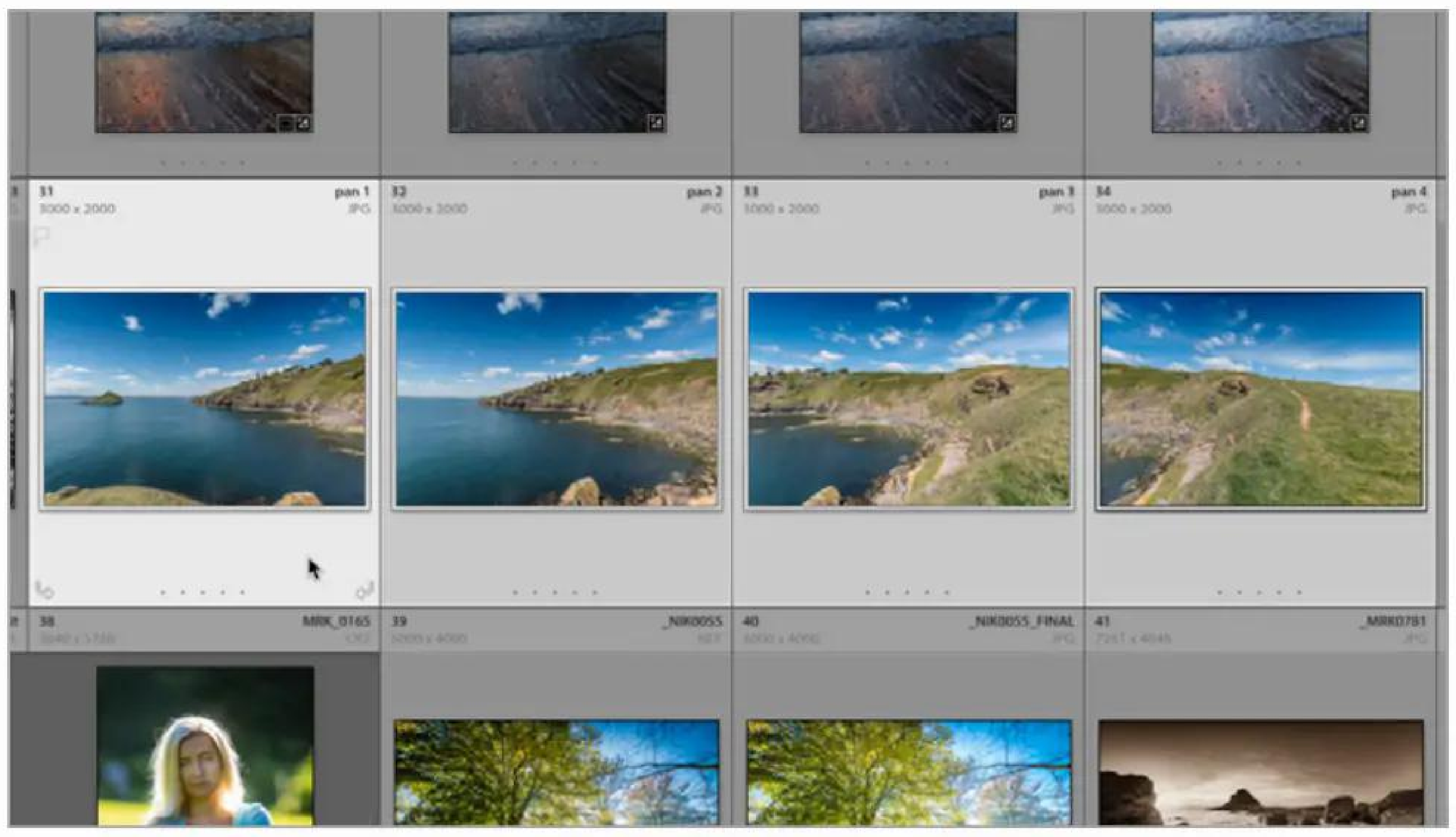
9 Once you're happy with the final result, you can return to the Library module and export your finished image to your chosen format and settings and share with the world. Then, the next time you meet Mr. Look-at-my-Leicas, you can tell him just how much money he wasted on that f1.2 lens!

Create Panoramas with Photo Merge

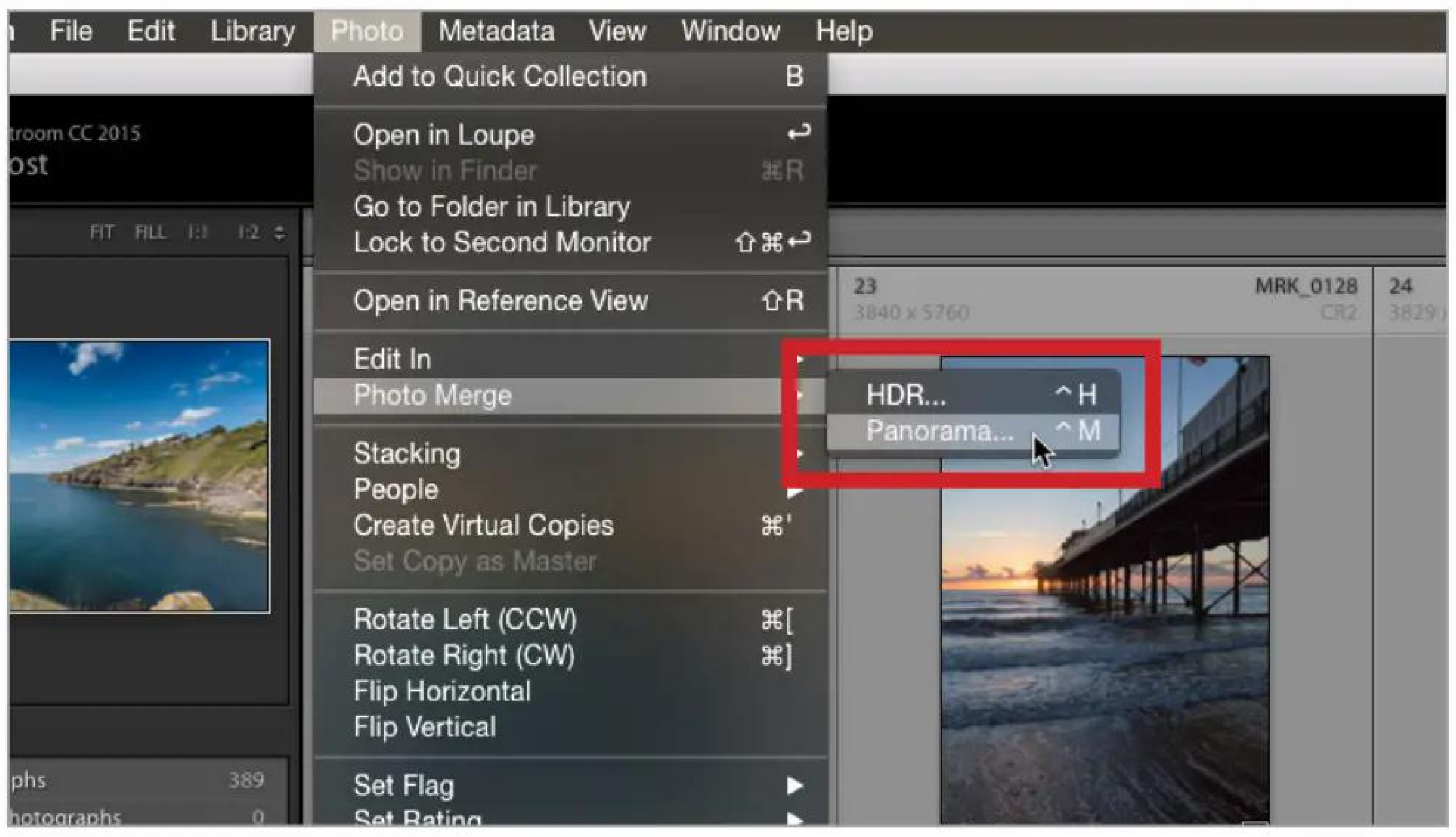
Even with a wide-angle lens, you sometimes find panoramic scenes that just won't fit into a single frame. With Lightroom's Photo Merge feature, you can stitch together a sequence of frames into a single ultra-wide panoramic image that captures the whole scene.



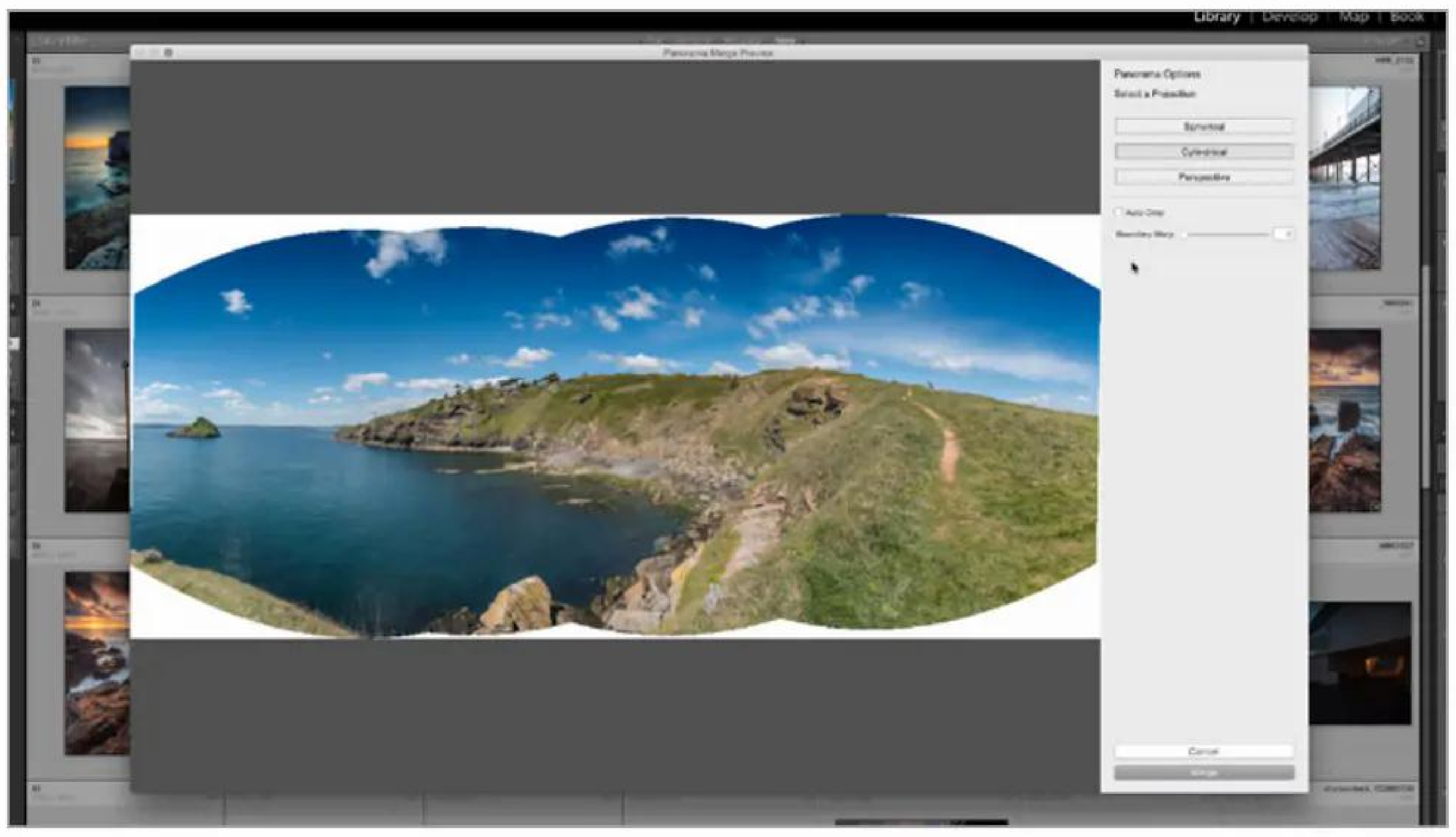
1 To create a good merged panorama, it's vital to start with a suitable sequence of images. First, to avoid distortion don't use extremely wide angle lenses. It's better to use a focal length of around 25-50mm. Second, use a tripod to help you to pan around smoothly. Finally, make sure that there is some overlap between successive frames.



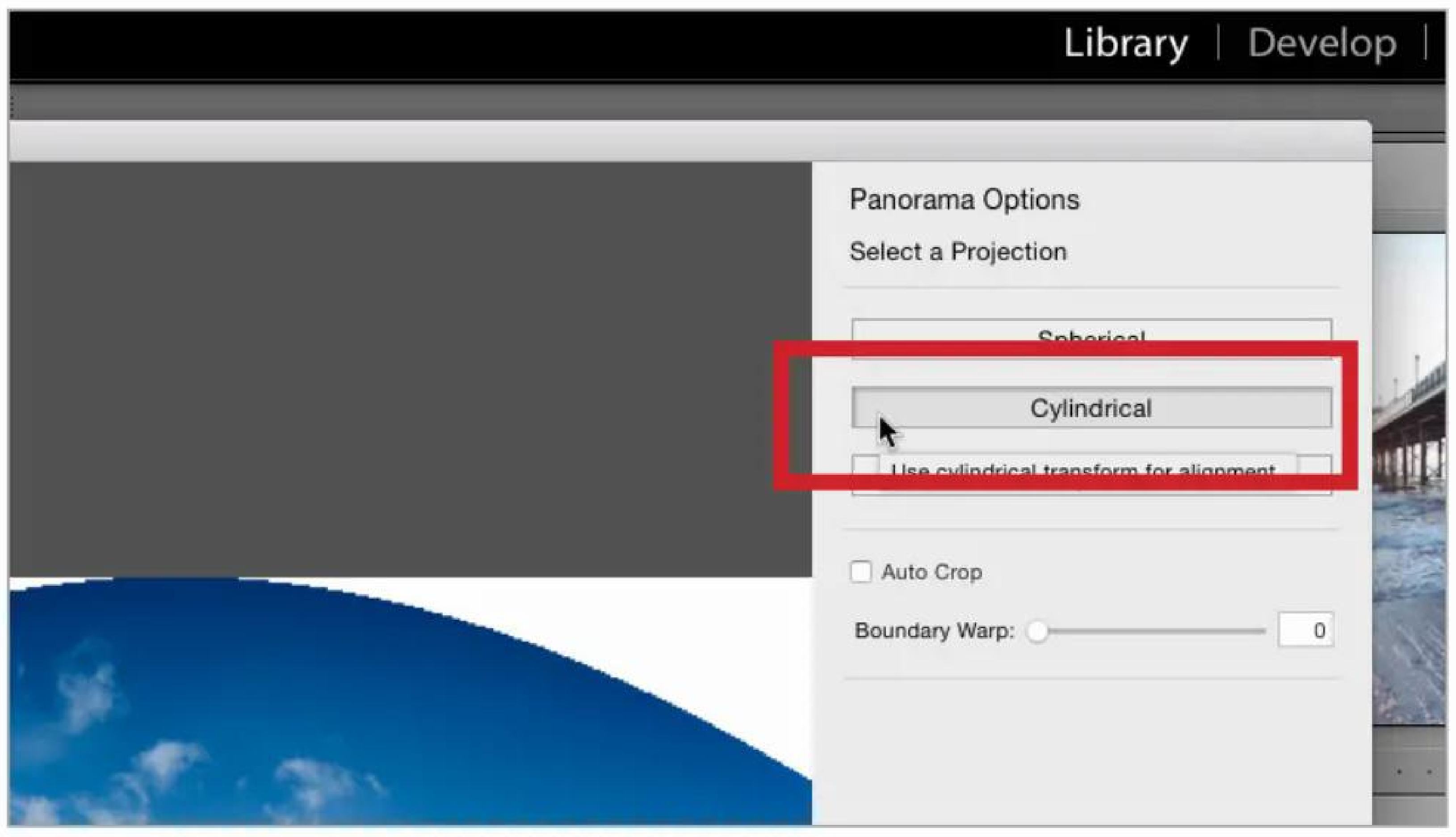
2 Once you've imported your sequence of frames into Lightroom, locate them in your library and highlight all the shots that you want to merge, by holding down the CTRL (CMD on a Mac) key and clicking on each one. Note that the sequence doesn't have to be in the right order, the photo merging process will match them up automatically.


File Edit Library Photo Metadata View Window Help
Add to Quick Collection B
Open in Loupe
Show in Finder ⌘R
Go to Folder in Library
Lock to Second Monitor ⇧⌘↩
Open in Reference View ⇧R
Edit In
Photo Merge
HDR... ^H
Panorama... ^M
Stacking
People
Create Virtual Copies ⌘'
Set Copy as Master
Rotate Left (CCW) ⌘[
Rotate Right (CW) ⌘]
Flip Horizontal
Flip Vertical
Set Flag
Set Rating
MRK_0128

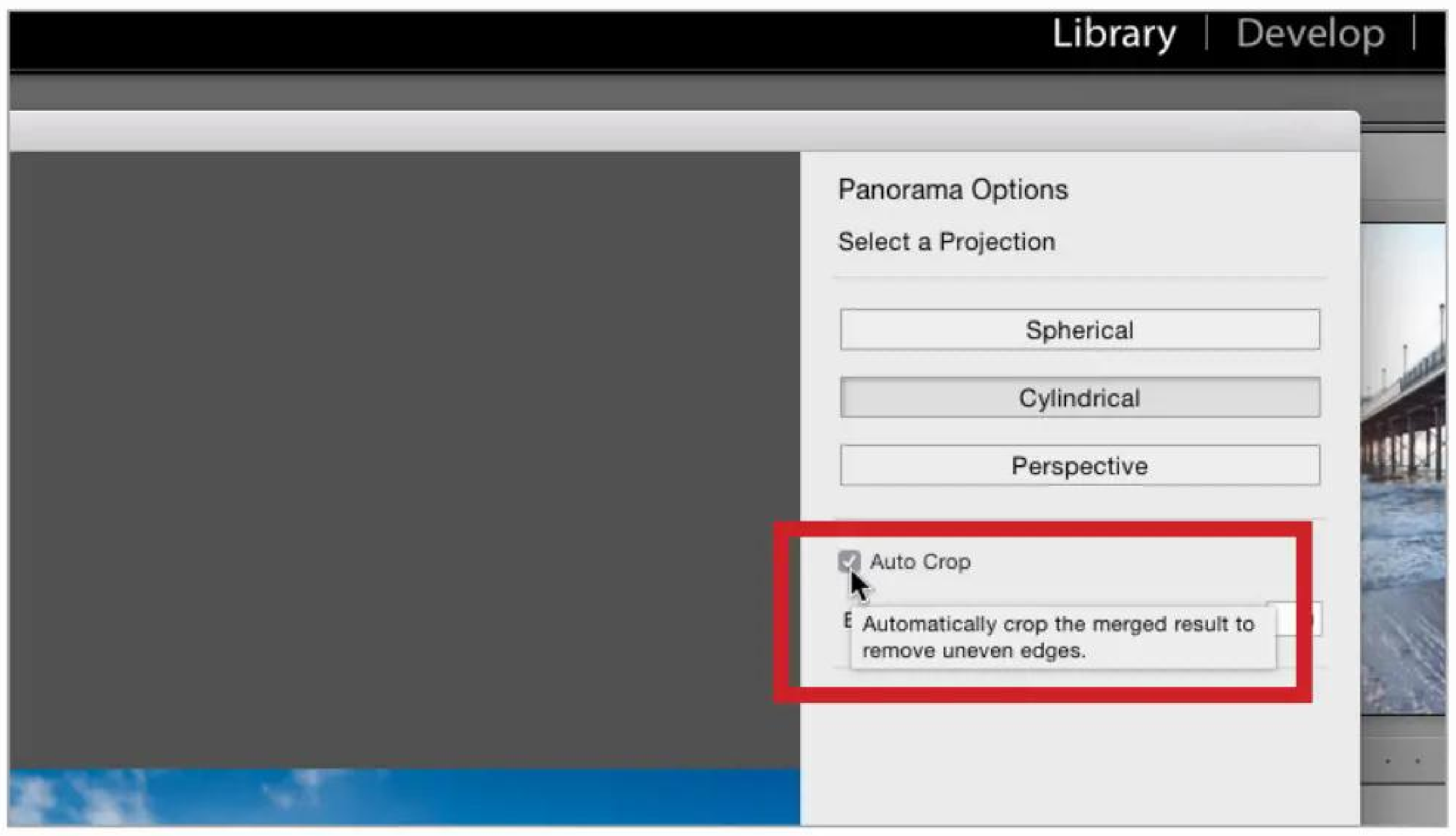
3 Still in the Library module, with the sequence highlighted, go to the menus at the top of the screen and click on Photo. Move down to Photo Merge (about half-way down the list) and a fly-out sub-menu will appear: select Panorama. Alternatively, use the keyboard shortcut CTRL+M to go straight to the Panorama Merge preview.



4 The Photo Merge feature in Lightroom is very similar to the one found in Photoshop but works much more quickly and efficiently. Once you have activated the menu option (or used the keyboard shortcut), it creates a preview of the merged panorama in a process that, for sequences of four or five shots, will only take a few seconds.

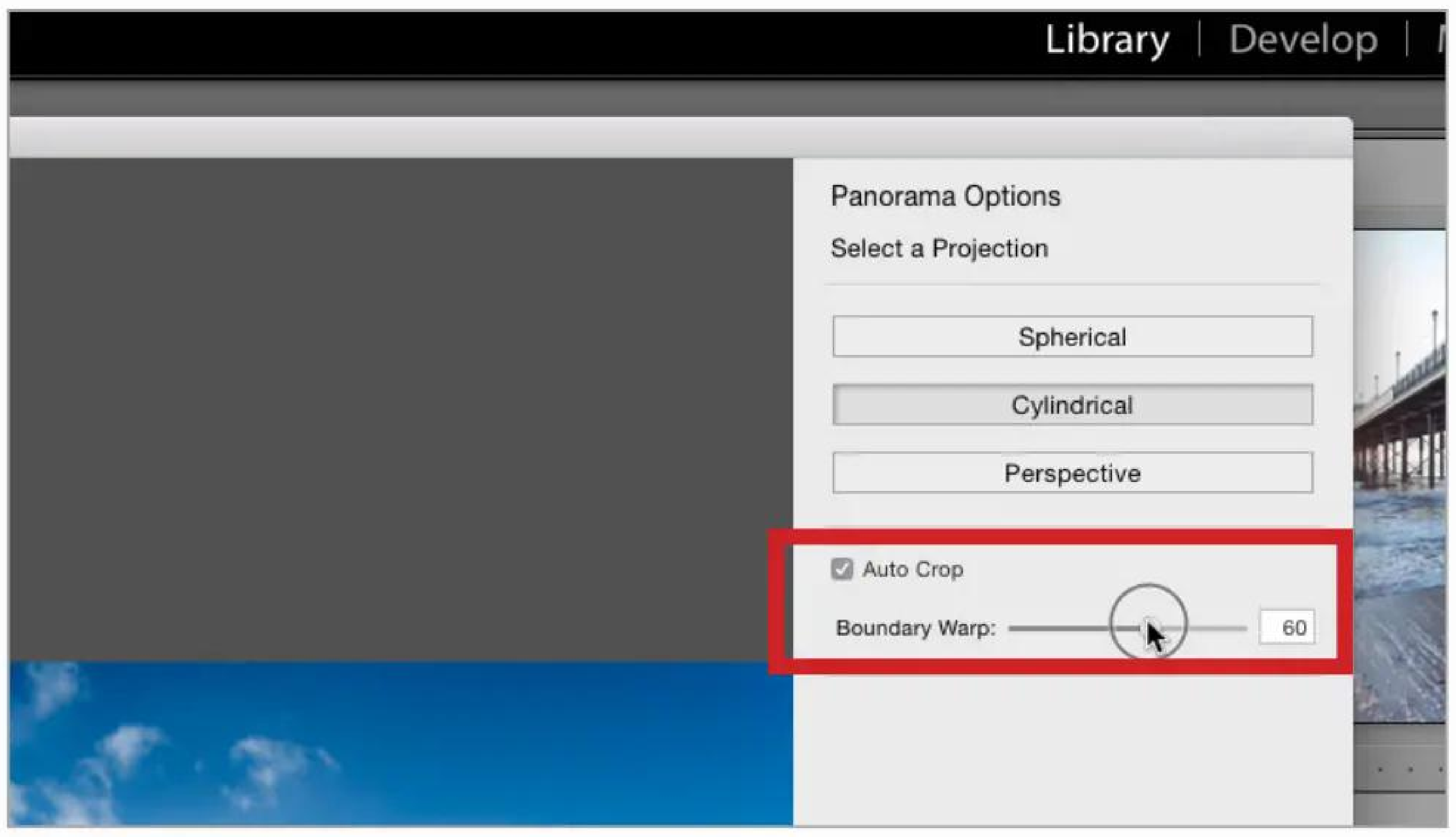

Library | Develop
Panorama Options
Select a Projection
Spherical
Cylindrical
Use cylindrical transform for alignment
☐ Auto Crop
Boundary Warp:
0

5 There are several options on the preview panel. At the top are buttons to select the Projection. Spherical places them as though they were on the inside of a sphere, Cylindrical as though they were on the inside of a cylinder and Perspective as though they were on a flat surface. For a horizontal row of shots like this, Cylindrical is best.

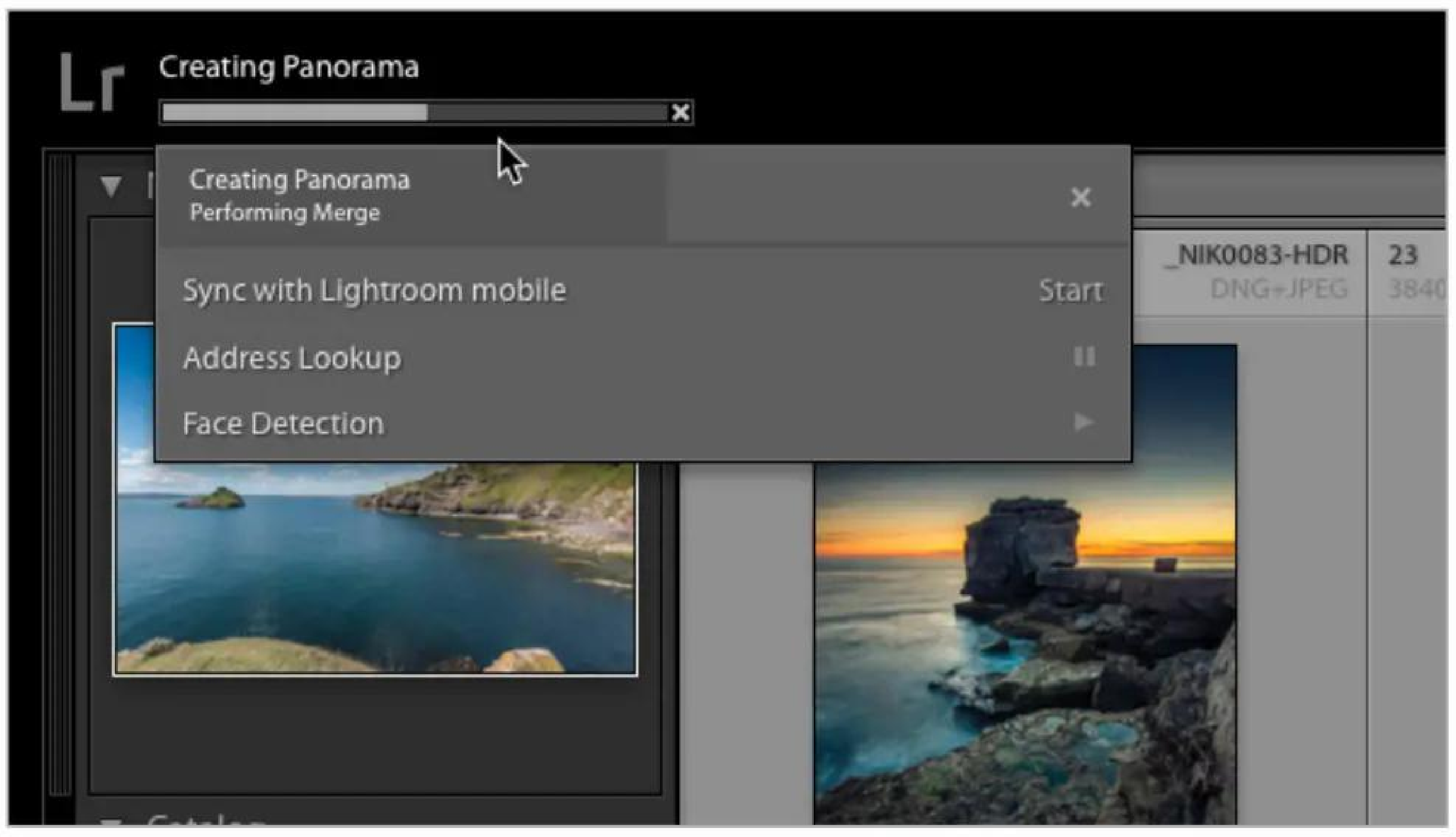

Library | Develop
Panorama Options
Select a Projection
Spherical
Cylindrical
Perspective
☑ Auto Crop

Automatically crop the merged result to remove uneven edges.

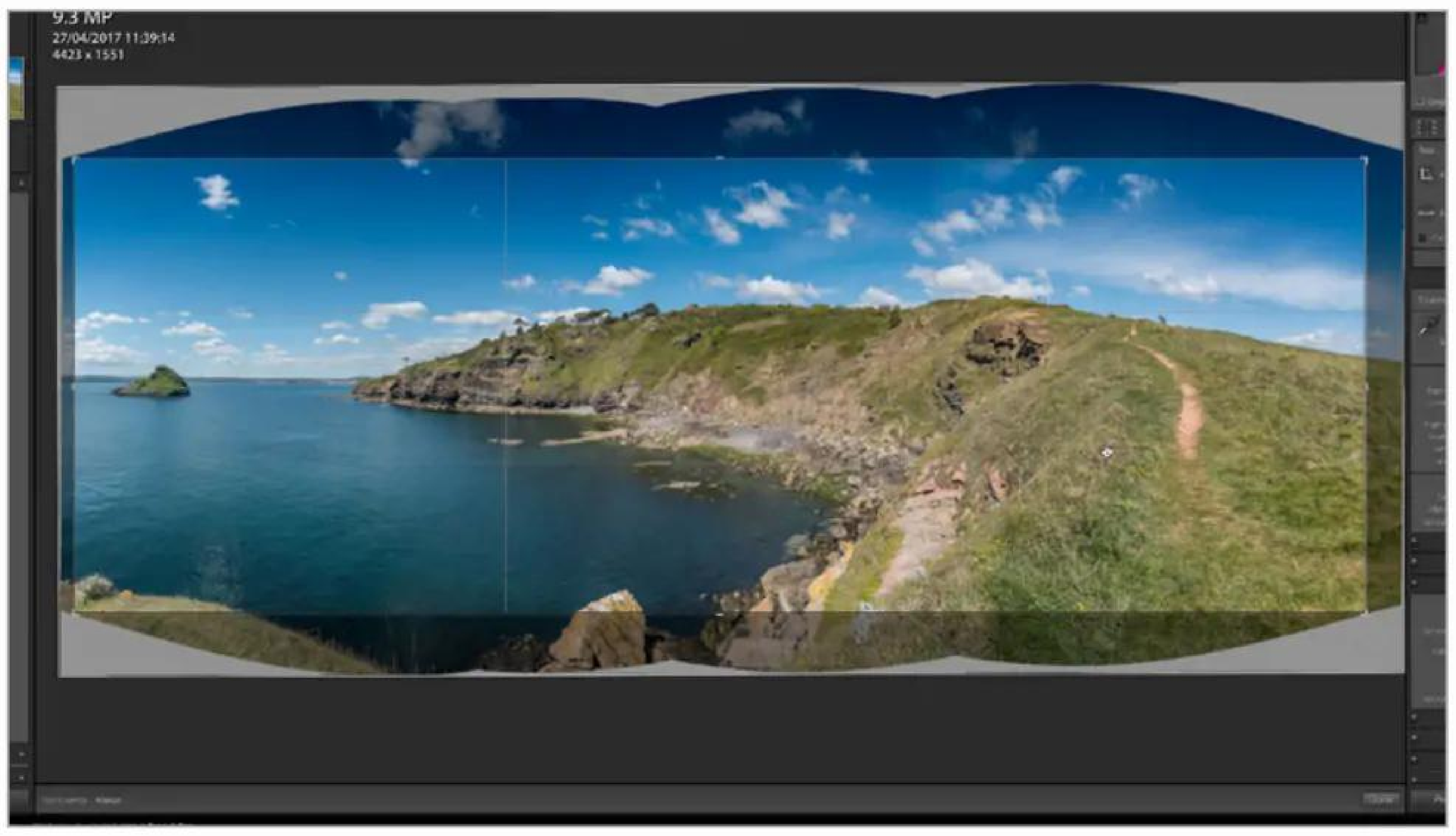
6 The Auto Crop option will automatically crop out the blank space around your merged frames. If all your shots are perfectly level and properly aligned then it's OK to use this option for a quicker result; but since you're going to need to level the horizon in our example, leave this unchecked when you process the merge.


Library | Develop
Panorama Options
Select a Projection
Spherical
Cylindrical
Perspective
☑ Auto Crop
Boundary Warp:
60

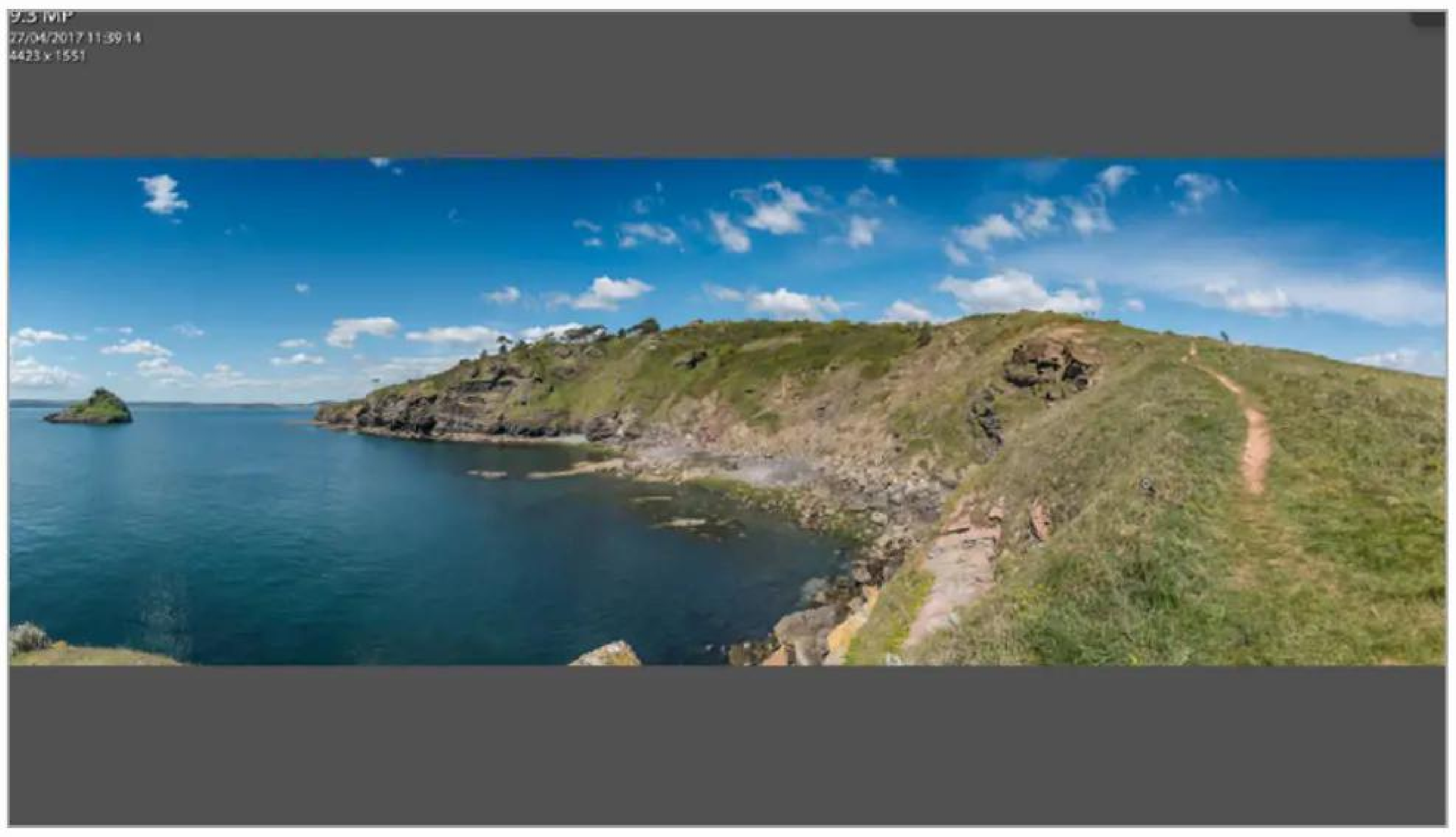
7 Boundary Warp is kind of the opposite of Auto Crop. It warps your merged panorama to fill the available space in the frame bounding frame. If you need your panorama to be an accurate representation of the scene that you shot then don't use this; otherwise it does maximise the size of your merged image.


Lr
Creating Panorama
Creating Panorama
Performing Merge
Sync with Lightroom mobile
Start
Address Lookup
Face Detection
_NIK0083-HDR
DNG+JPEG
23

8 When you're happy with your options settings, click on the Merge button at the bottom of the panel. The panel disappears and you can see a progress bar in the top left corner of the Library screen. The merge process is fairly quick and should only take a few seconds. The merged panorama image will be added to your library.



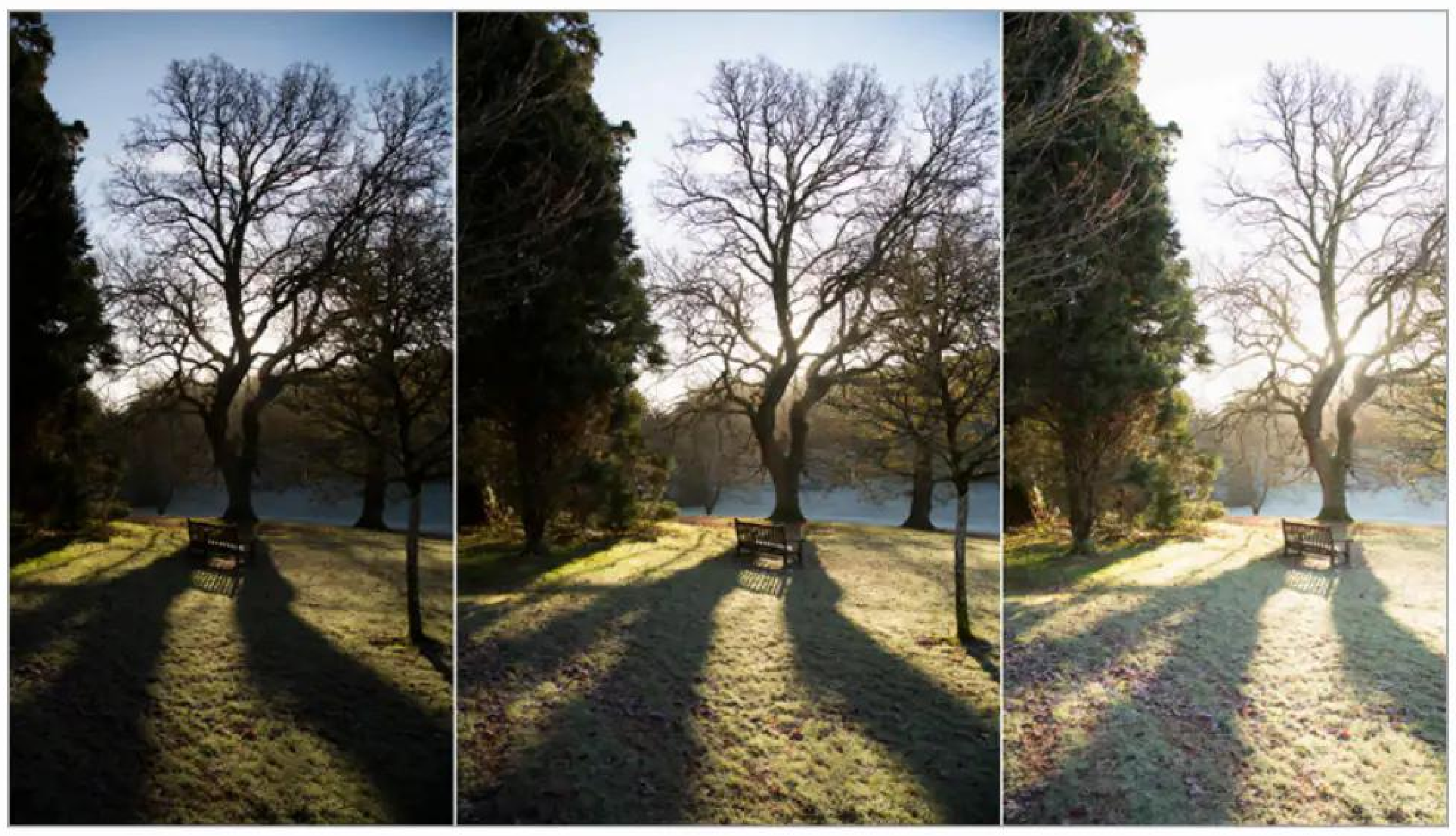
9 Once the merging process of the various images is complete, open the merged panorama in the Develop module, and use the Crop tool in the editing tools bar to level the horizon and crop out the blank spaces around the edges of the frame. Don't forget to unlock the aspect ratio of the crop to maximise the size of the frame.



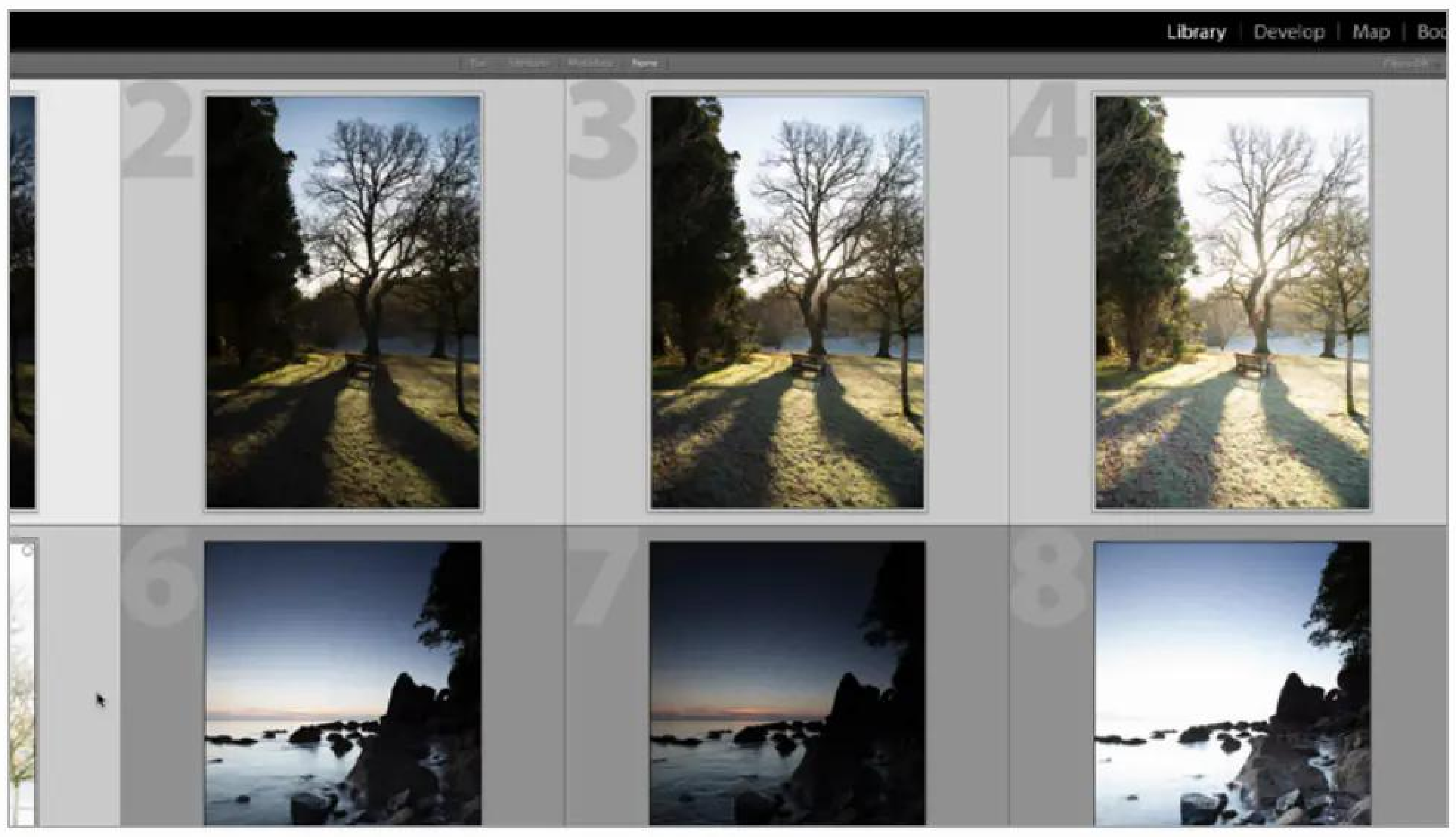
10 Once you've cropped and straightened your merged panorama you can further develop it just as you would with any other image. You can use the Panorama Merge feature to do more than just stitch together horizontal strips; try using Spherical Projection and add in shots above and below the horizon too!

Enhance with HDR Photo Merge

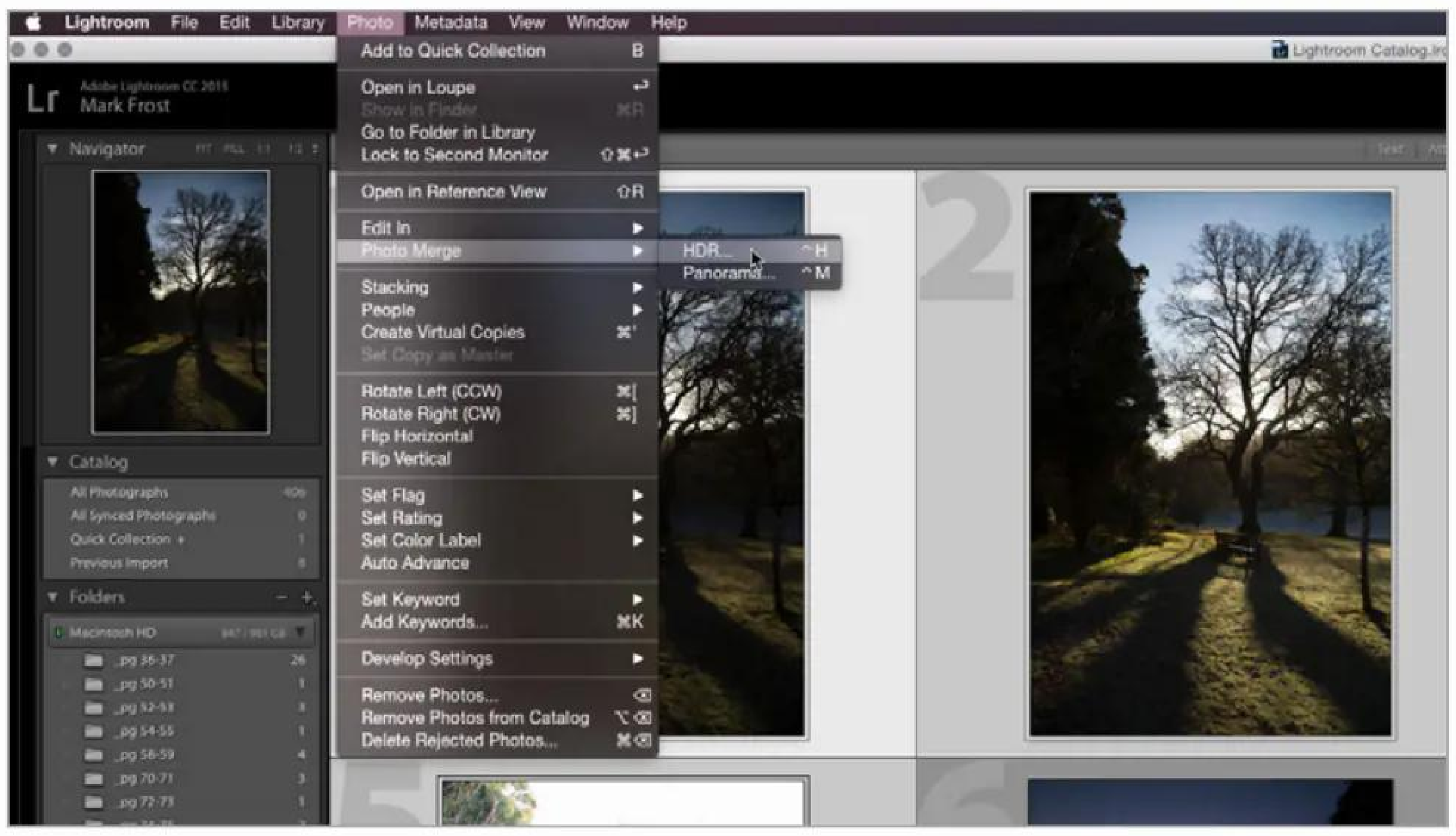
HDR images are created by merging two or more images with different exposures, taking the shadows from over-exposed shots and the highlights from under-exposed ones and combining them to make one image. It's useful for expanding dynamic range in difficult lighting situations.



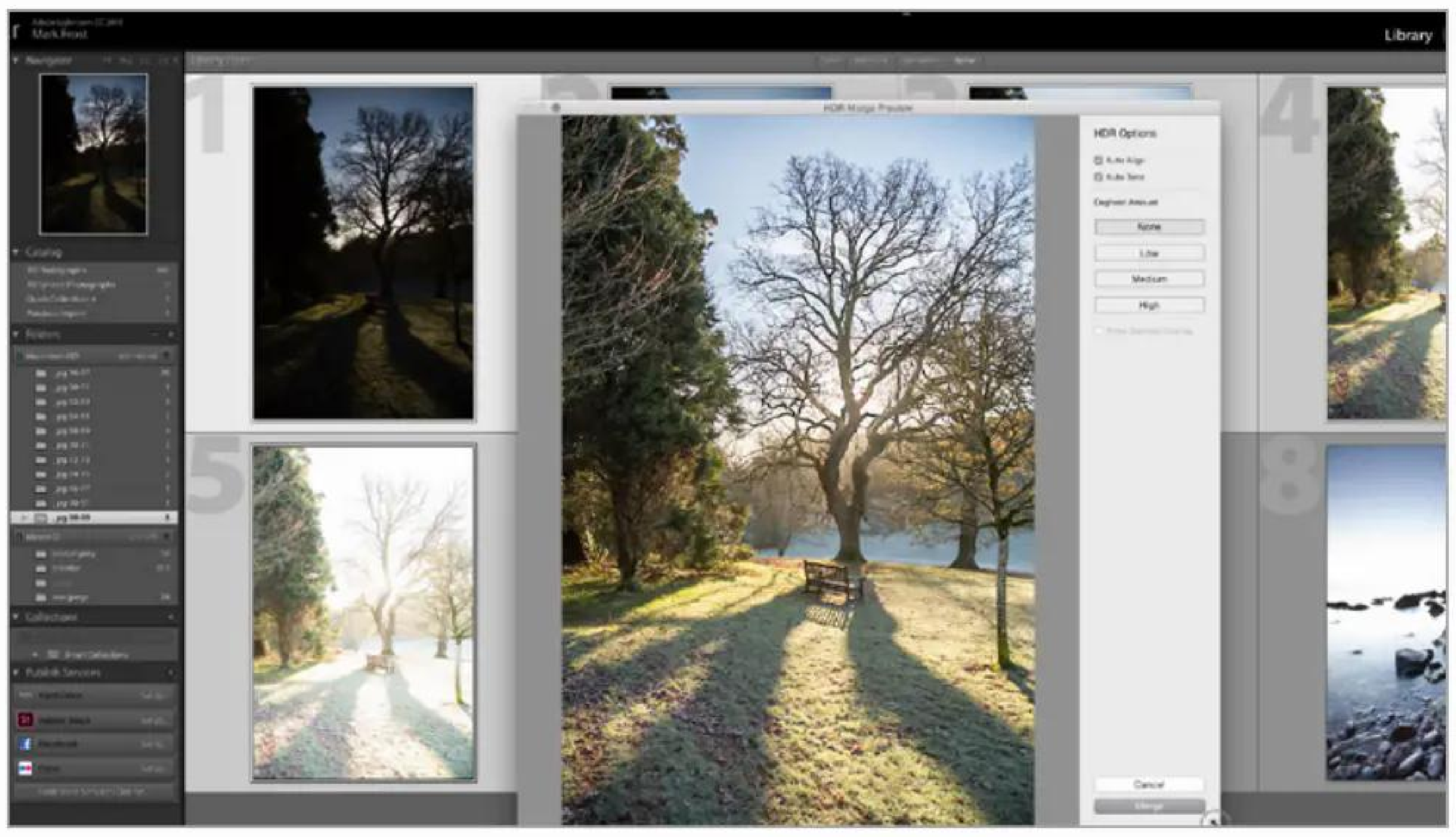
1 To get started with HDR Merge you need a sequence of photos of the same scene, with varying of the exposure between shots: some under-exposed, some over-exposed and one of the "correct" exposure. It's best to use a tripod to make sure that the shots are properly aligned. You get the best results if you use three or more shots.


Library | Develop | Map | Boo
2
3
4
6
7
8

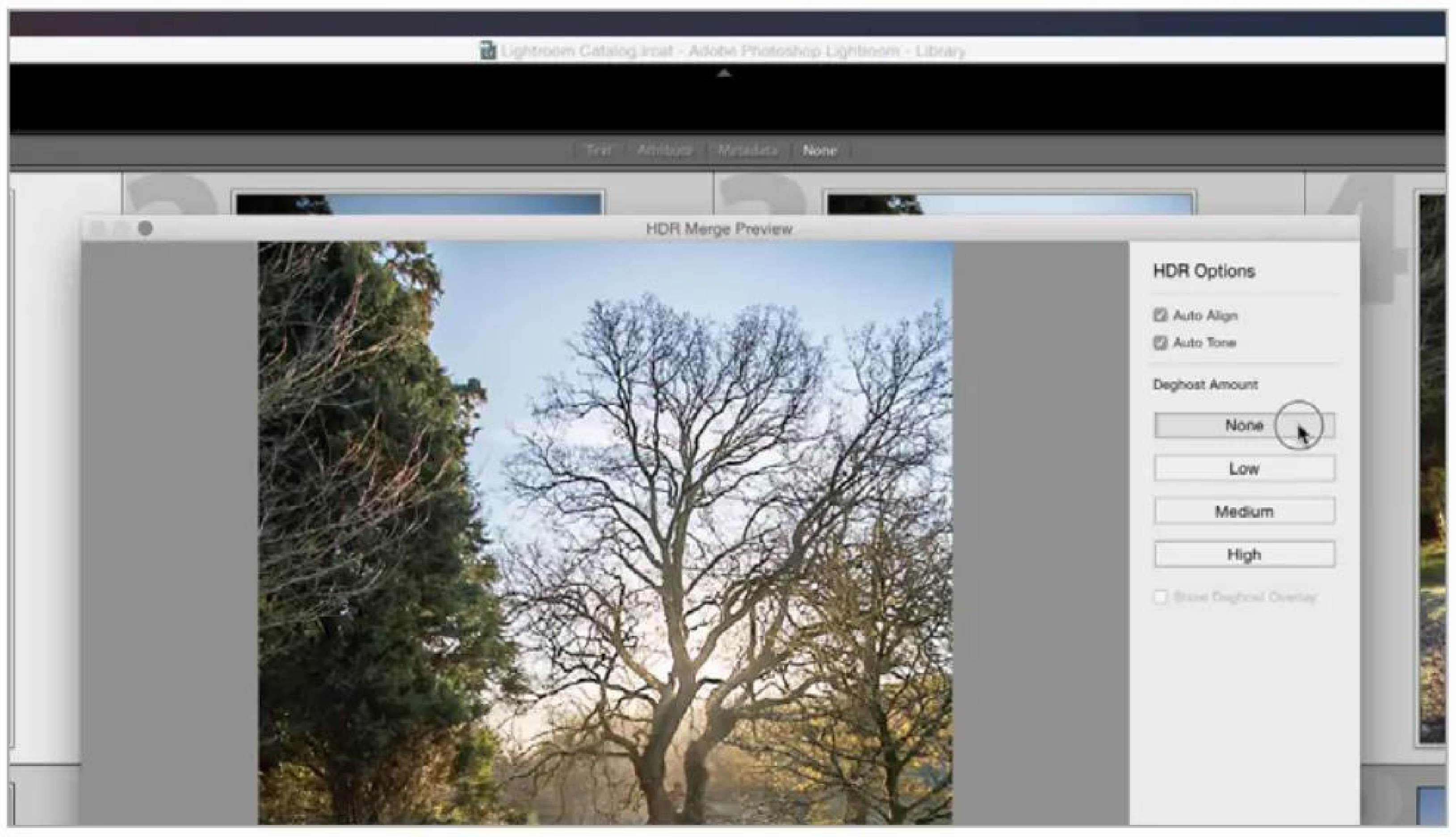
2 Import the images for HDR merging into your Lightroom library and then highlight them all by holding down CTRL (CMD on a Mac) and clicking on each of them. Alternatively, click on the first one, hold down SHIFT and click on the last one. You should see all of your selected images highlighted, as shown above.


Lightroom
File
Edit
Library
Photo
Metadata
View
Window
Help
Adobe Lightroom CC 2015
Mark Frost
Navigator
Catalog
All Photographs
All Synced Photographs
Quick Collection +
Previous Import
Folders
Macintosh HD
Add to Quick Collection B
Open in Loupe
Show in Finder
Go to Folder in Library
Lock to Second Monitor
Open in Reference View
Edit In
Photo Merge
HDR... ^H
Panorama... ^M
Stacking
People
Create Virtual Copies
Set Copy as Master
Rotate Left (CCW)
Rotate Right (CW)
Flip Horizontal
Flip Vertical
Set Flag
Set Rating
Set Color Label
Auto Advance
Set Keyword
Add Keywords...
Develop Settings
Remove Photos...
Remove Photos from Catalog
Delete Rejected Photos...

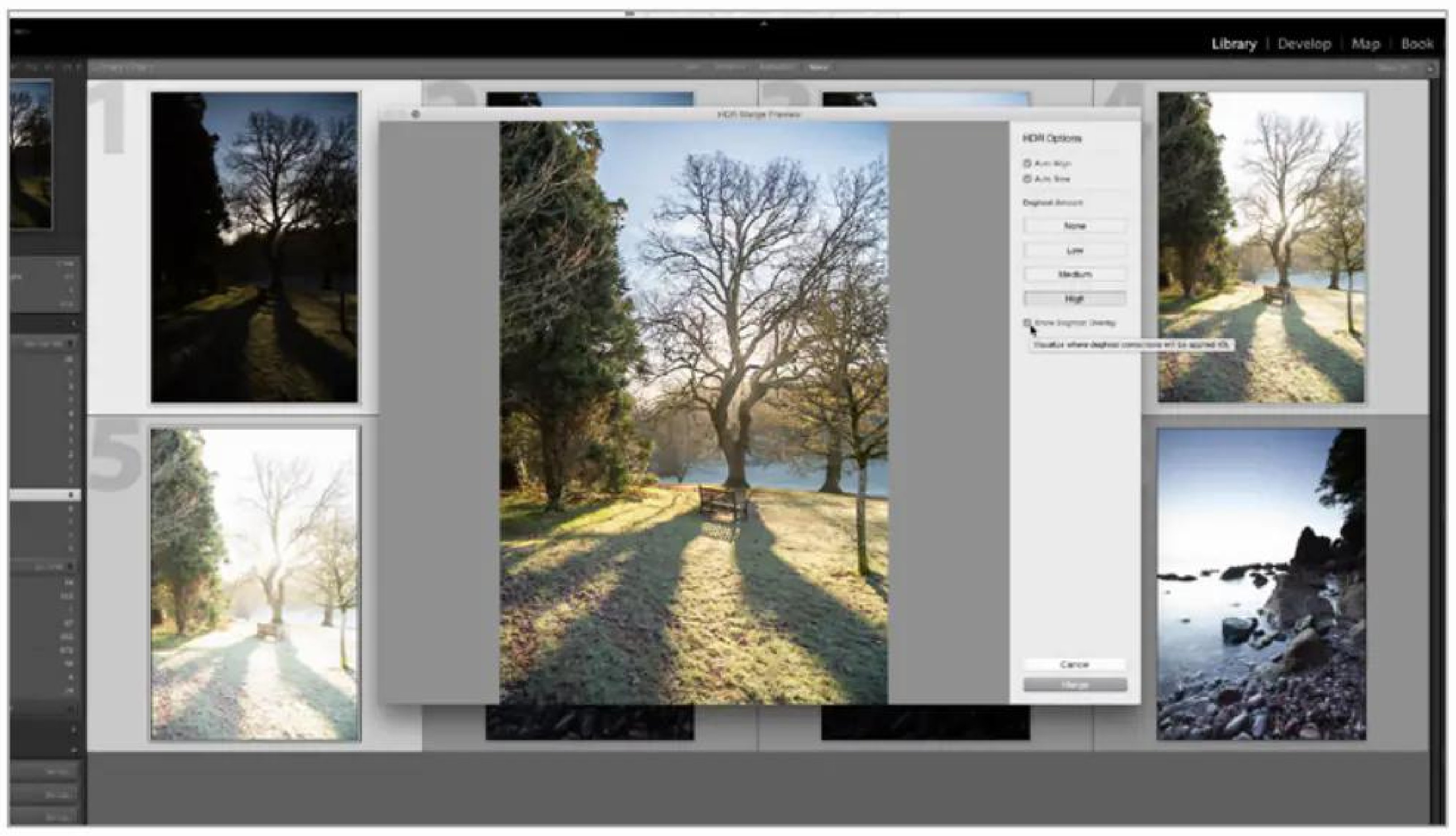
3 Staying in the Library module, with the candidate shots highlighted, go to the menus at the top of the screen and click on Photo. Move down to Photo Merge (about half-way down the list) and a fly-out sub-menu will appear. Select HDR or alternatively, use the keyboard shortcut CTRL+H to go straight to the HDR Merge preview.



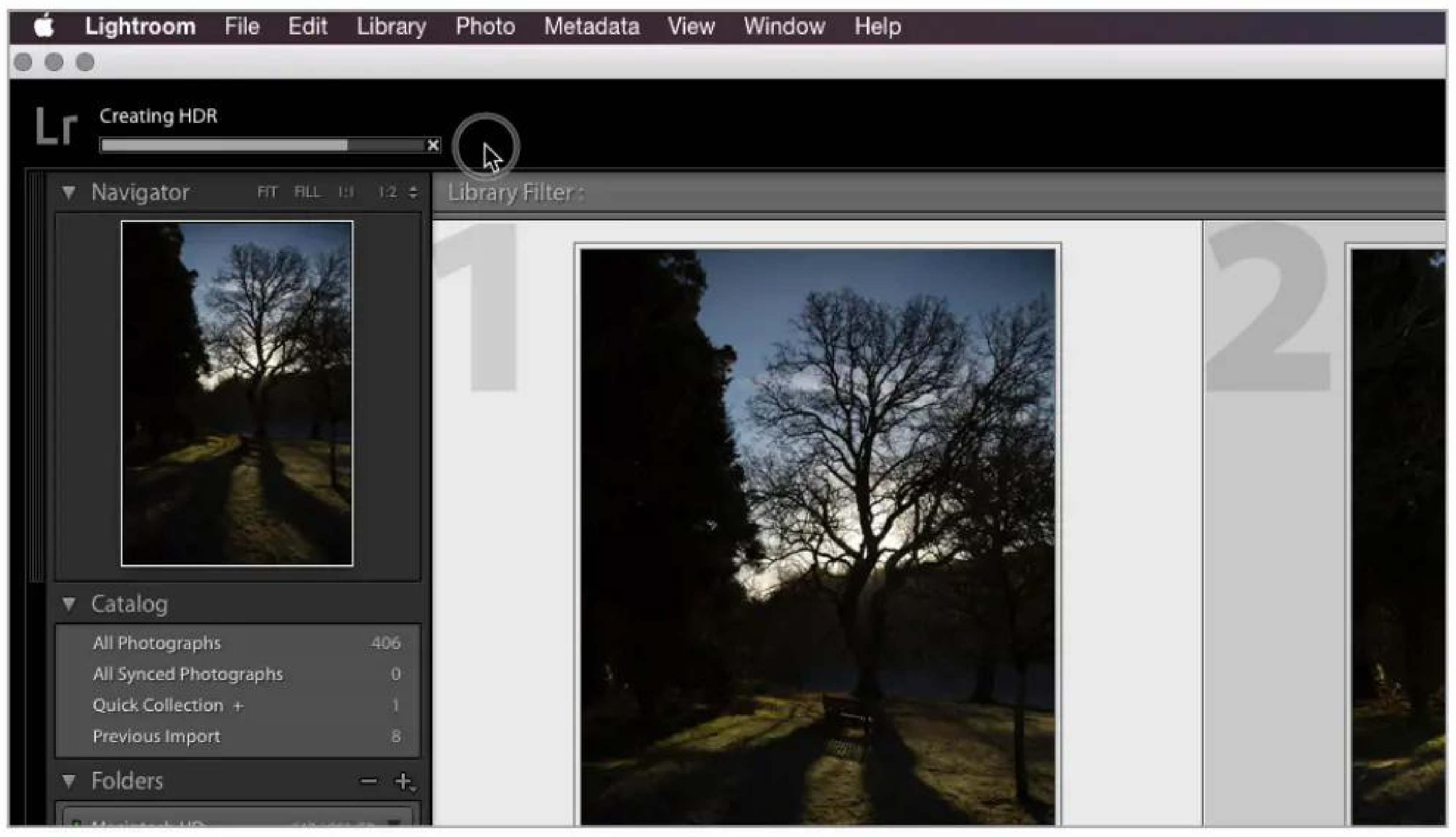
4 Building the preview should only take a few seconds and then the HDR Merge Preview panel will appear. The default window size is rather small but it can be resized by dragging the sides or corners to expand the view. Note however, that the preview image size is limited, it is just a preview of the final image after all.


HDR Merge Preview
HDR Options
Auto Align
Auto Tone
Deghost Amount
None
Low
Medium
High
Show Deghost Overlay

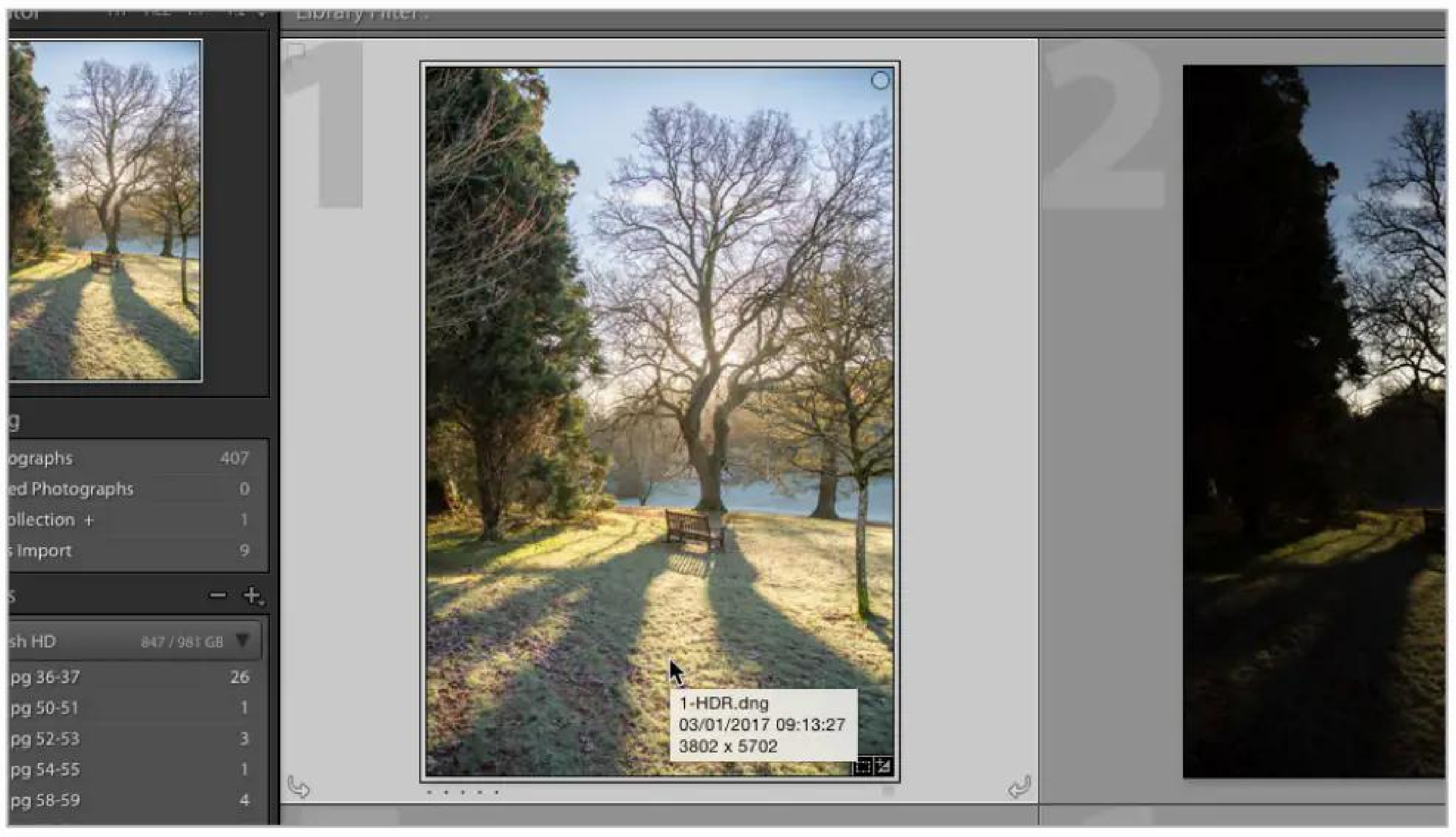
5 There are several options on the HDR Merge Preview panel. Auto Align is useful if you captured your shots without a tripod, as it attempts to match up the images and align the frames automatically; so you may as well leave it checked. Auto Tone is also useful: it attempts to automatically correct any tonal differences between the frames.


Library | Develop | Map | Book

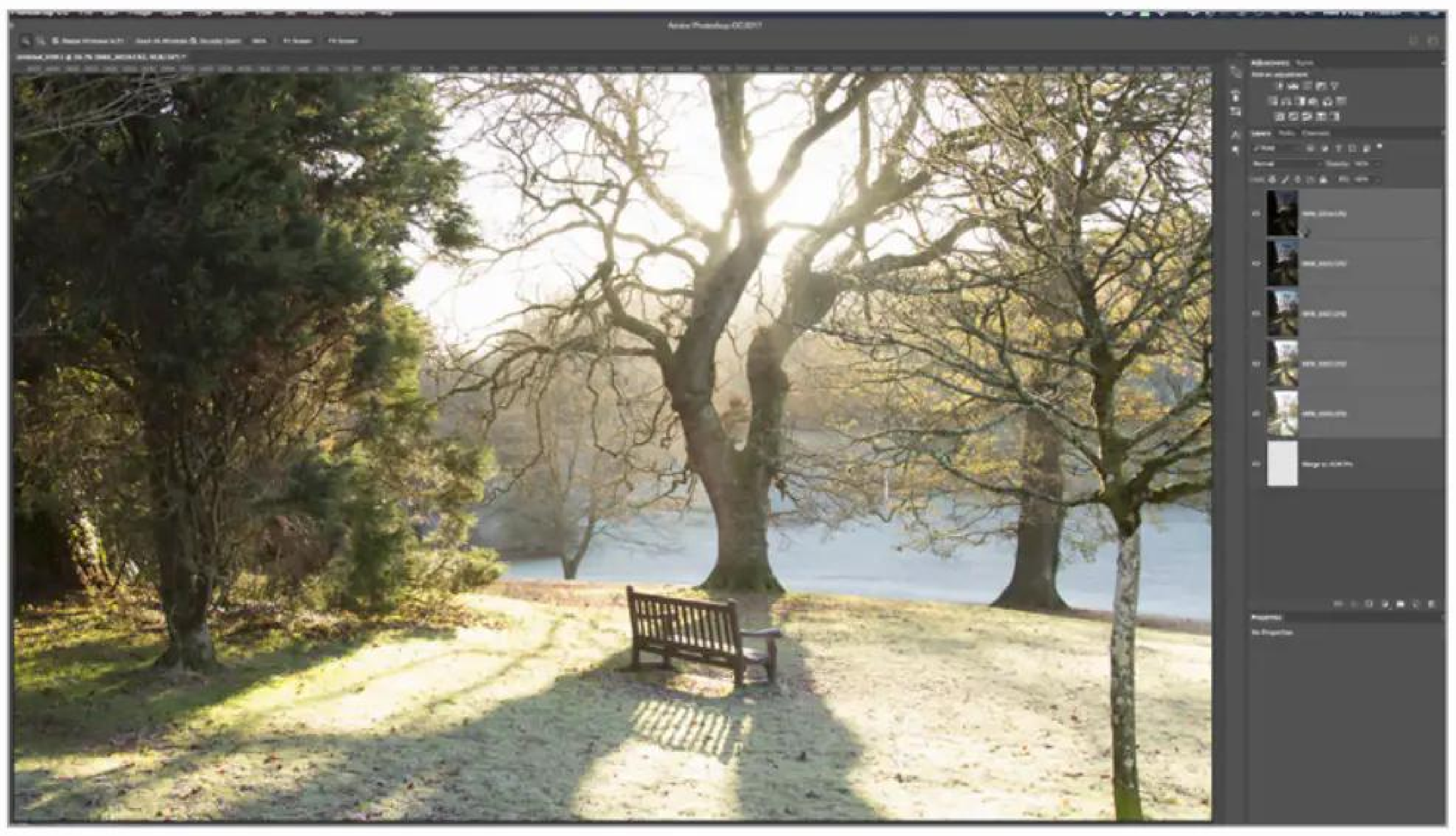
6 Sometimes, even if you use a tripod, details may change between exposures, such as people moving about. The Deghost Amount options attempt to minimise this. If your scene is static you can leave it set to None. If you use any other option, use the Show Ghost Overlay option to see what changes have been made.


Lightroom File Edit Library Photo Metadata View Window Help
Creating HDR
Navigator
Library Filter :
Catalog
All Photographs 406
All Synced Photographs 0
Quick Collection + 1
Previous Import 8
Folders

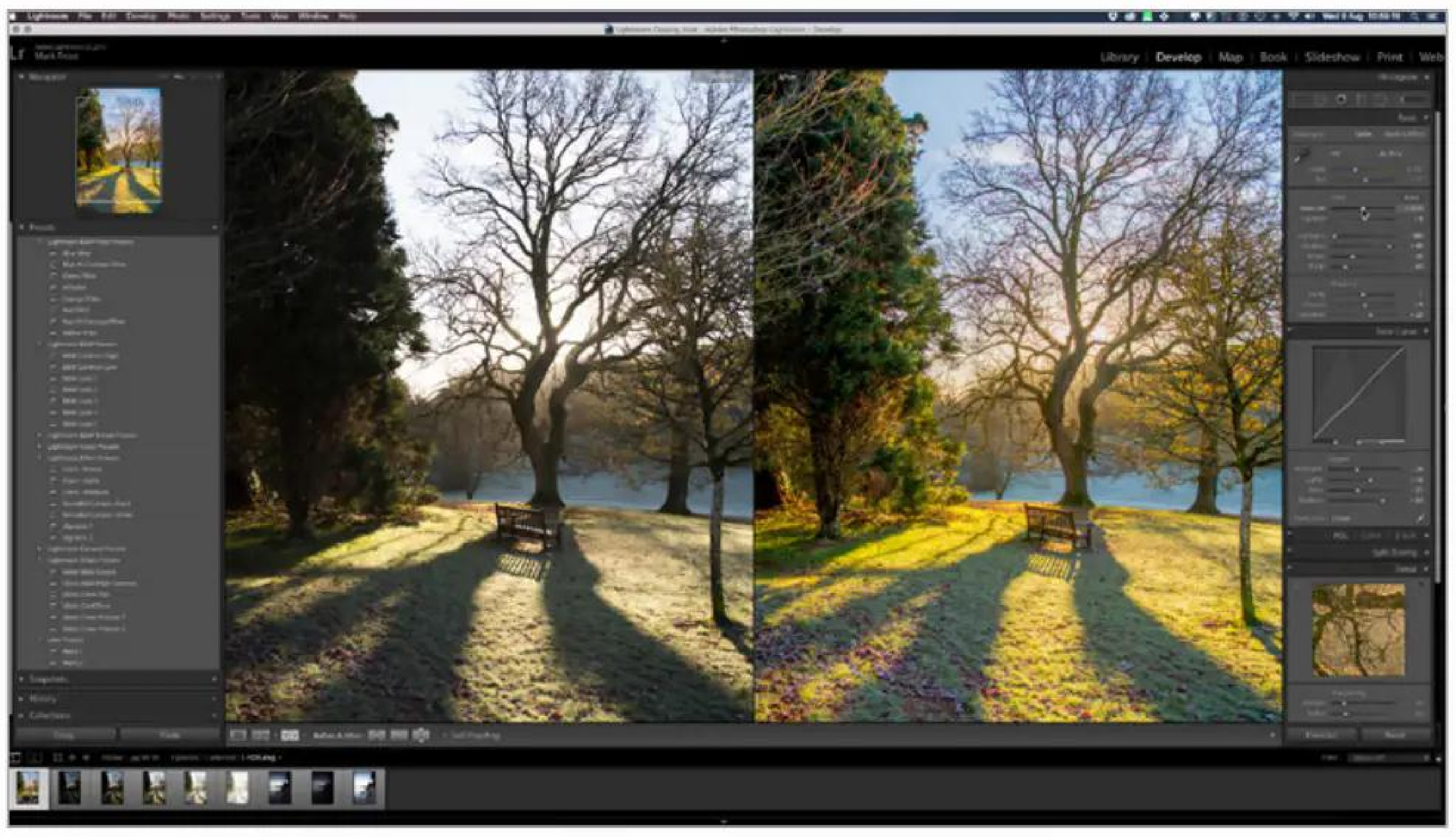
7 Once you're satisfied with your selected options, click on the Merge button and Lightroom will begin processing your images into a single HDR image. The process is fairly quick and even if you've used five or six large files it will only take a few seconds. You can see a progress bar in the top left corner of the screen.


1-HDR.dng
03/01/2017 09:13:27
3802 x 5702

8 Once the HDR Merge is complete, it will appear in your Library. If you compare it with your base source images you'll see that it has combined the highlight detail of the under-exposed image with the shadow detail of the over-exposed image, resulting in clear detail right across the image, with no burned-out highlights or murky shadows.



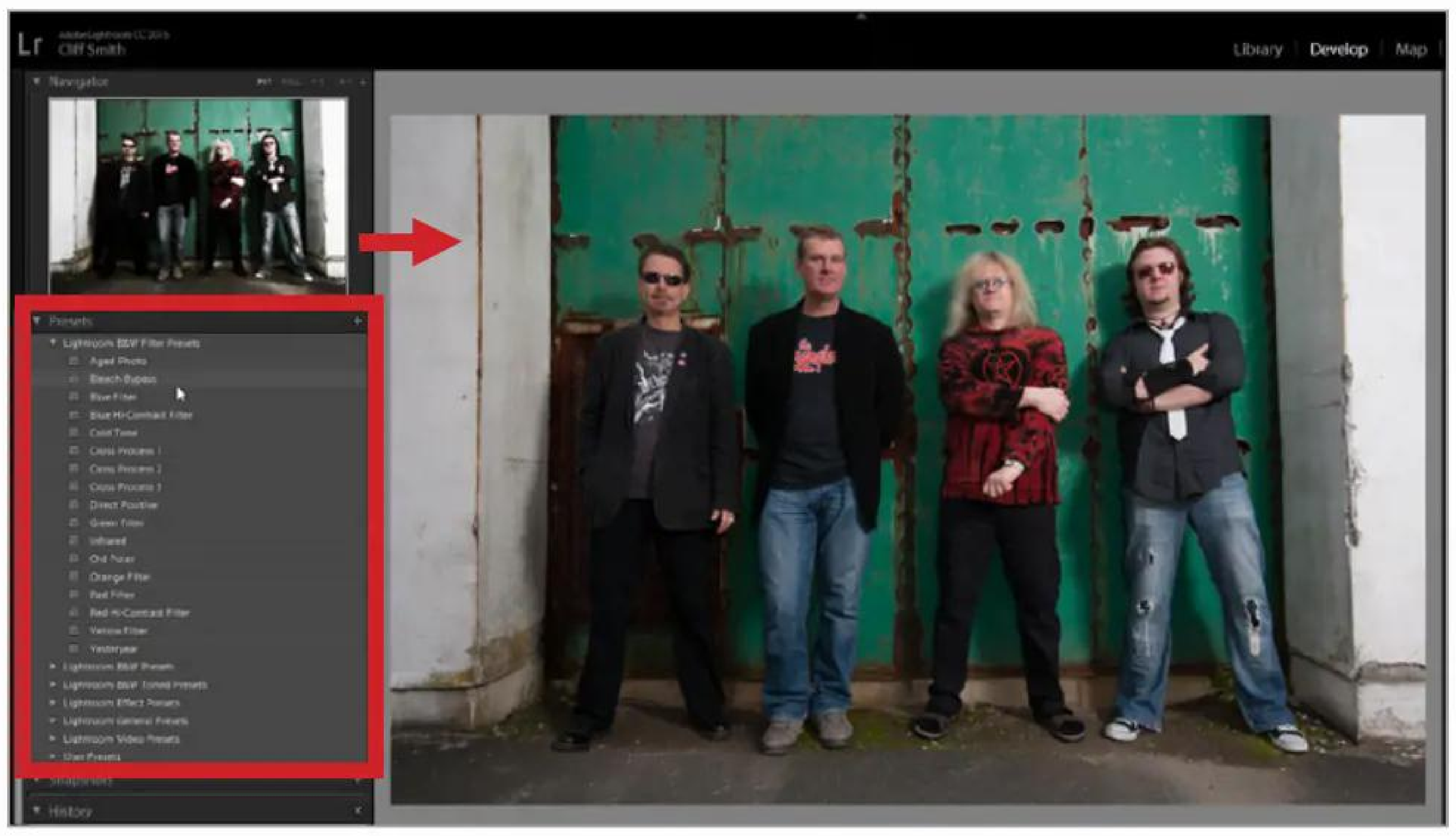
9 Lightroom's HDR Merge function differs from the similar function in Photoshop in one crucial way. Where Photoshop generates a pixel-based document from JPEG images, Lightroom can create HDR images from raw files, retaining all the extra bit-depth and editing flexibility. That gives you a lot more scope when editing the merged image.



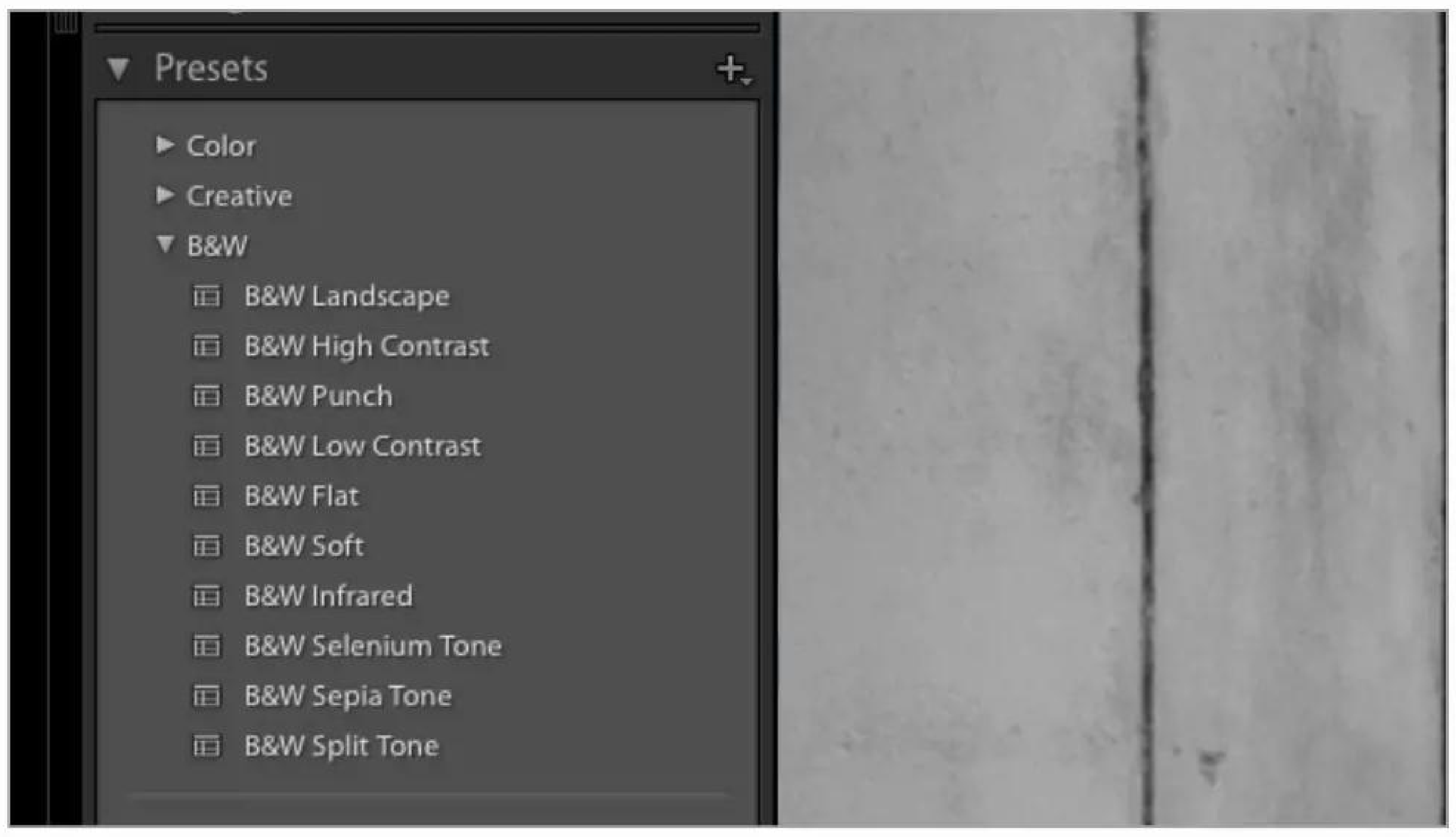
10 If you open your HDR Merged image in the Develop module, you can see that it has much greater flexibility in exposure latitude than the source images; and you can perform the same editing functions on it as any other image. Used in this way HDR imaging becomes a useful tool rather than another trendy filter effect.

Instant Edits with Lightroom Presets

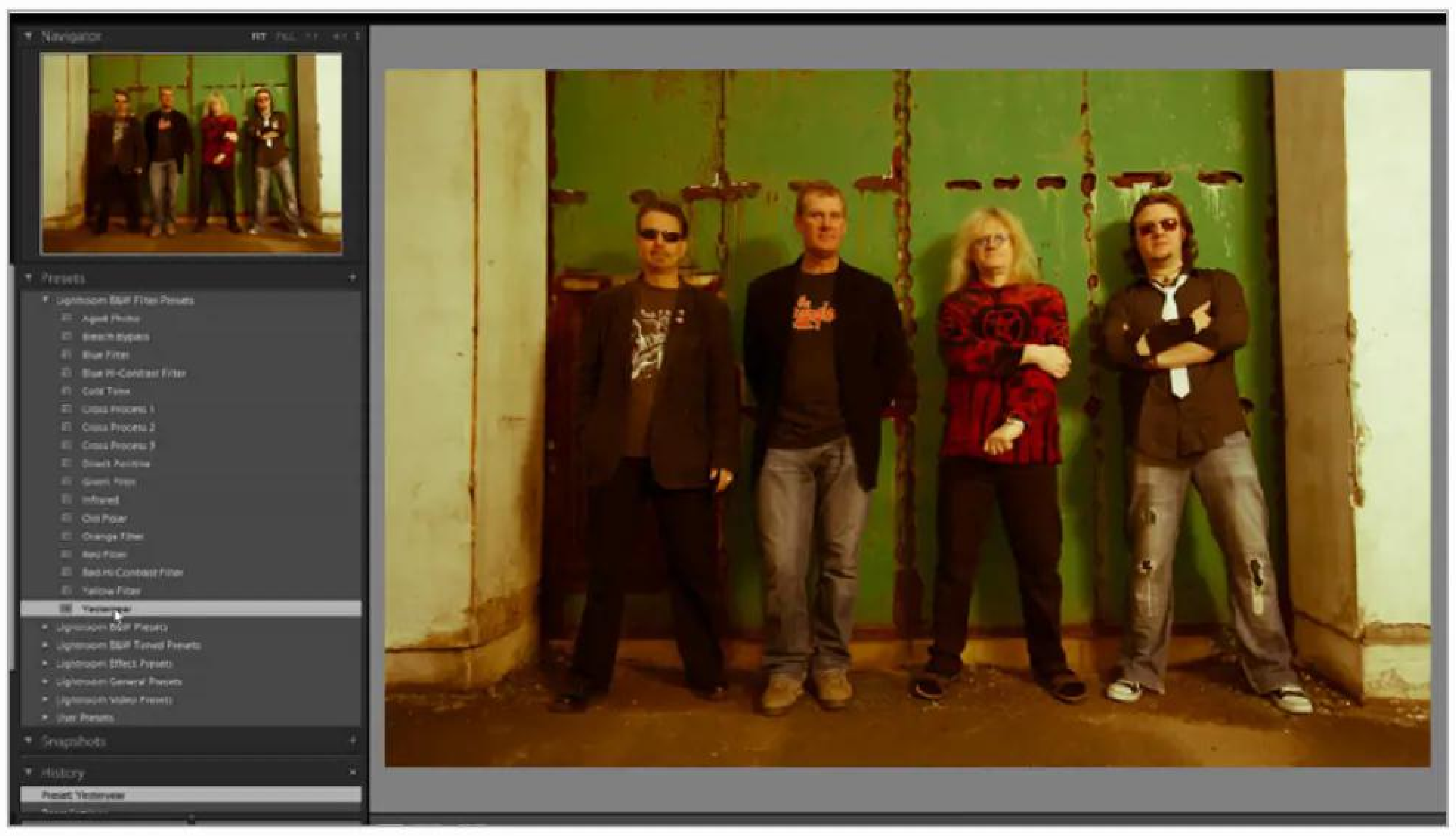
We've covered some of the presets available in the Develop module and how they can provide quick solutions and starting points for your own edits. Lightroom features a wide selection of preset development options that can instantly improve your photos.



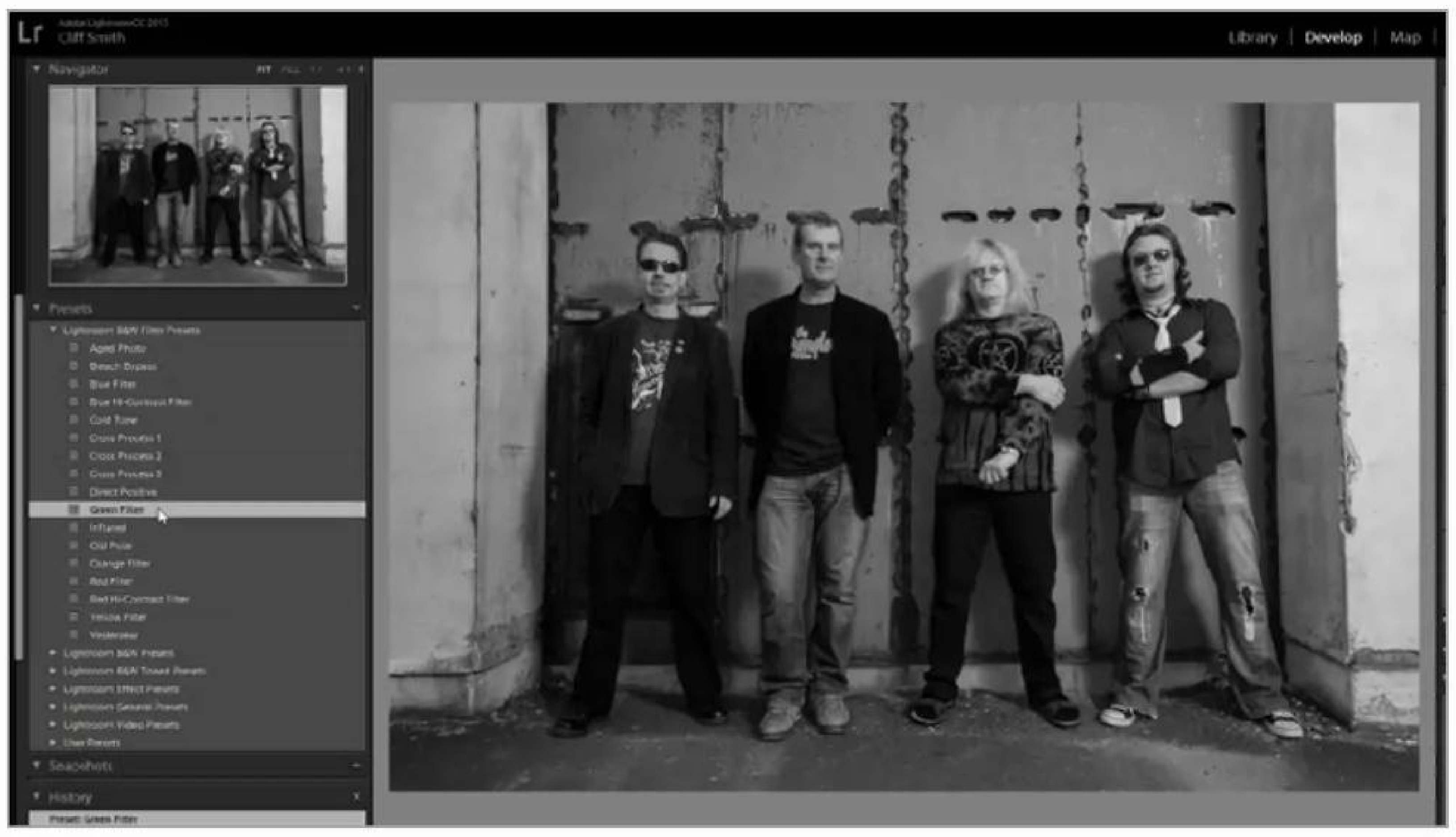
1 You can find the Presets panel near the top of the left-hand sidebar. When selecting presets to use, the Navigator panel is very useful, because it shows a preview of the effect that the preset will have on the image. It's a good idea to pull the left sidebar out to its maximum extent to maximise the size of the Navigator preview window.



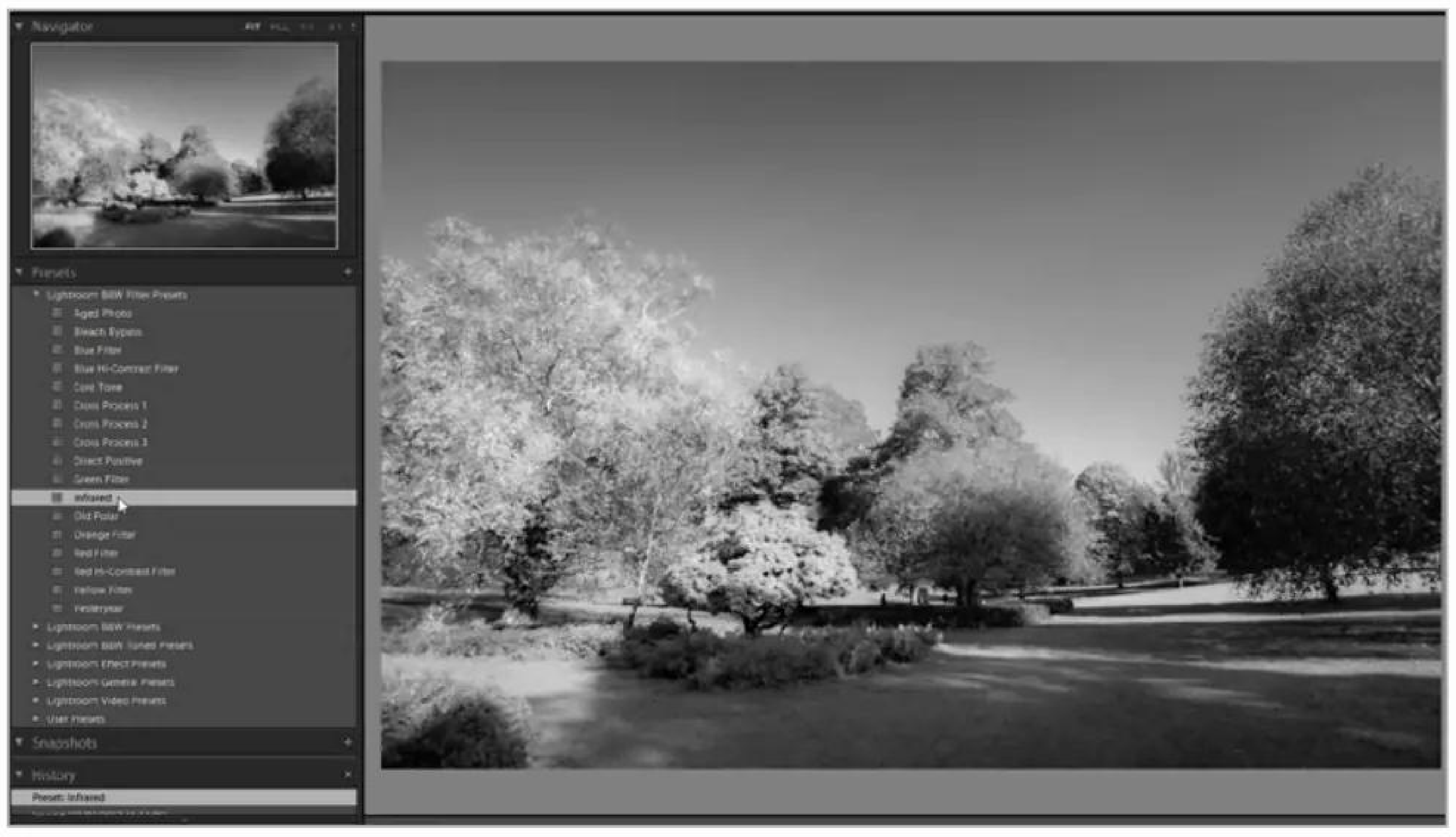
2 Lightroom's built-in presets are divided into seven categories. The first three are labelled as B&W presets, although not all of them are strictly for monochrome images as you'll see shortly. The Effect and General presets produce a wide range of results, while the Video presets, as the name suggests, are for editing and improving video clips.



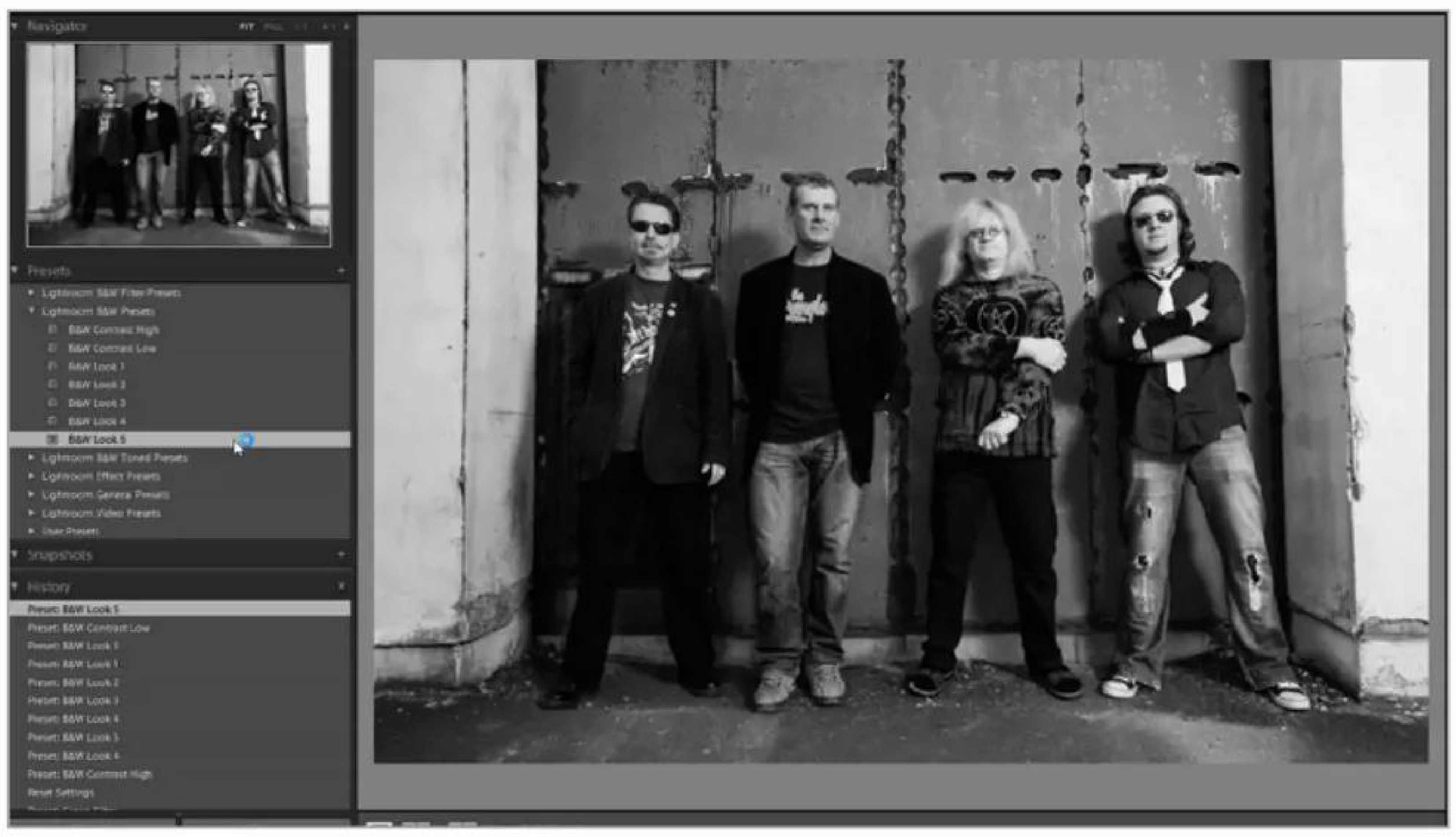
3 The largest and most varied category is B&W Filter presets. About half of these produce colour effects, simulating different film and print processing techniques, including some that simulate aged photos of different types. For this photo of a group of middle-aged rockers, the Yesteryear filter simulates an aged colour negative print.



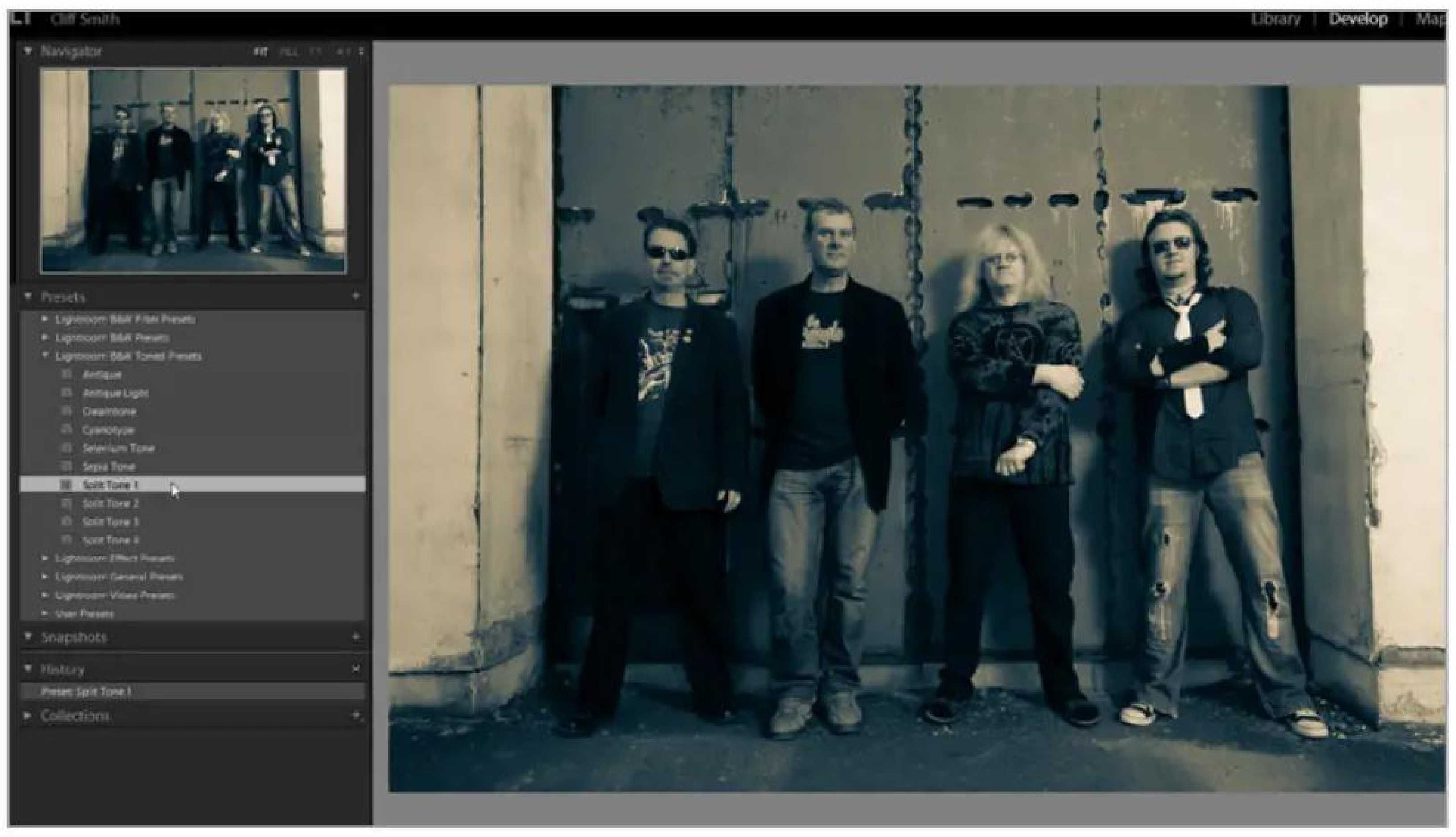
4 Other filters in this category produce monochrome effects, most simulating the effect of colour filters applied to black and white images, which photographers often use to produce different contrast effects. In this case a green filter helps to make the band stand out against the green metal door in the background.



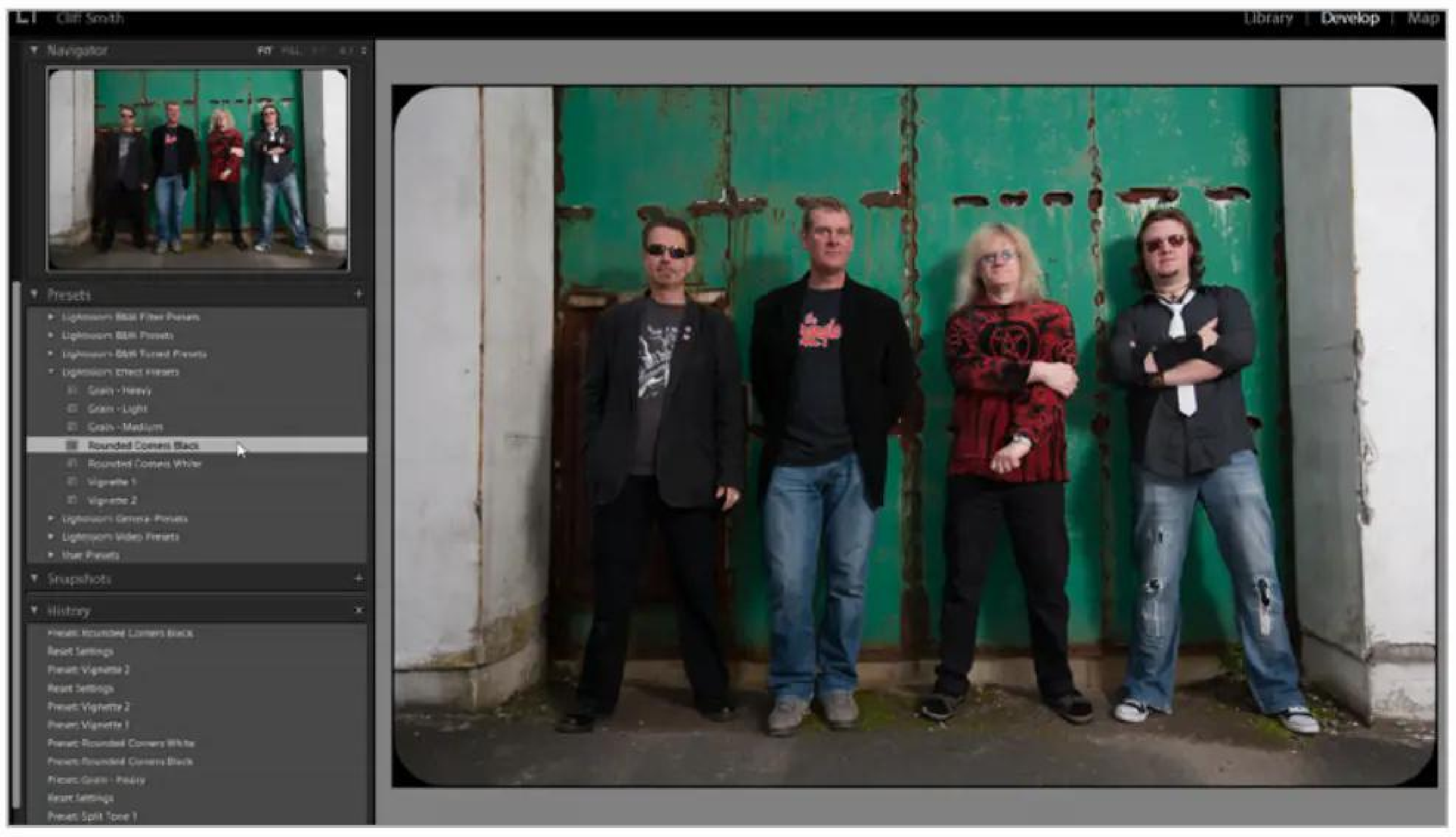
5 Some filters are more appropriate for different types of shot. For example, the Infrared filter produces a surprisingly accurate simulation of shooting monochrome images through an infrared filter, and looks great when applied to scenes containing a lot of foliage. The blue sky is darkened and the green leaves become brighter.



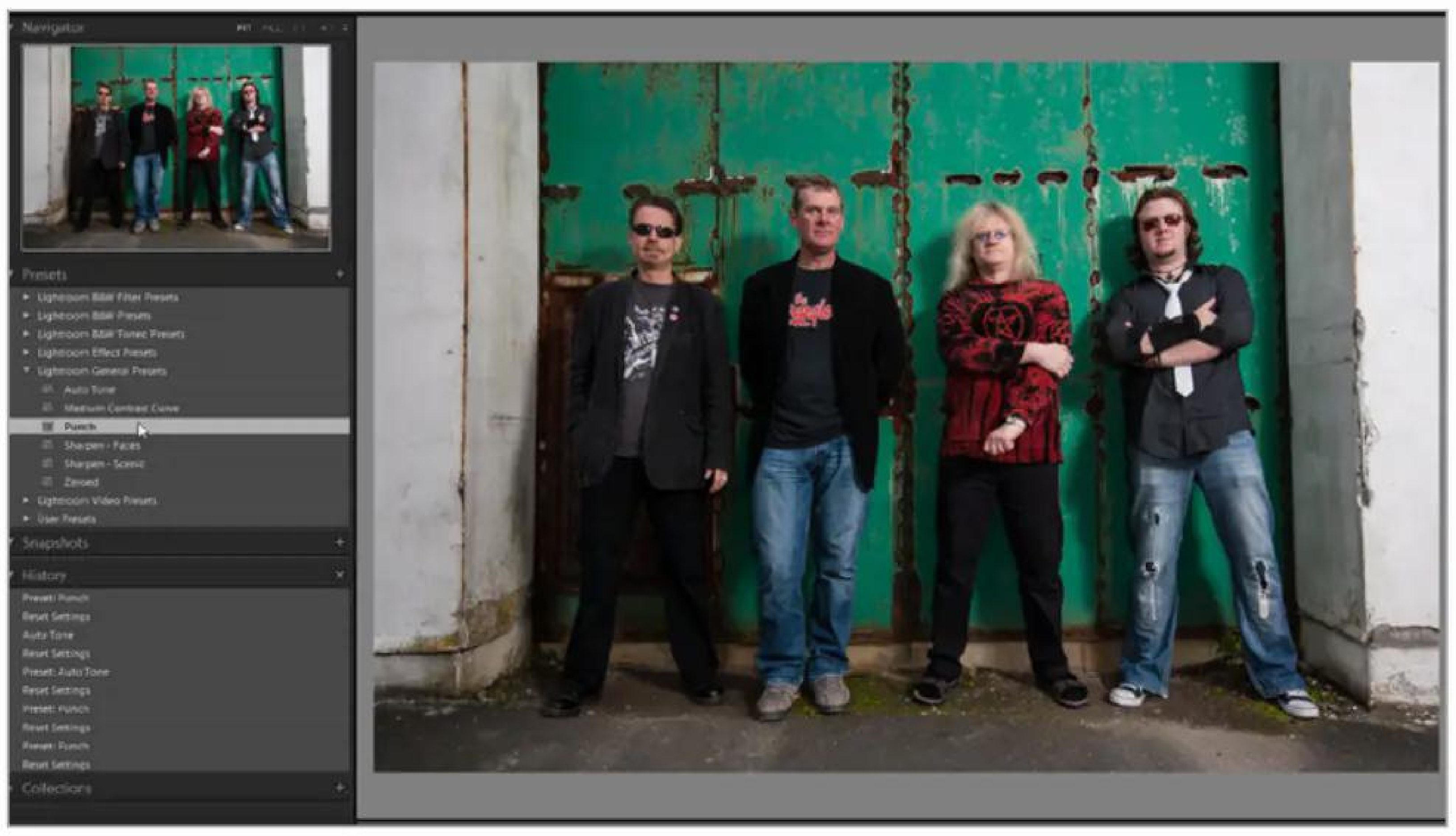
6 Returning to our previous example, we move on to the B&W Presets category. These all produce monochrome effects, with high and low contrast effects at the top of the list, followed by five different B&W looks. These make variations to the Basic panel sliders and the Tone Curve to produce various exposure and contrast effects.



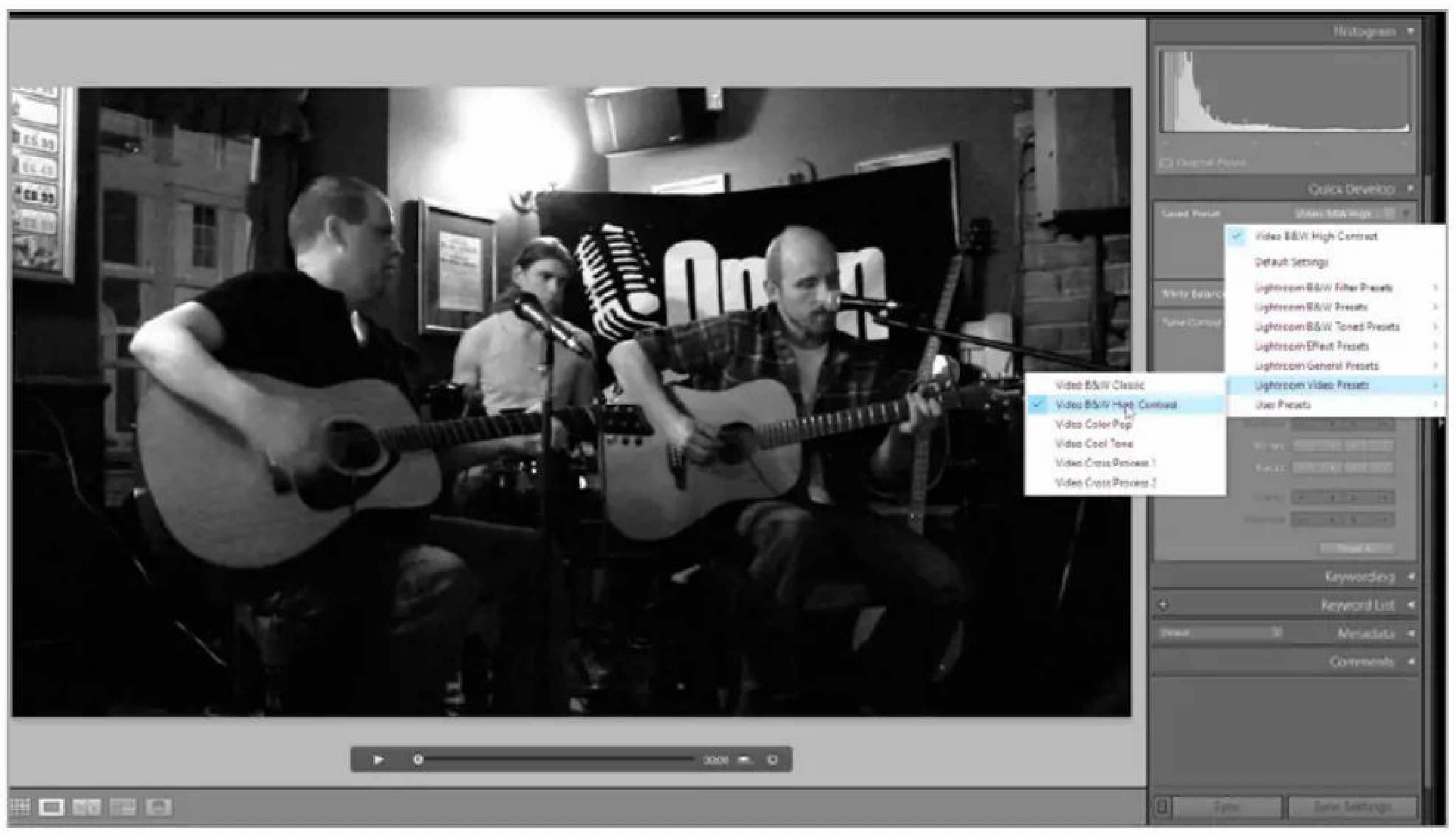
7 The third B&W Presets category includes a wide range of special monochrome processing simulations. The ever-popular sepia toning process is found here and you can also find selenium toning, cyanotype and creamtone, as well as two different 'antique' effects and a selection of four different split-tone processing options.



8 Moving on, we come to the Effects Presets category. As the name suggests, these are mainly presets that use the controls found in the Effects panel. We already looked at the film grain effects earlier but two 'rounded corners' and two vignetting options use the versatile post-crop vignetting options also found in that panel.



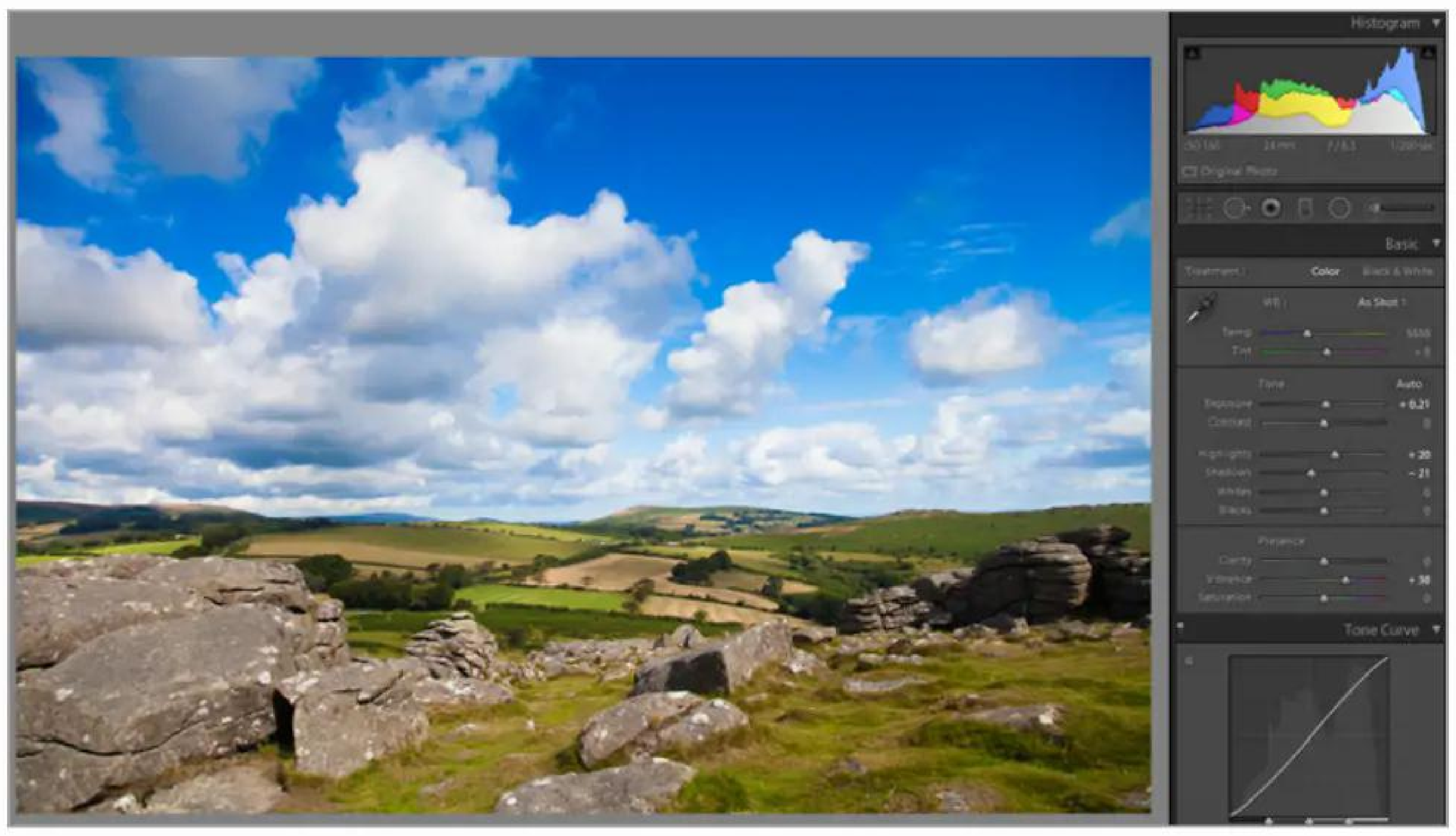
9 The final photographic presets category is General Presets. Here you can find a small selection of miscellaneous presets that adjust settings in the Basic, Tone Curve and Detail panels. Auto Tone applies the Auto setting from the Basic panel and Zeroed zeroes all sliders, removing any previous processing settings from the image.



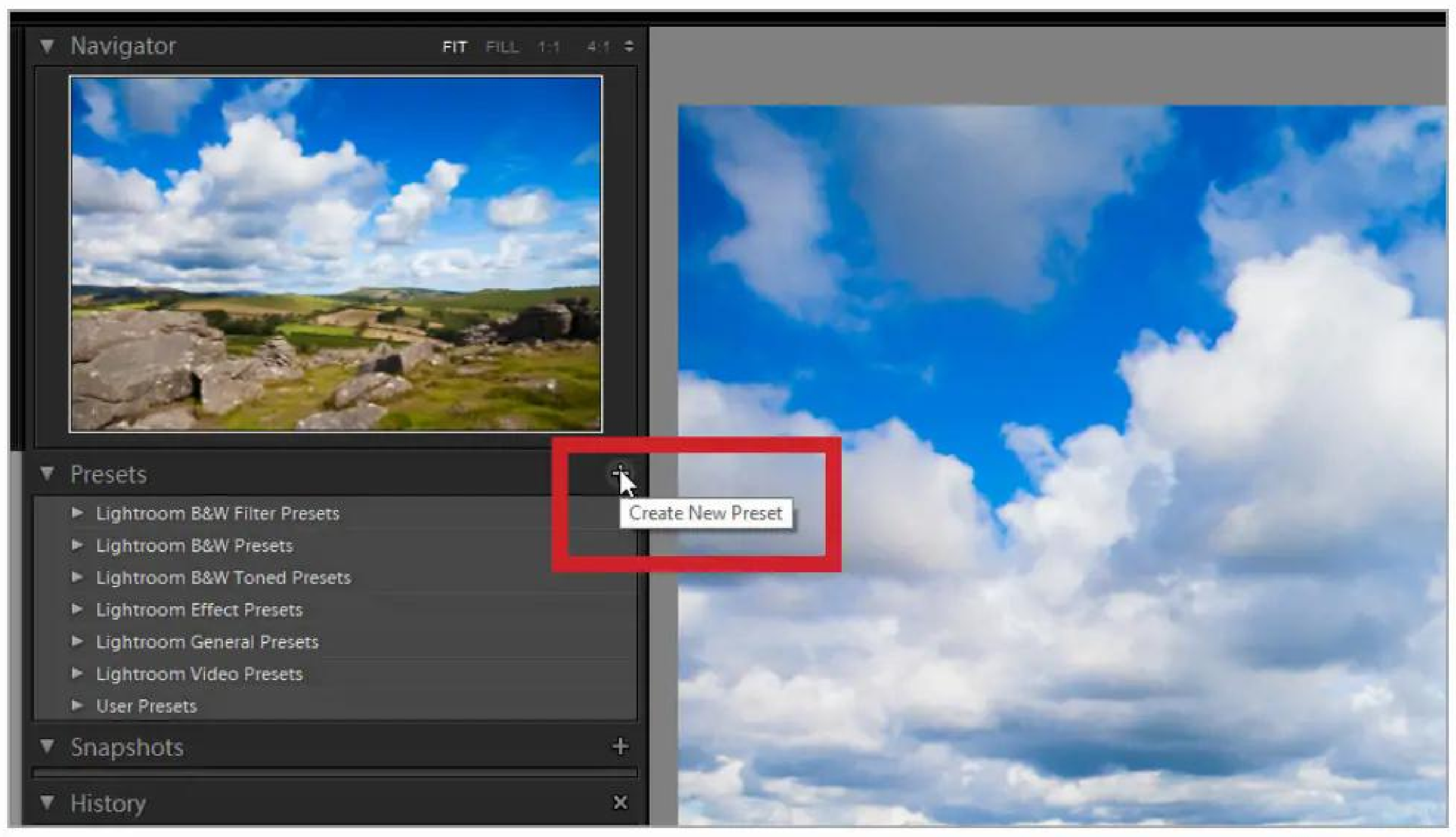
10 The Video Presets category is an oddity, since video clips can't be opened in the Develop module. Instead, you can apply these presets to your video clips using the Presets drop-down menu in the Library module's Quick Develop panel. There are two B&W options, two colour options and two cross-process special effect options.

Saving Your Own Processing Presets

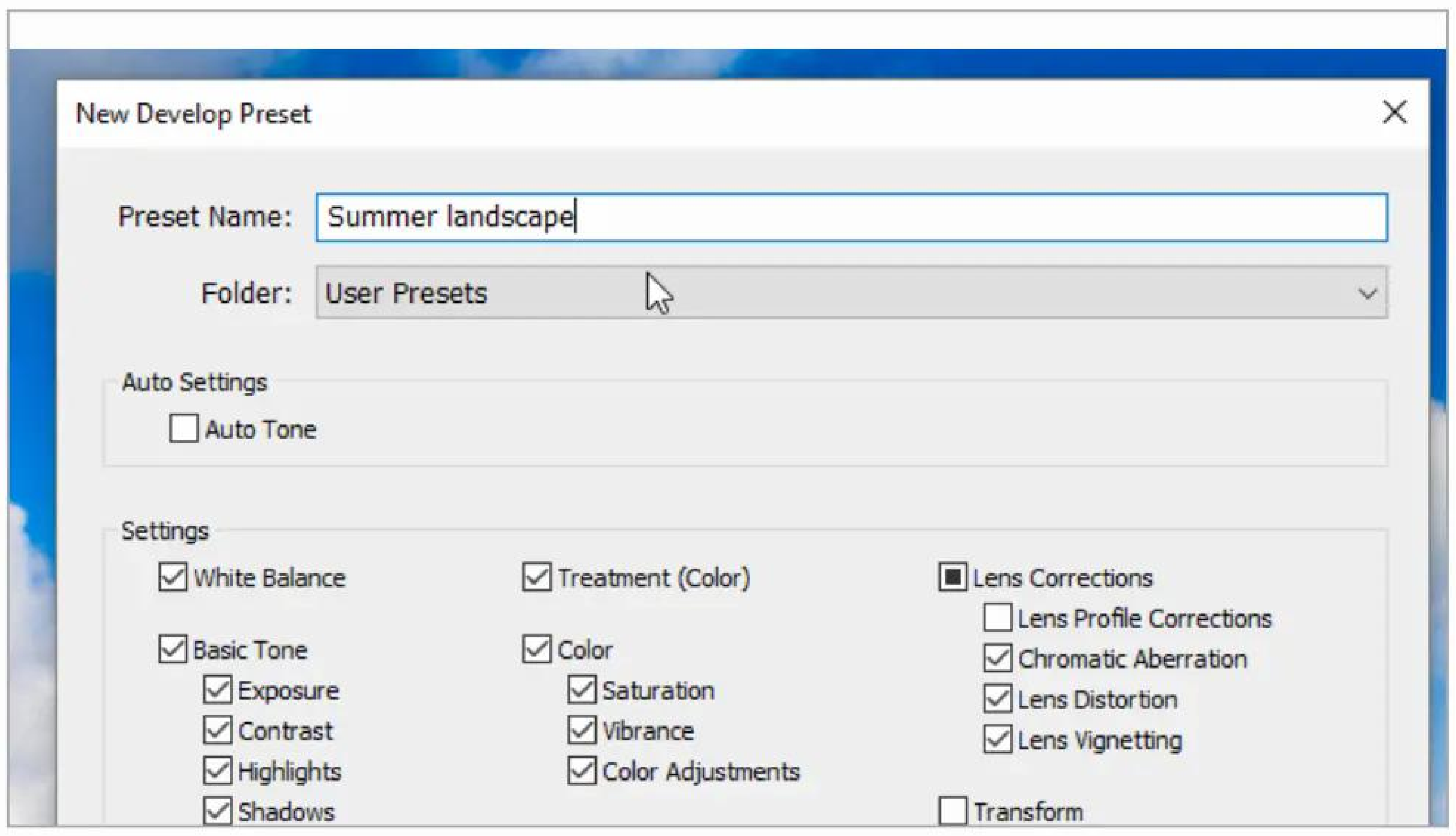
If you regularly process similar types of photos using the same settings, you can turn your settings into a user-defined preset that can be saved and reused on other photos. It's quite easy to do but does require some explanation.



1 If you have a set of processing steps that you use regularly, or if you need to perform the same operation on batches of photos, it makes sense to turn that operation into a preset. To get started with this, open an example image in the Develop module and carry out the processing steps on it that you want to save as a preset.


Navigator
FIT FILL 1:1 4:1
Presets
Lightroom B&W Filter Presets
Lightroom B&W Presets
Lightroom B&W Toned Presets
Lightroom Effect Presets
Lightroom General Presets
Lightroom Video Presets
User Presets
Create New Preset
Snapshots
History

2 Once you're happy with your processing settings, take a look at the left-hand sidebar. On the right-hand end of the title bar of the Presets panel, you can see a small button with a + symbol; if you mouse over it you can see the tooltip text Create New Preset. Click on this button to go to the New Develop Preset window.



New Develop Preset

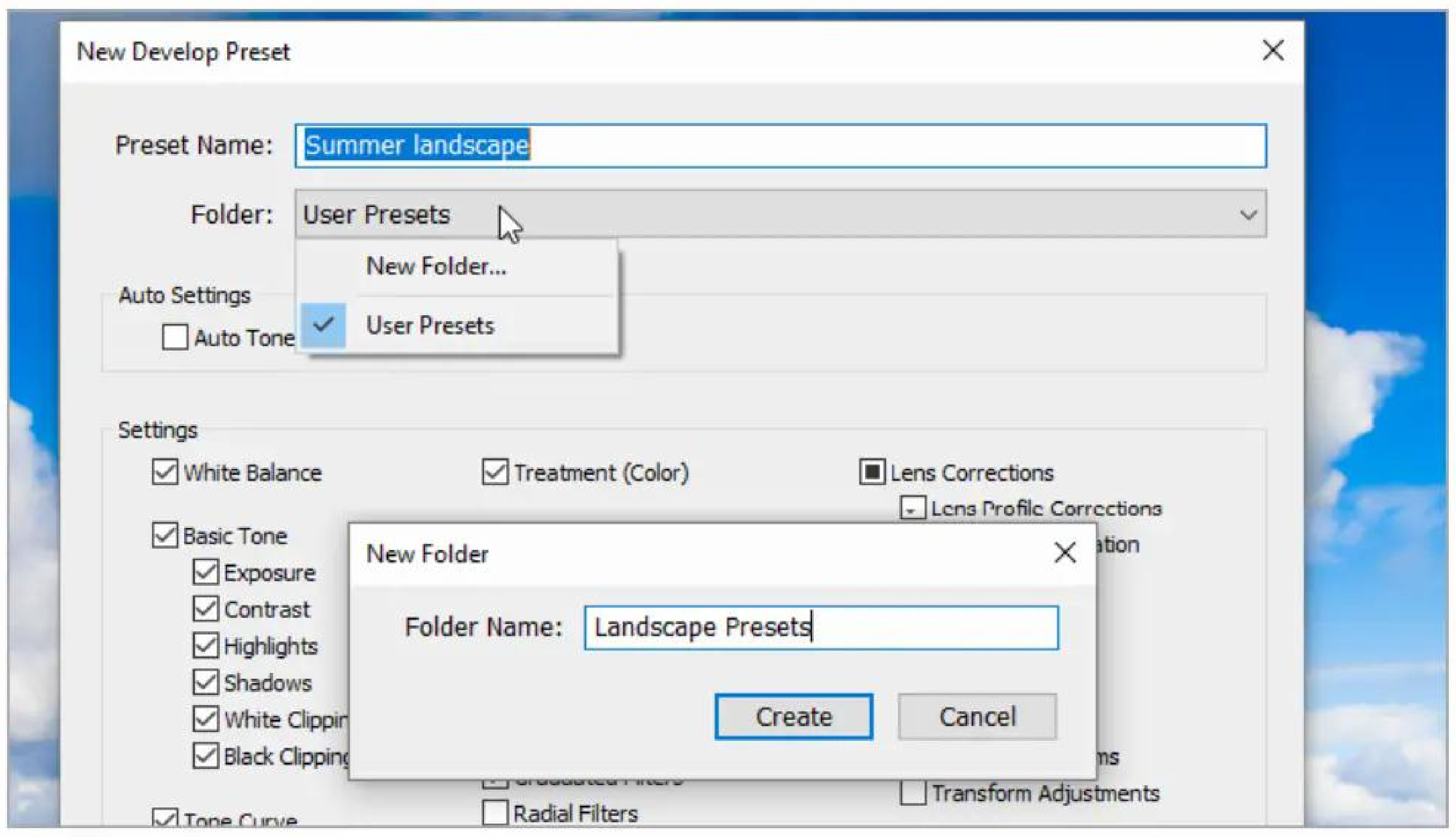
Preset Name: Summer landscape

Folder: User Presets

Auto Settings
☐ Auto Tone

Settings
☑ White Balance
☑ Basic Tone
  ☑ Exposure
  ☑ Contrast
  ☑ Highlights
  ☑ Shadows
☑ Treatment (Color)
☑ Color
  ☑ Saturation
  ☑ Vibrance
  ☑ Color Adjustments
■ Lens Corrections
  ☐ Lens Profile Corrections
  ☑ Chromatic Aberration
  ☑ Lens Distortion
  ☑ Lens Vignetting
☐ Transform

3 The New Develop Preset window is one of the most complicated screens in Lightroom, involving multiple options, so let's go through it step by step to break it down for you. The first thing you need to do is give your new preset a name. Here we're enhancing a typical summer landscape shot, so it is named appropriately.


New Folder...
User Presets
Create
Cancel

New Develop Preset

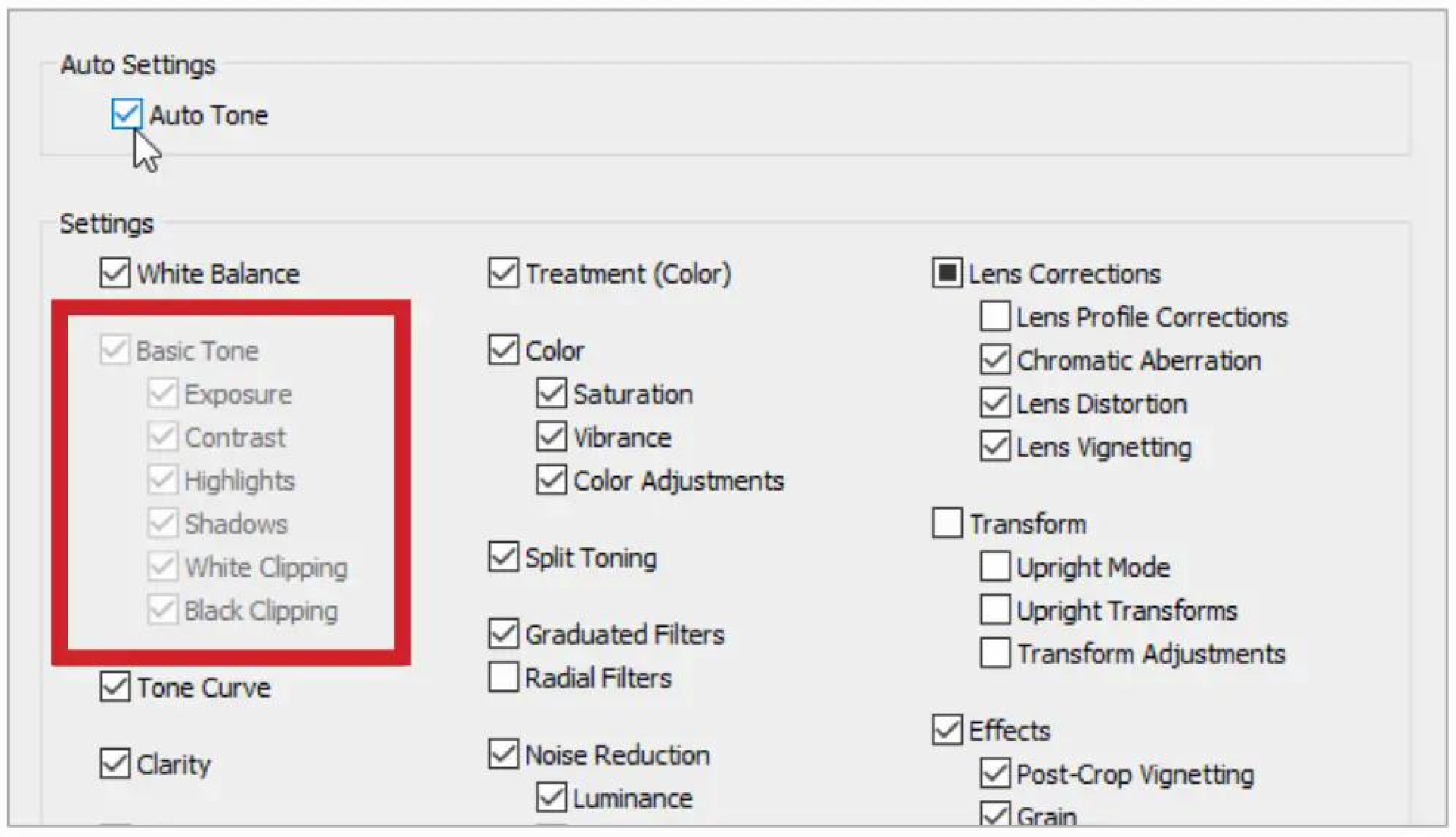
Preset Name: Summer landscape

Folder: User Presets

New Folder

Folder Name: Landscape Presets

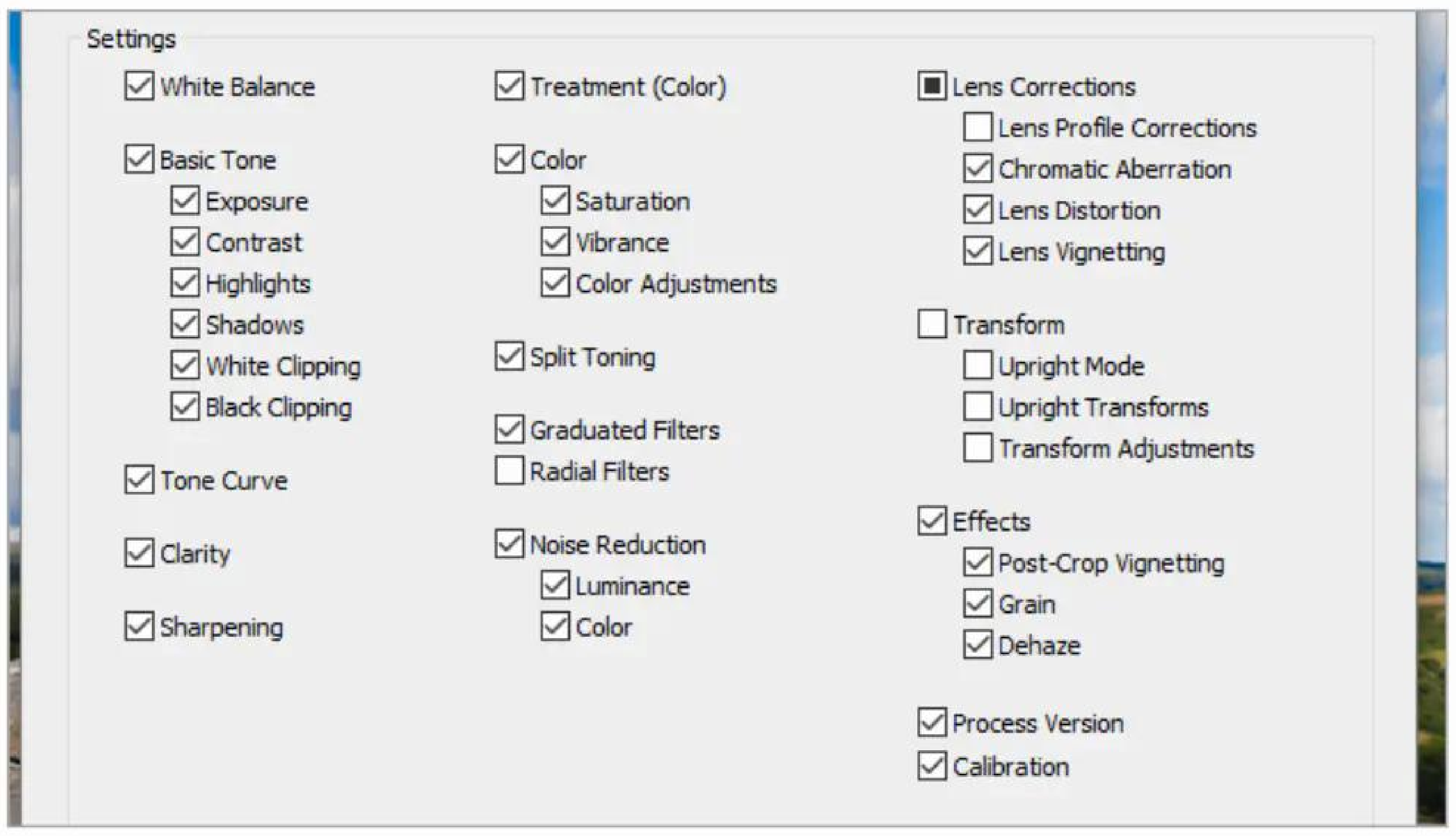
4 Next, we decide where we want to save our new preset. Click on the Folder bar and you can see a drop-down menu. The default option is to save it in the existing User Presets folder but you also have the option to create your own new presets folder. If you plan on creating several different presets this may be useful.



Auto Settings
- ☑ Auto Tone

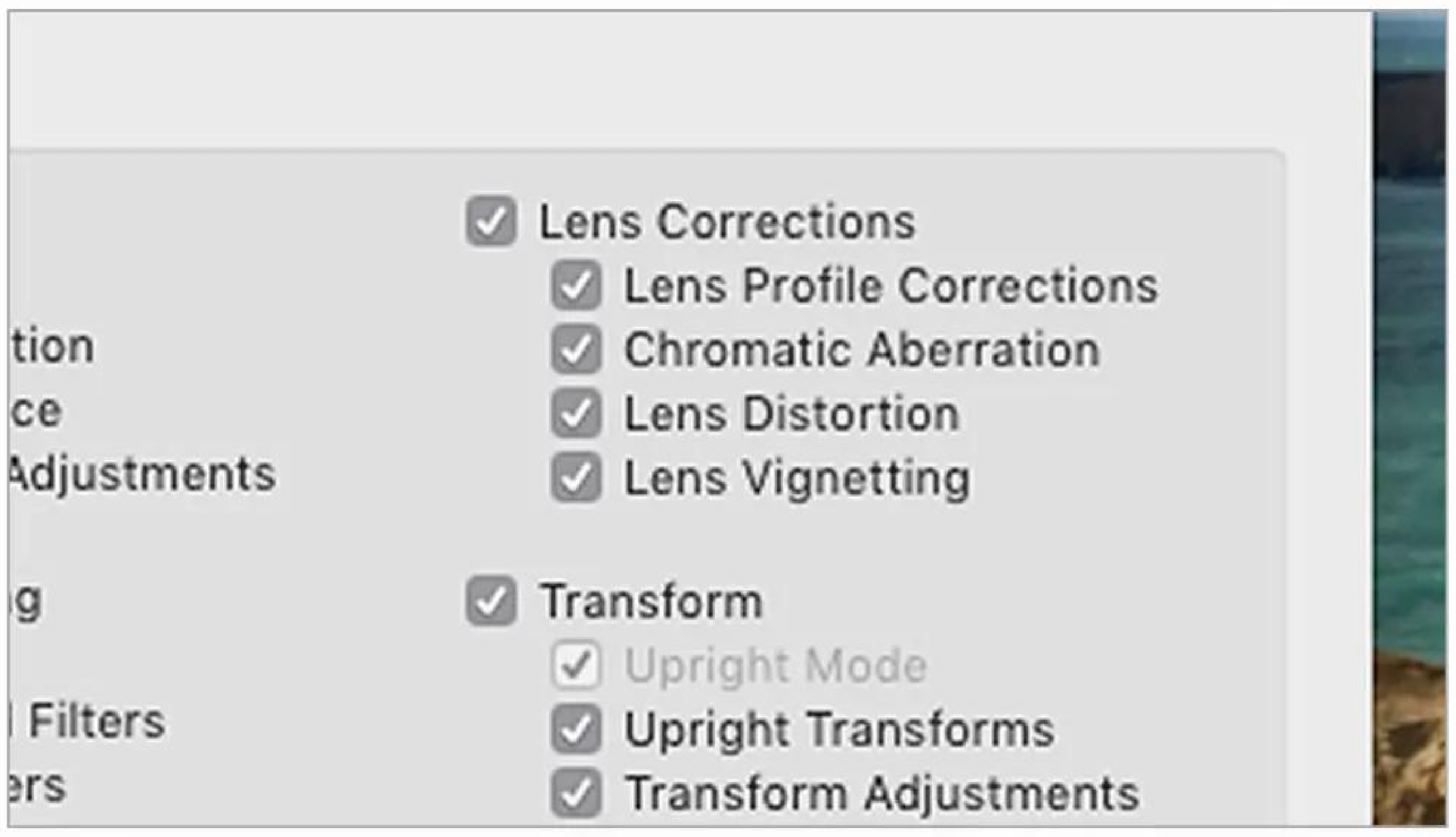
Settings
- ☑ White Balance
- ☑ Basic Tone
  - ☑ Exposure
  - ☑ Contrast
  - ☑ Highlights
  - ☑ Shadows
  - ☑ White Clipping
  - ☑ Black Clipping
- ☑ Tone Curve
- ☑ Clarity
- ☑ Treatment (Color)
- ☑ Color
  - ☑ Saturation
  - ☑ Vibrance
  - ☑ Color Adjustments
- ☑ Split Toning
- ☑ Graduated Filters
- ☐ Radial Filters
- ☑ Noise Reduction
  - ☑ Luminance
- ■ Lens Corrections
  - ☐ Lens Profile Corrections
  - ☑ Chromatic Aberration
  - ☑ Lens Distortion
  - ☑ Lens Vignetting
- ☐ Transform
  - ☐ Upright Mode
  - ☐ Upright Transforms
  - ☐ Transform Adjustments
- ☑ Effects
  - ☑ Post-Crop Vignetting
  - ☑ Grain

5 Above the main options panel in a box by itself, you can see the Auto Tone check box. If you click in this box you can see that all of the Basic Tone options immediately grey out, because Auto Tone overrides all other tone settings. If your preset includes specific Basic Tone settings, as our example does, leave Auto Tone unchecked.



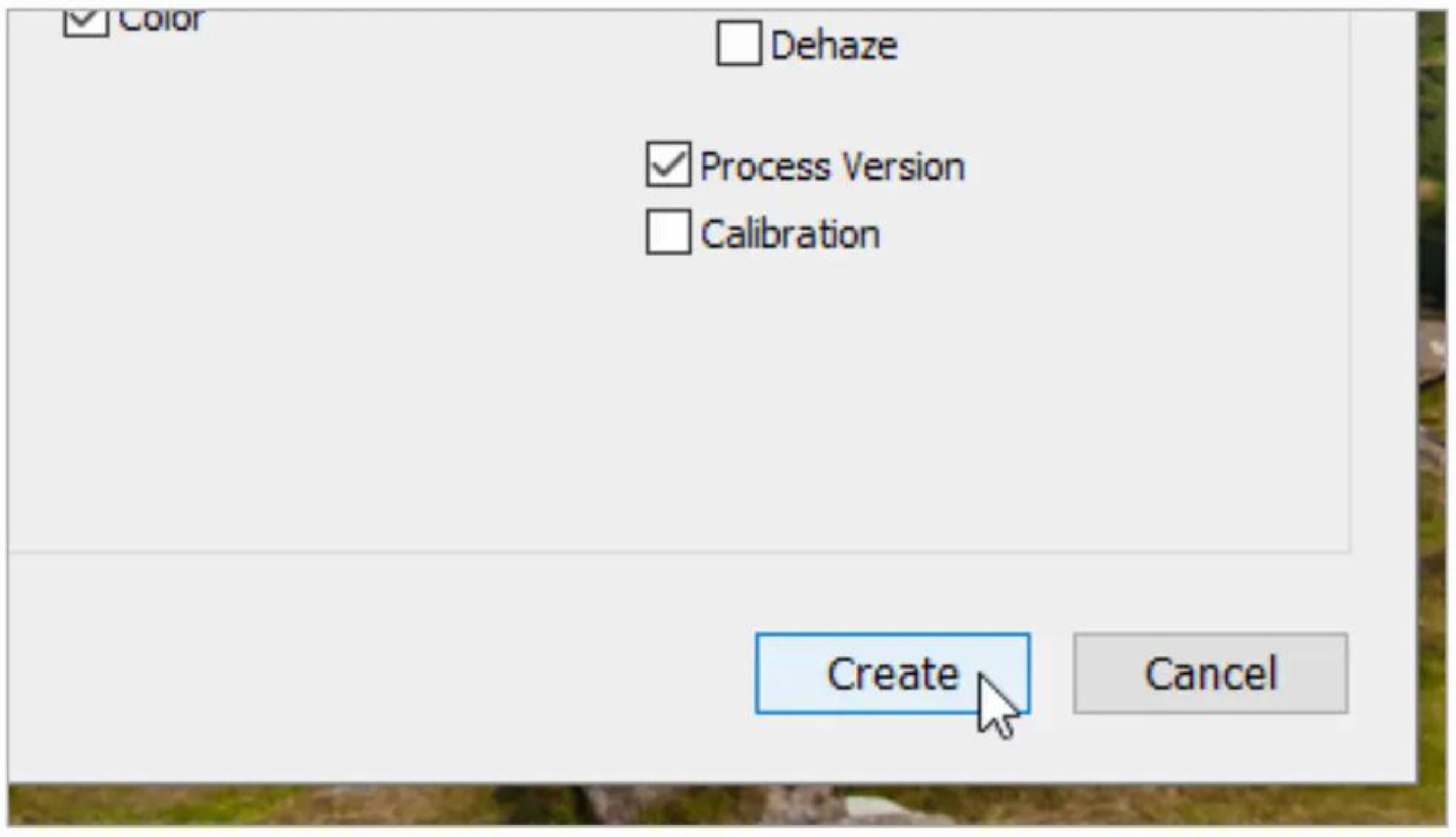
Settings
- ☑ White Balance
- ☑ Basic Tone
  - ☑ Exposure
  - ☑ Contrast
  - ☑ Highlights
  - ☑ Shadows
  - ☑ White Clipping
  - ☑ Black Clipping
- ☑ Tone Curve
- ☑ Clarity
- ☑ Sharpening
- ☑ Treatment (Color)
- ☑ Color
  - ☑ Saturation
  - ☑ Vibrance
  - ☑ Color Adjustments
- ☑ Split Toning
- ☑ Graduated Filters
- ☐ Radial Filters
- ☑ Noise Reduction
  - ☑ Luminance
  - ☑ Color
- ■ Lens Corrections
  - ☐ Lens Profile Corrections
  - ☑ Chromatic Aberration
  - ☑ Lens Distortion
  - ☑ Lens Vignetting
- ☐ Transform
  - ☐ Upright Mode
  - ☐ Upright Transforms
  - ☐ Transform Adjustments
- ☑ Effects
  - ☑ Post-Crop Vignetting
  - ☑ Grain
  - ☑ Dehaze
- ☑ Process Version
- ☑ Calibration

6 Next, go through each of the check boxes in the Settings panel. Essentially, if your processing formula changes any of the settings listed, you need to check the box for that setting so that it is included in the preset. Although many are pre-checked by default, this does not automatically correspond to your current settings.



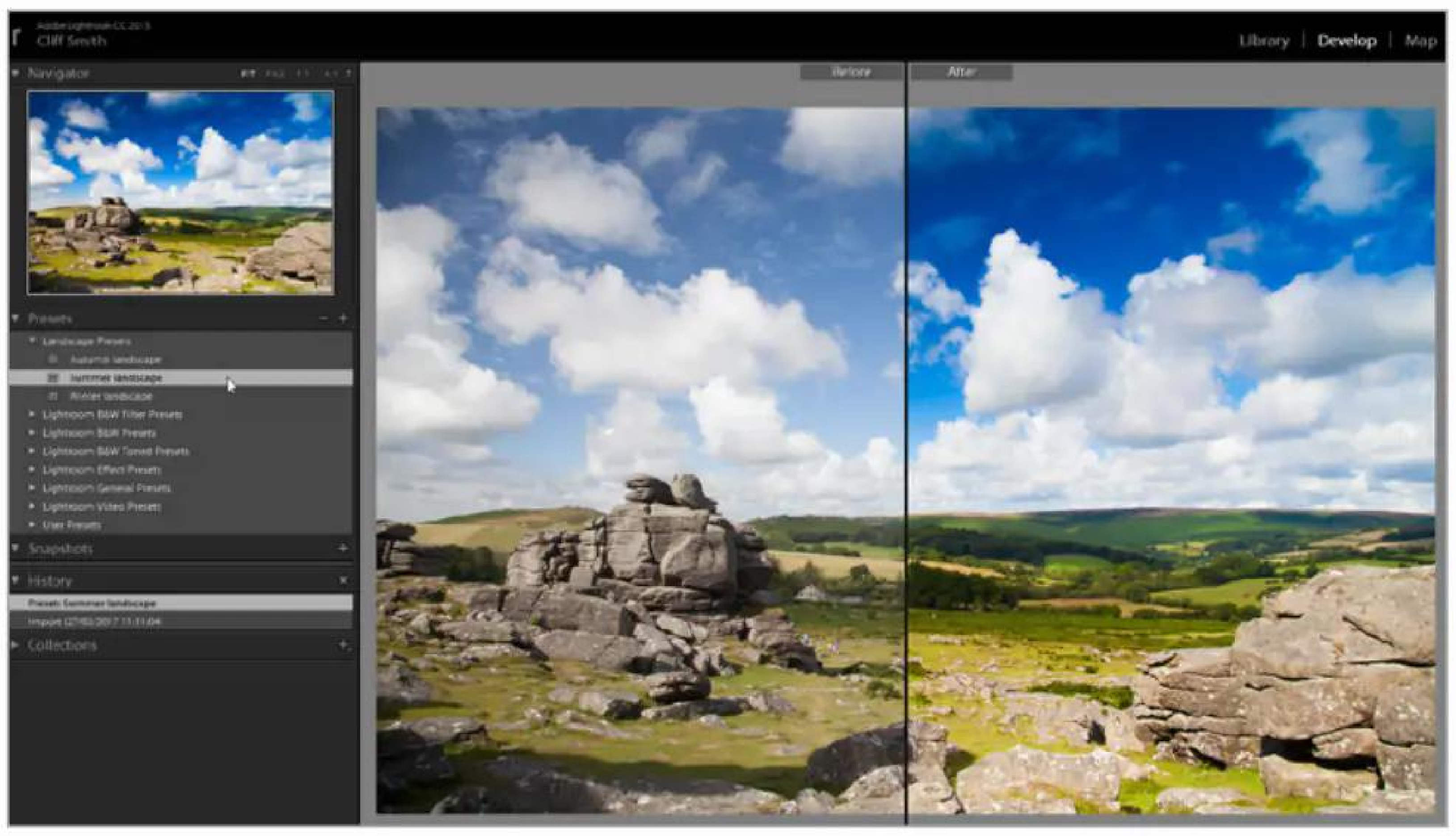
- ☑ Lens Corrections
  - ☑ Lens Profile Corrections
  - ☑ Chromatic Aberration
  - ☑ Lens Distortion
  - ☑ Lens Vignetting
- ☑ Transform
  - ☑ Upright Mode
  - ☑ Upright Transforms
  - ☑ Transform Adjustments

7 One setting that it is worth paying closer attention to is the Lens Corrections section. By default, Chromatic Aberration, Lens Distortion and Lens Vignetting are checked, but Lens Profile Corrections is not. If you want your preset to make use of Lightroom's lens profile database, you need to check this option as well.

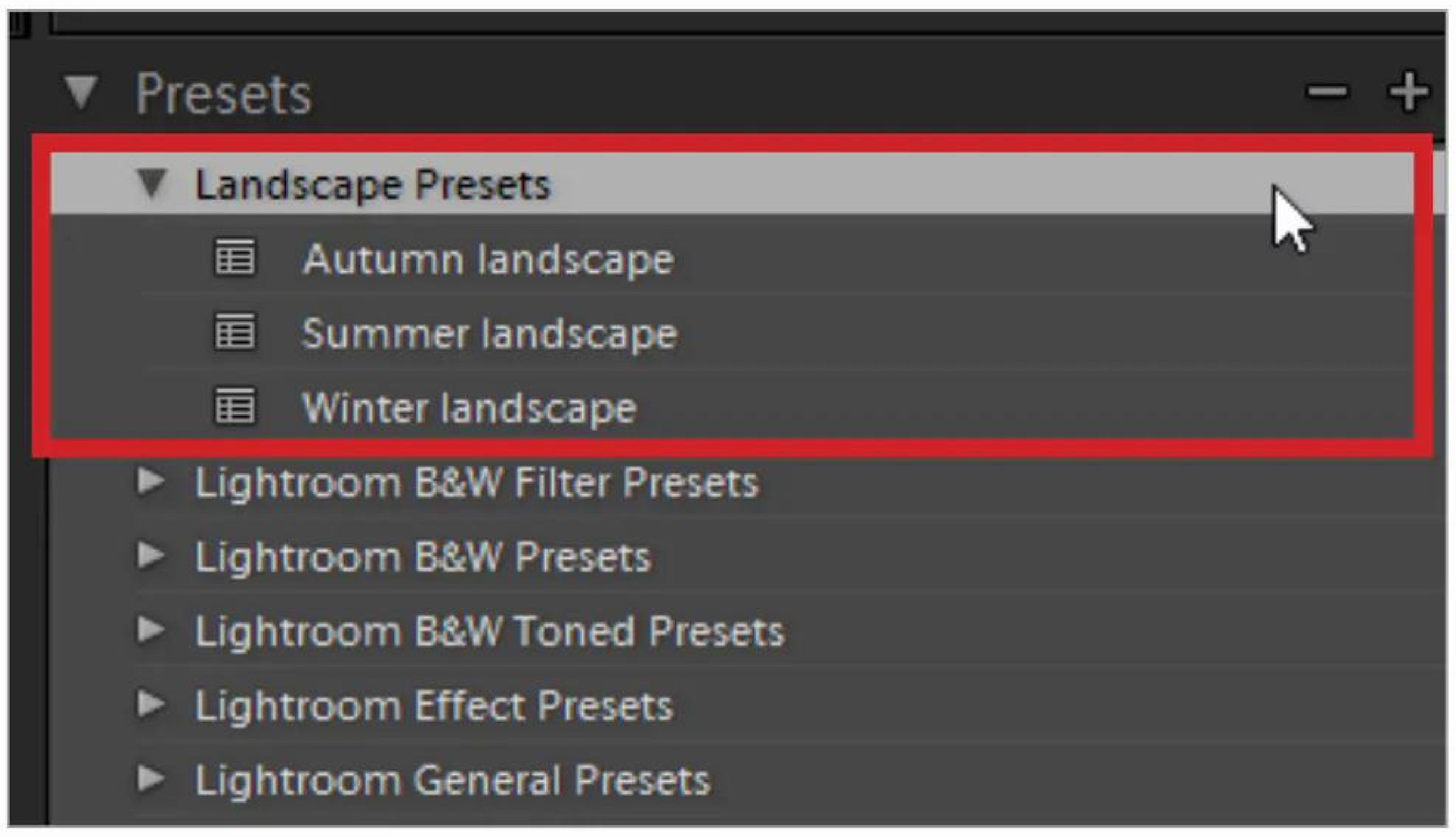


- ☑ Color
- ☐ Dehaze
- ☑ Process Version
- ☐ Calibration

8 Once you're happy that you've checked all the appropriate boxes, click on the Create button at the bottom of the screen. The preset will now be saved, either into the User Presets category or into your own named presets folder, both of which are found in the Presets panel. Take a look there just to check that it has saved correctly.



9 You can now use your saved preset to copy the same settings to a new photo. Simply open the photo in the develop module, open the Presets panel and click on the saved preset just as you would with the built-in default presets. The settings that you saved will be applied to the new photo. You can also batch-process in the Library module.



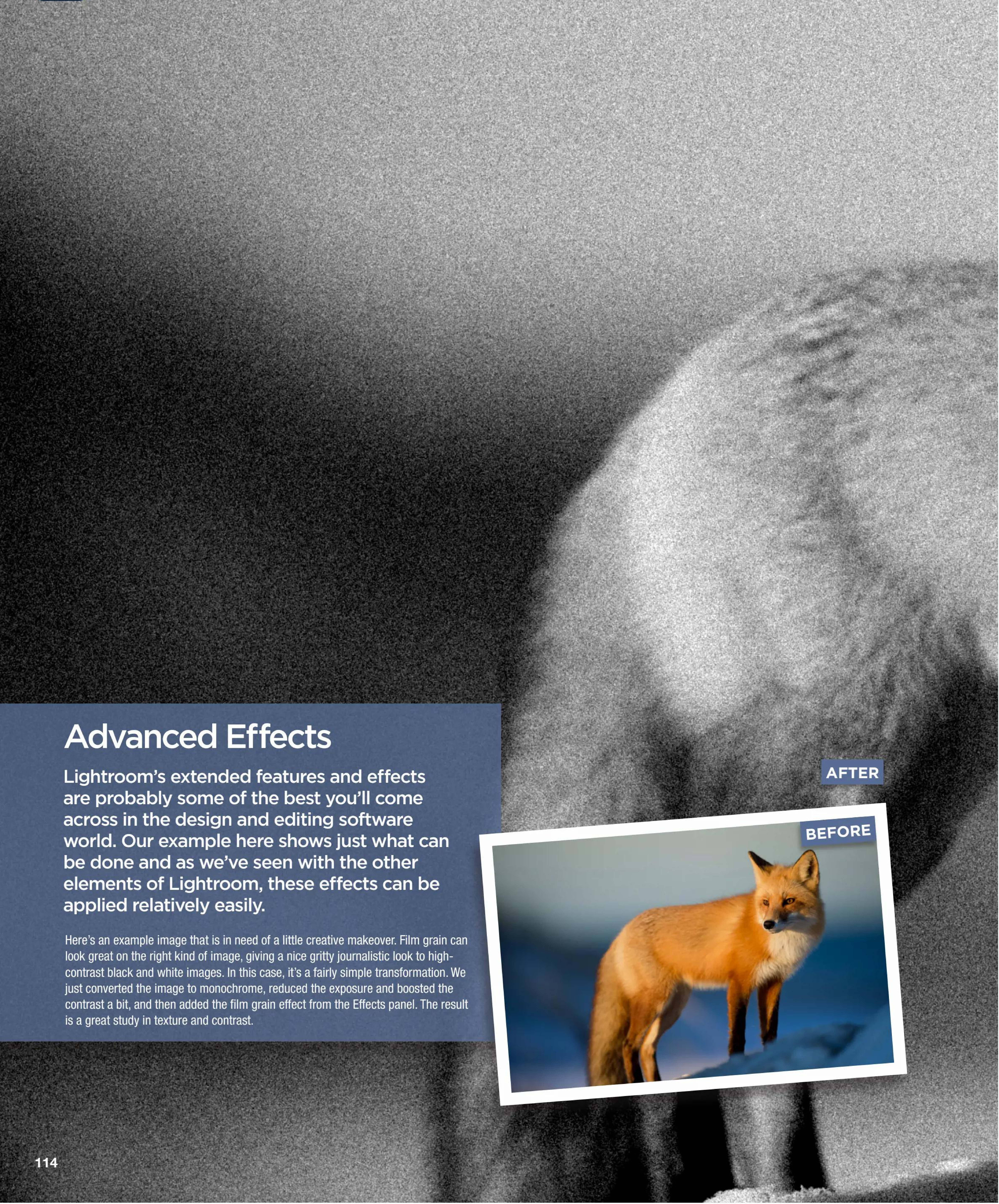
Presets
- ▼ Landscape Presets
  - Autumn landscape
  - Summer landscape
  - Winter landscape
- ▶ Lightroom B&W Filter Presets
- ▶ Lightroom B&W Presets
- ▶ Lightroom B&W Toned Presets
- ▶ Lightroom Effect Presets
- ▶ Lightroom General Presets

10 By creating and properly organising your presets, you can speed up processing immensely, especially if you regularly shoot large batches of similar shots that you want look a particular way. Remember that you can use presets as a starting point and that you can tweak and adjust preset settings to suit individual shots.

Advanced Effects

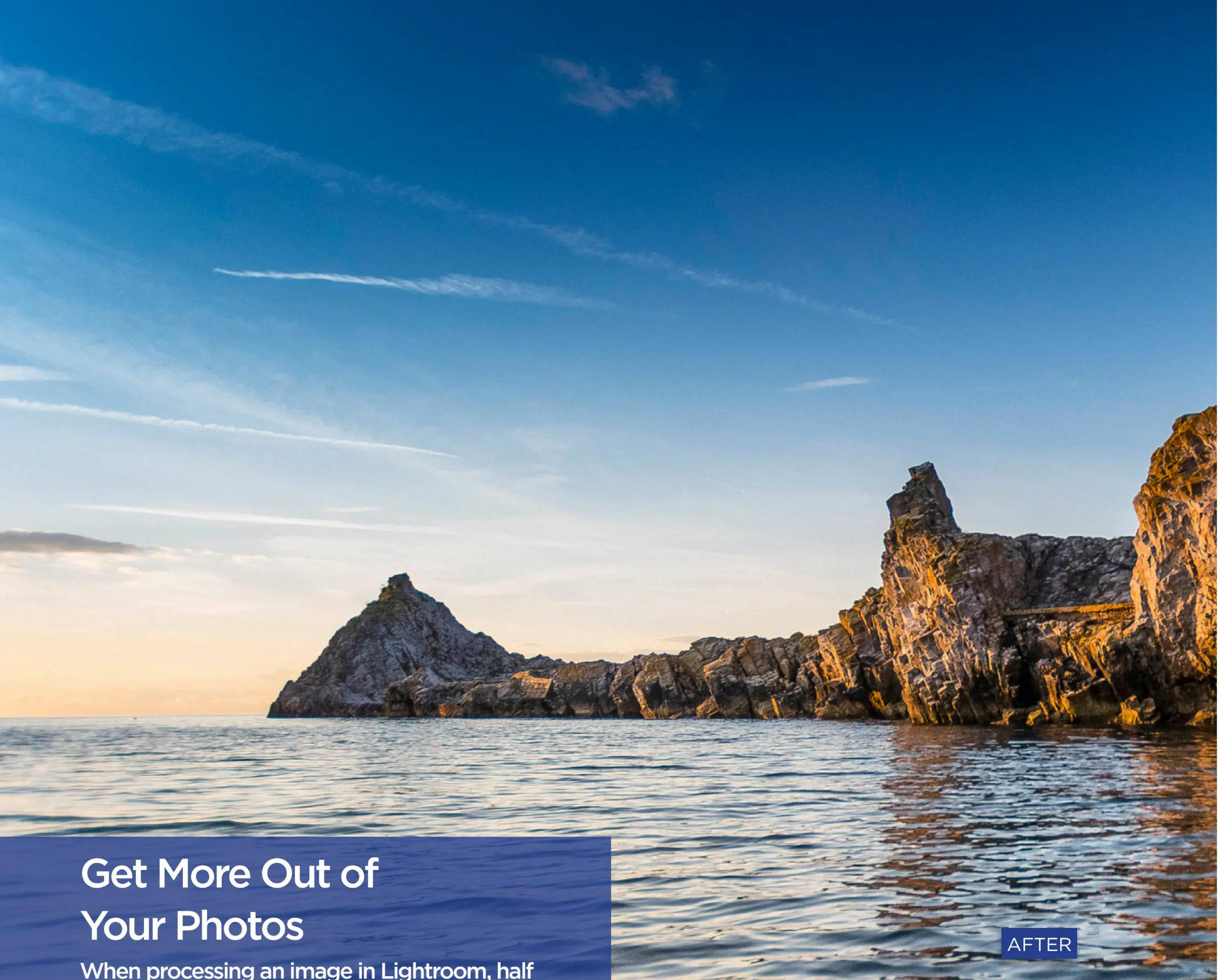
Lightroom's extended features and effects are probably some of the best you'll come across in the design and editing software world. Our example here shows just what can be done and as we've seen with the other elements of Lightroom, these effects can be applied relatively easily.

Here's an example image that is in need of a little creative makeover. Film grain can look great on the right kind of image, giving a nice gritty journalistic look to high-contrast black and white images. In this case, it's a fairly simple transformation. We just converted the image to monochrome, reduced the exposure and boosted the contrast a bit, and then added the film grain effect from the Effects panel. The result is a great study in texture and contrast.



Behind the Mask: Using Masking Tools

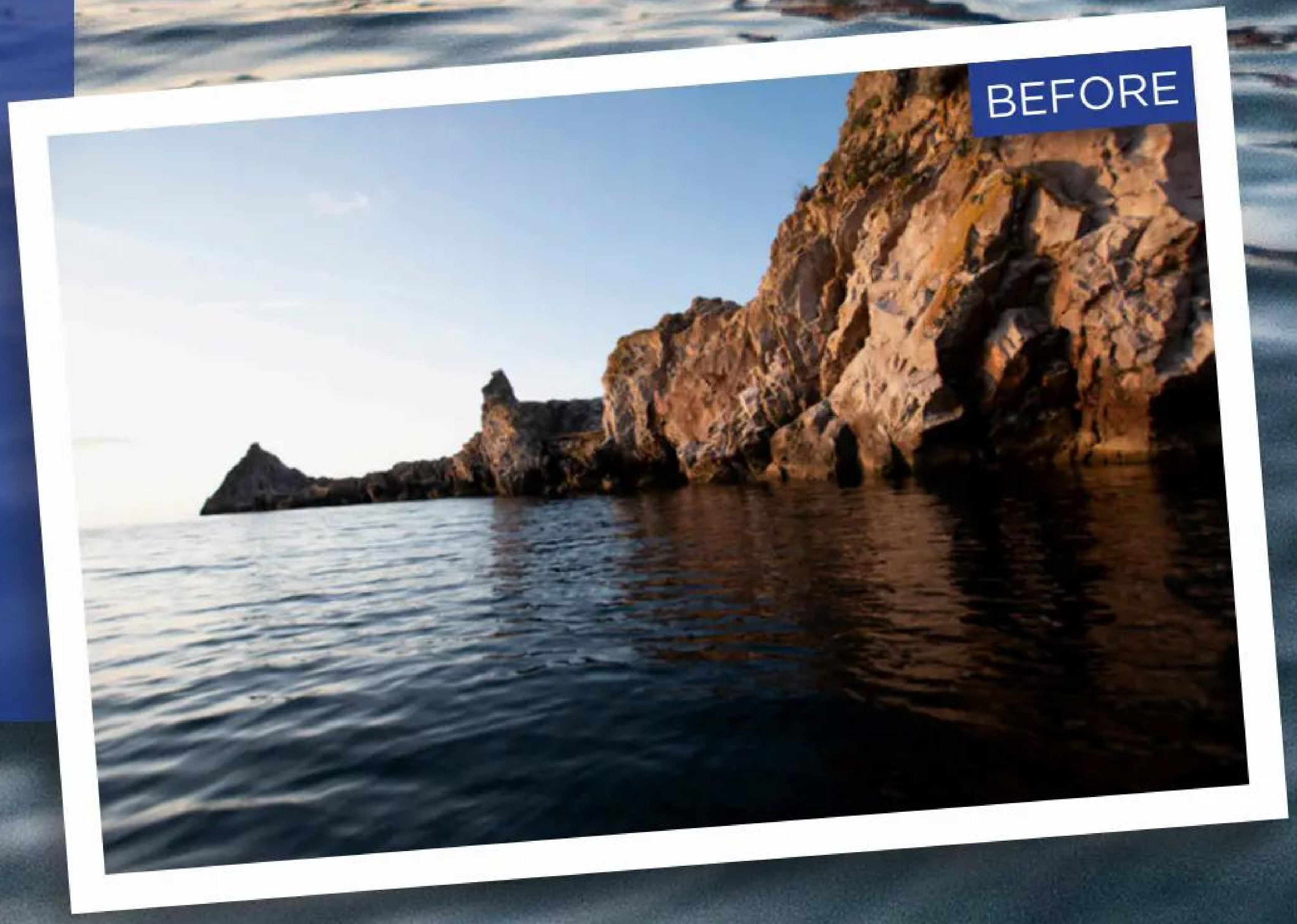
Lightroom's Masking tools have come a long way from simple gradients, radials and brushes. The AI enhancements have brought more selection options that make editing specific details an absolute breeze. With selections of Sky, Background or Subject being more automated, it's the People selections that are really taking editing to the next level.



Get More Out of Your Photos

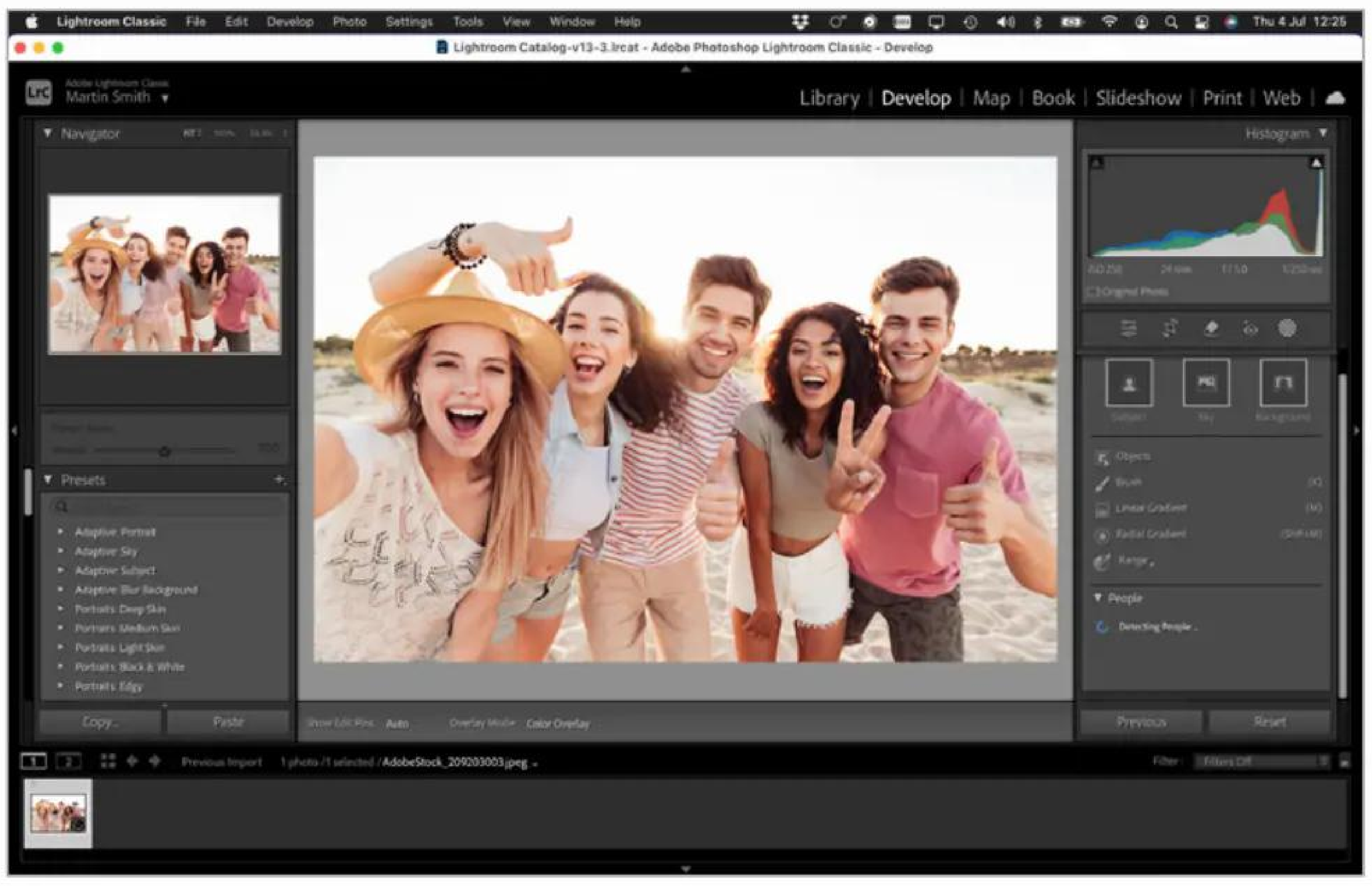
When processing an image in Lightroom, half the battle is knowing enough about the many tools on offer to help you extract as much detail from your photos as possible. In the following section we show you just a few of those essential tips to help you along.

The HSL panel in Lightroom is perhaps more powerful that you might at first think. It can enable you to take greater creative control over your images and allow you to selectively adjust the Hue, Saturation, and Luminance of the unique colours in an image. Our example is a simple application of this. The foreground rocks are a bit murky and the sky quite pale. Adjusting the Luminance and Saturation of just the reds, yellows and aquas in the image, brings more depth and colour back into them.

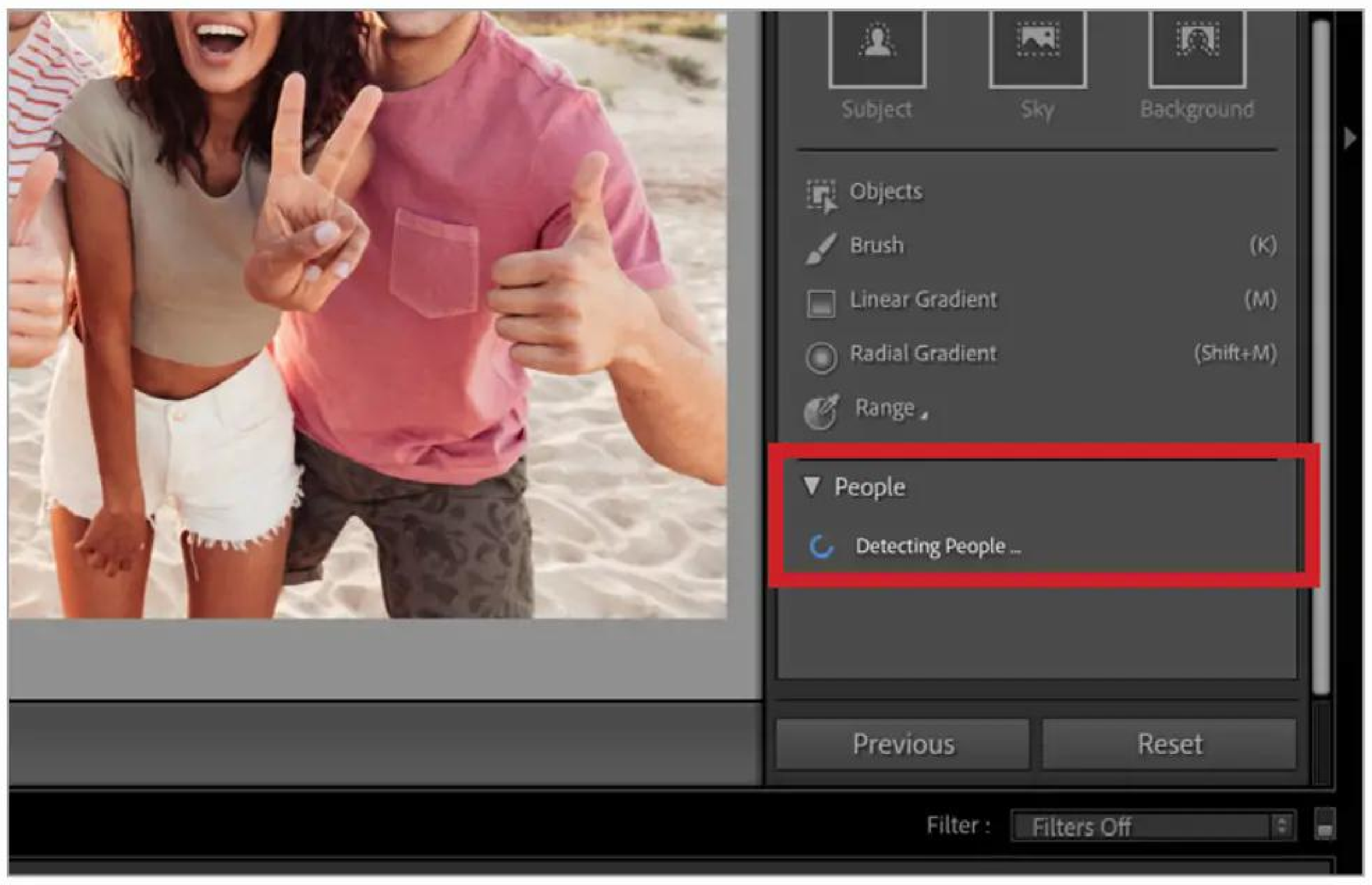


Lightroom's AI Masking Tools

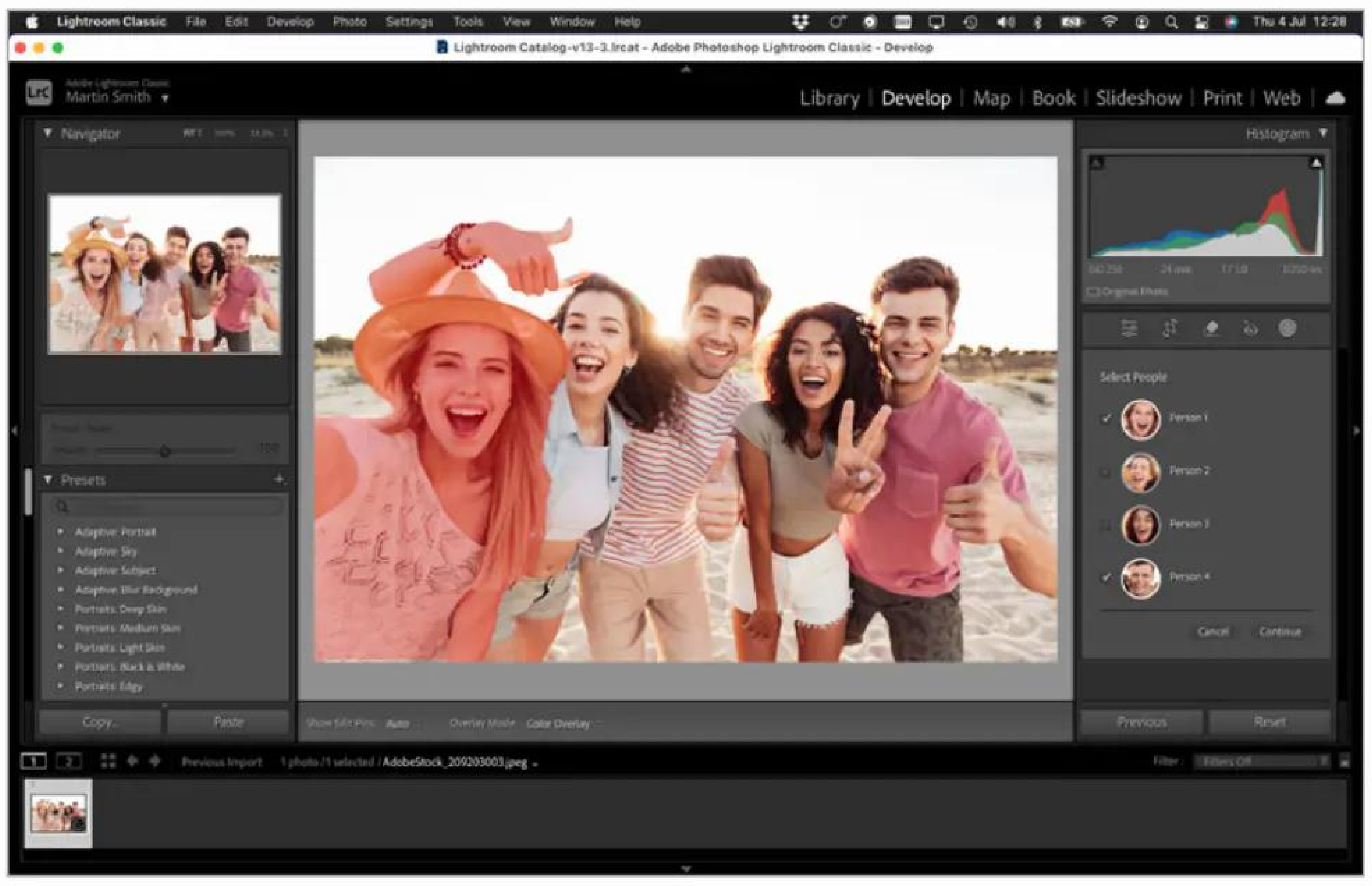
The use of AI as a replacement for the more time consuming features of Lightroom is deeply interwoven in the Masking tools options. Enabling you to enhance specific areas such as sky or people in your photos with ease. Read on.


Library | Develop | Map | Book | Slideshow | Print | Web
Navigator
Histogram
Presets
Copy...
Paste
Previous
Reset

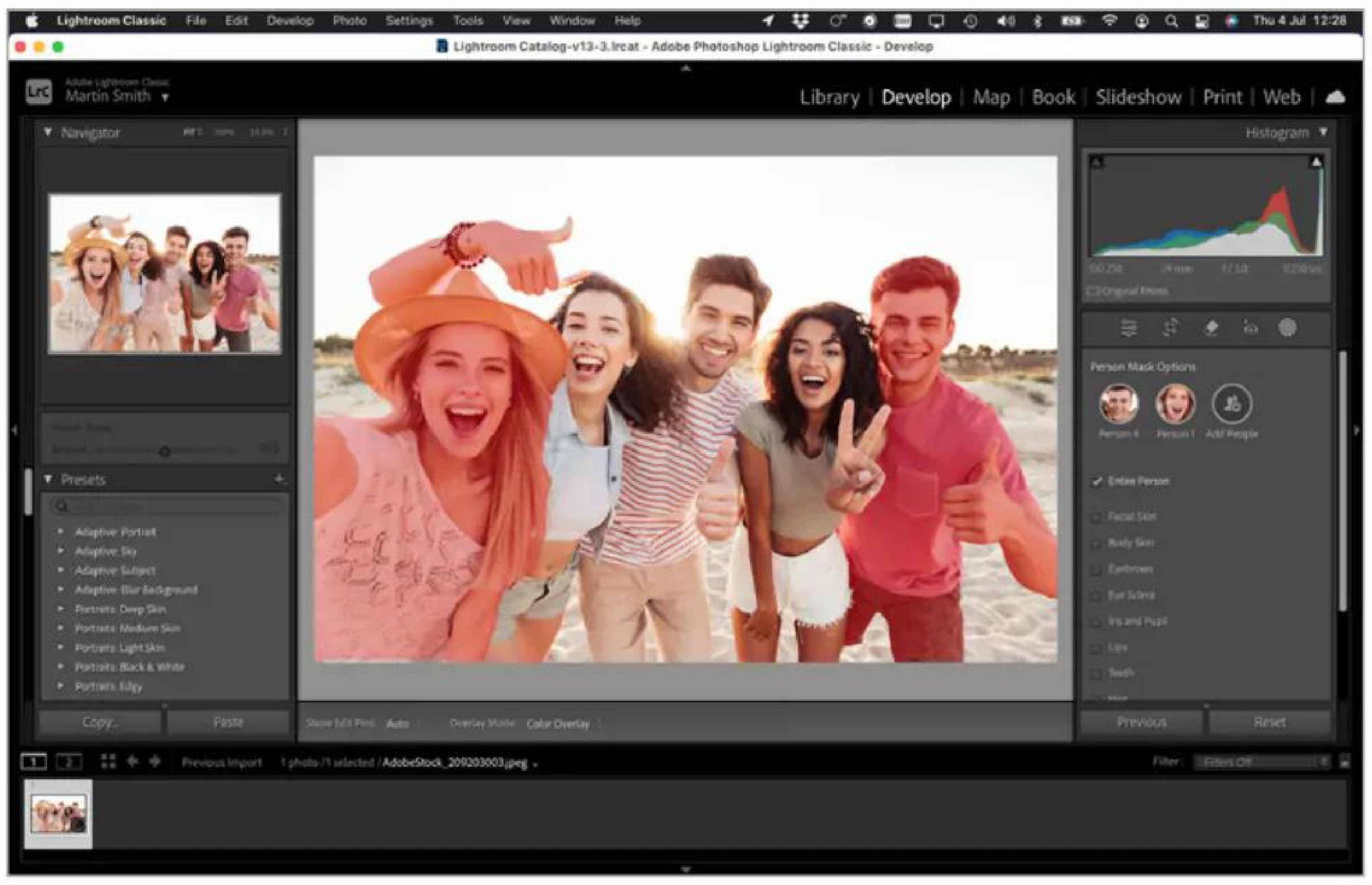
1 Let's start with the AI People mask tool. Select the image with the offending person and then click on the Masking icon. You will see three instant Masking options, Subject, Sky and Background. Ignore these for a moment.


Subject
Sky
Background
Objects
Brush (K)
Linear Gradient (M)
Radial Gradient (Shift+M)
Range
People
Detecting People ...
Previous
Reset
Filter :
Filters Off

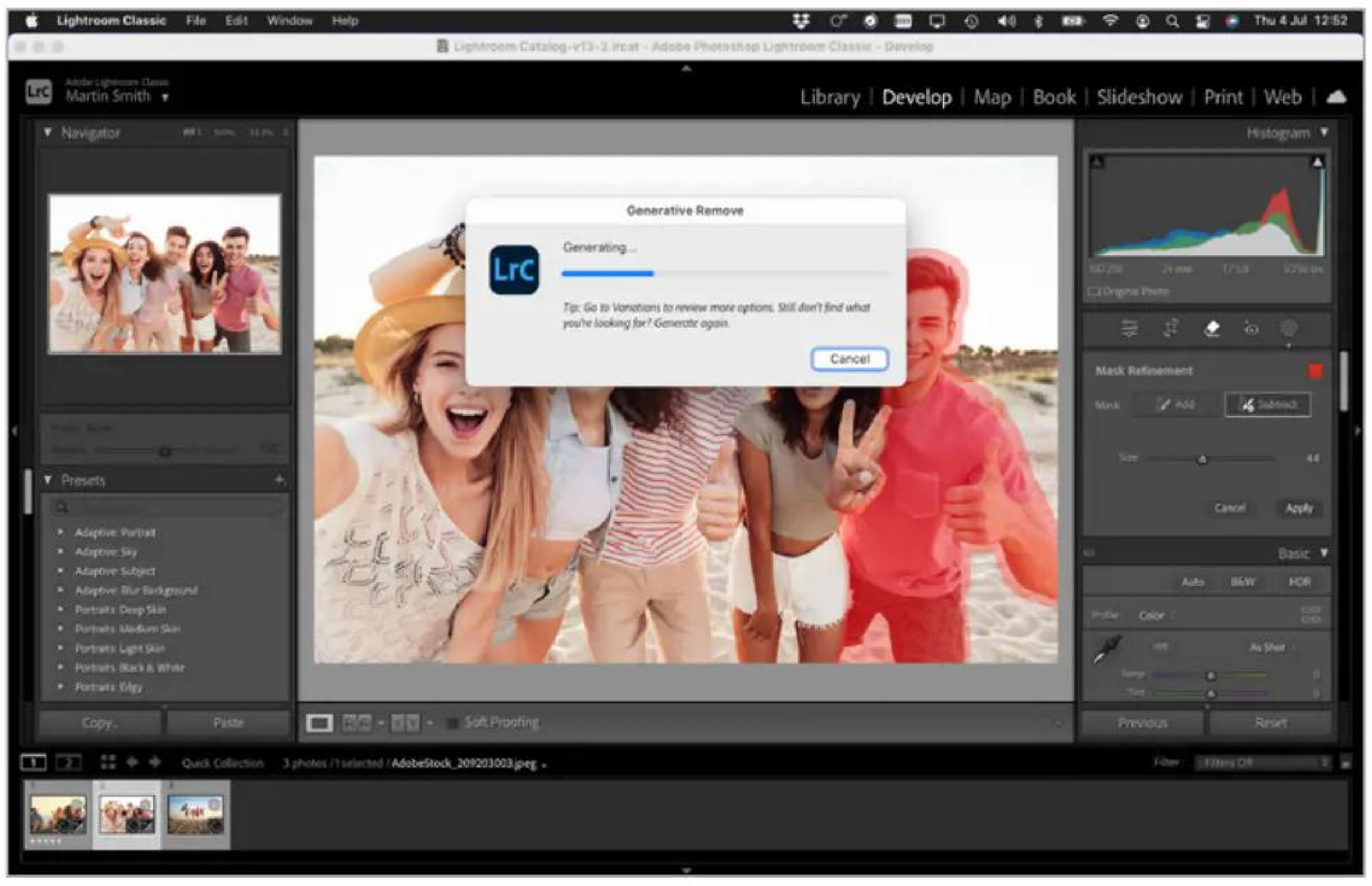
2 The AI processor will automatically locate multiple people shown on the image, this is shown by the "Detecting People" panel. The face of each person will be highlighted to show the detection process is complete.


Library | Develop | Map | Book | Slideshow | Print | Web
Navigator
Histogram
Presets
Select People
Person 1
Person 2
Person 3
Person 4
Cancel
Continue
Previous
Reset

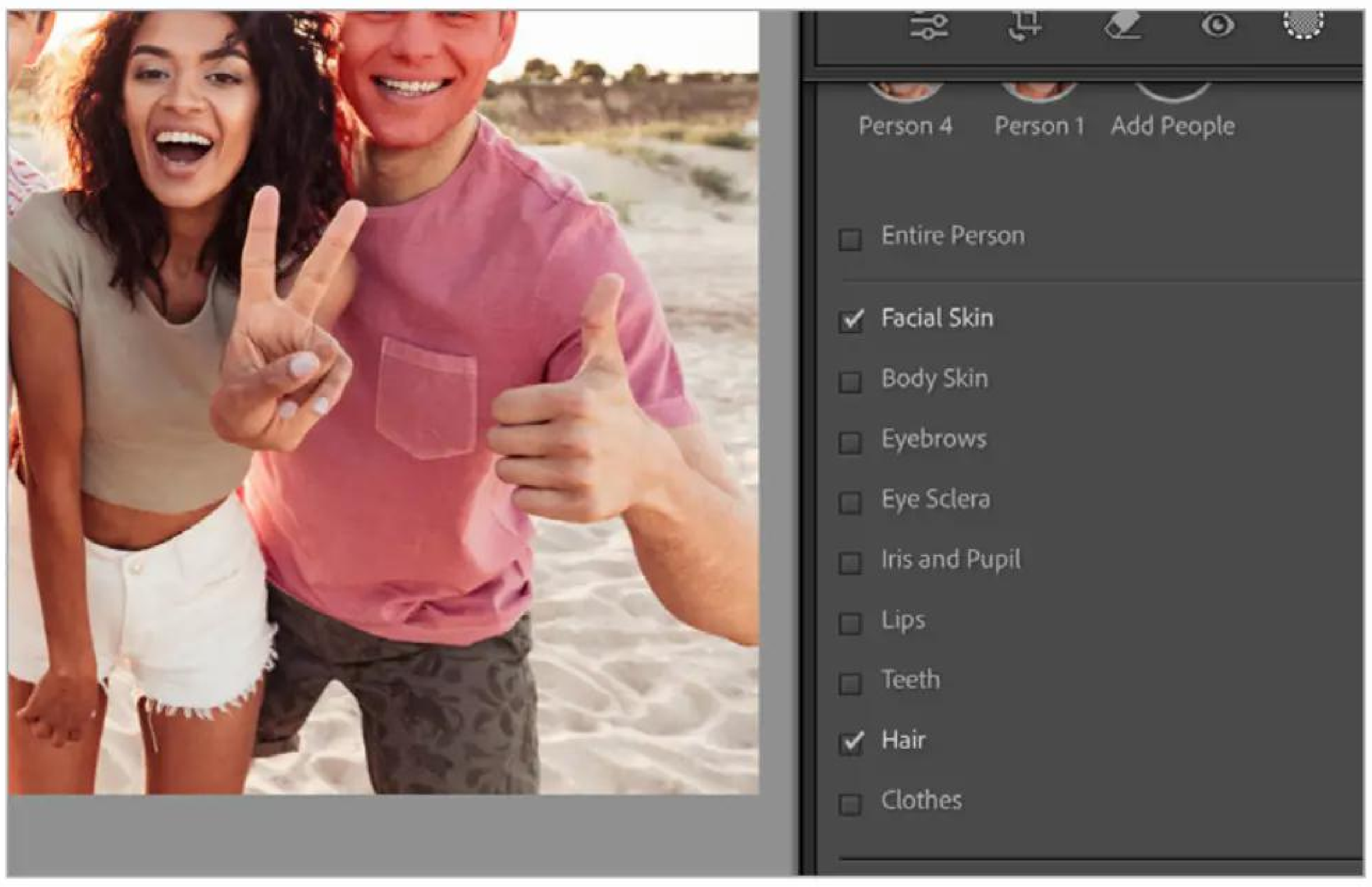
3 By placing your cursor over the face of all people in the image, a red overlay will automatically by drawn over the entire area that individual covers in the photograph. To proceed click on the All People panel.


Library | Develop | Map | Book | Slideshow | Print | Web
Navigator
Histogram
Presets
Person Mask Options
Entire Person
Previous
Reset

4 From here you can choose to place a mask over a single individual or multiple by selecting their face or faces from the display. You can add your selection as a preset edit by clicking the New preset link from the Develop option.

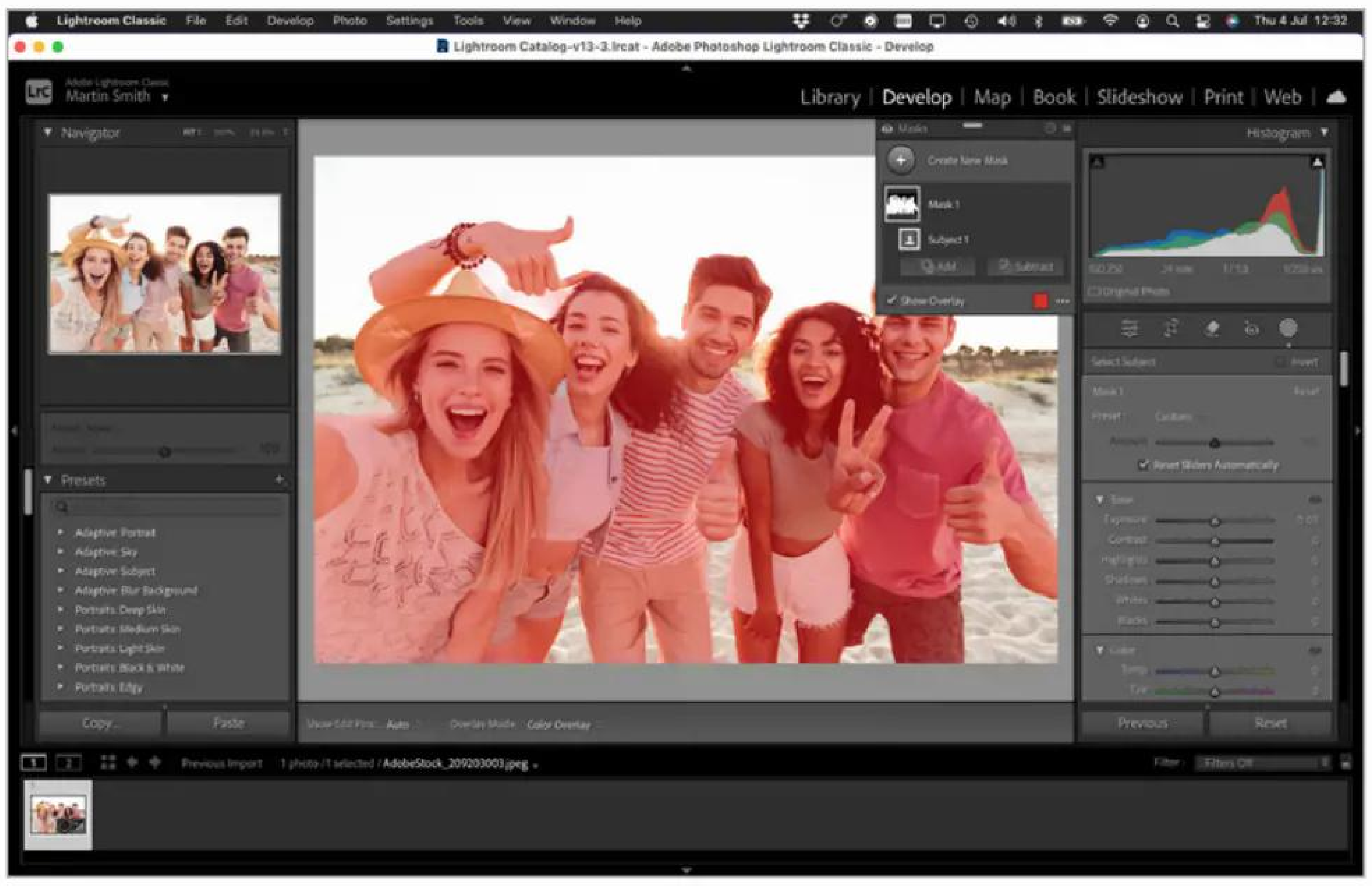


5 Having chosen your subject, the AI tool will apply to the mask, removing the unwanted area from the image itself, you can also cut and paste the masked section to use in this or a new image.

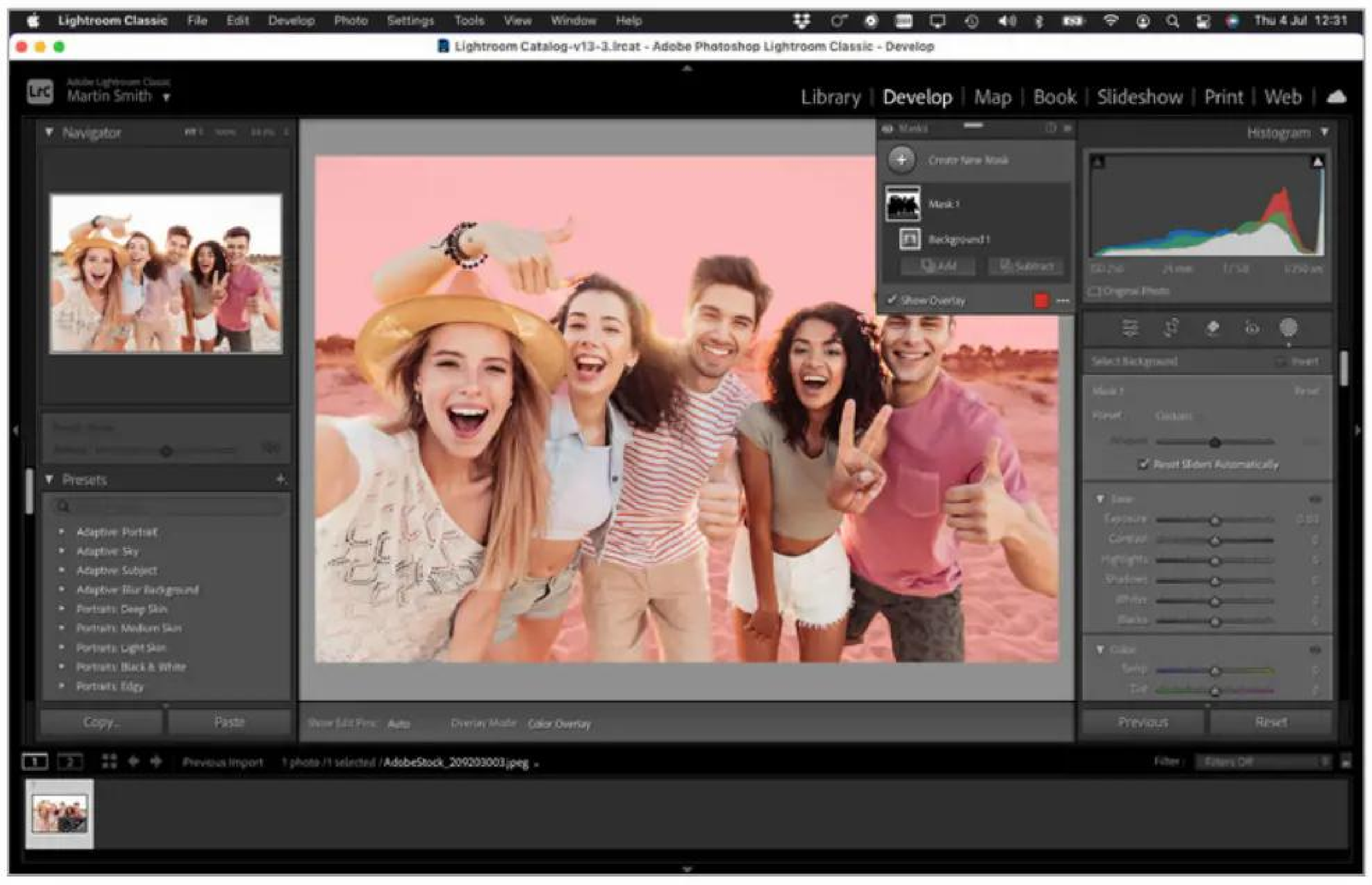


☐ Entire Person
☑ Facial Skin
☐ Body Skin
☐ Eyebrows
☐ Eye Sclera
☐ Iris and Pupil
☐ Lips
☐ Teeth
☑ Hair
☐ Clothes

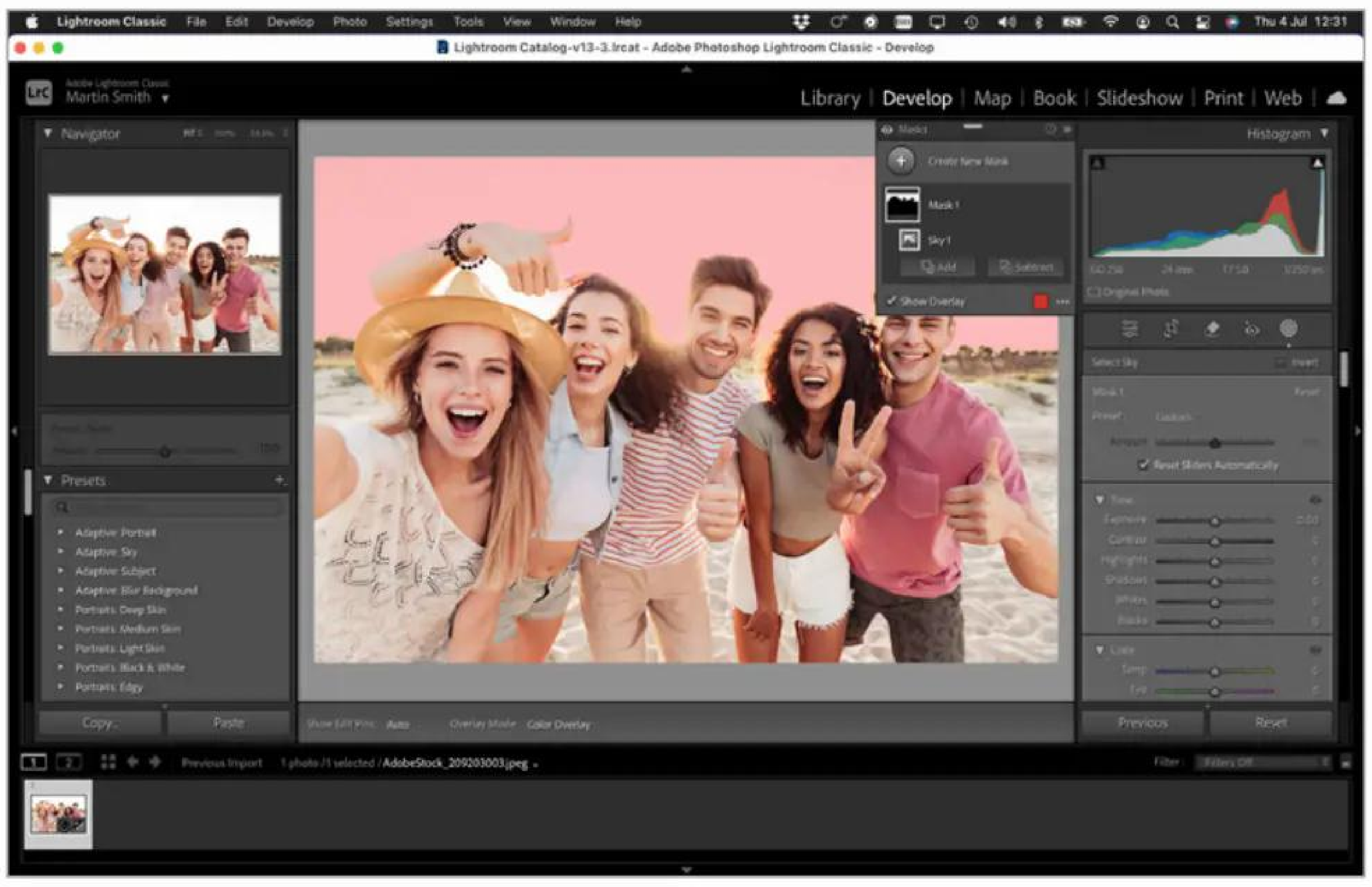
6 If you are using a single portrait style image, you will be able to advance your options much further into the image itself. With the focus enhanced to cover much finer details, that can then be selected and masked.



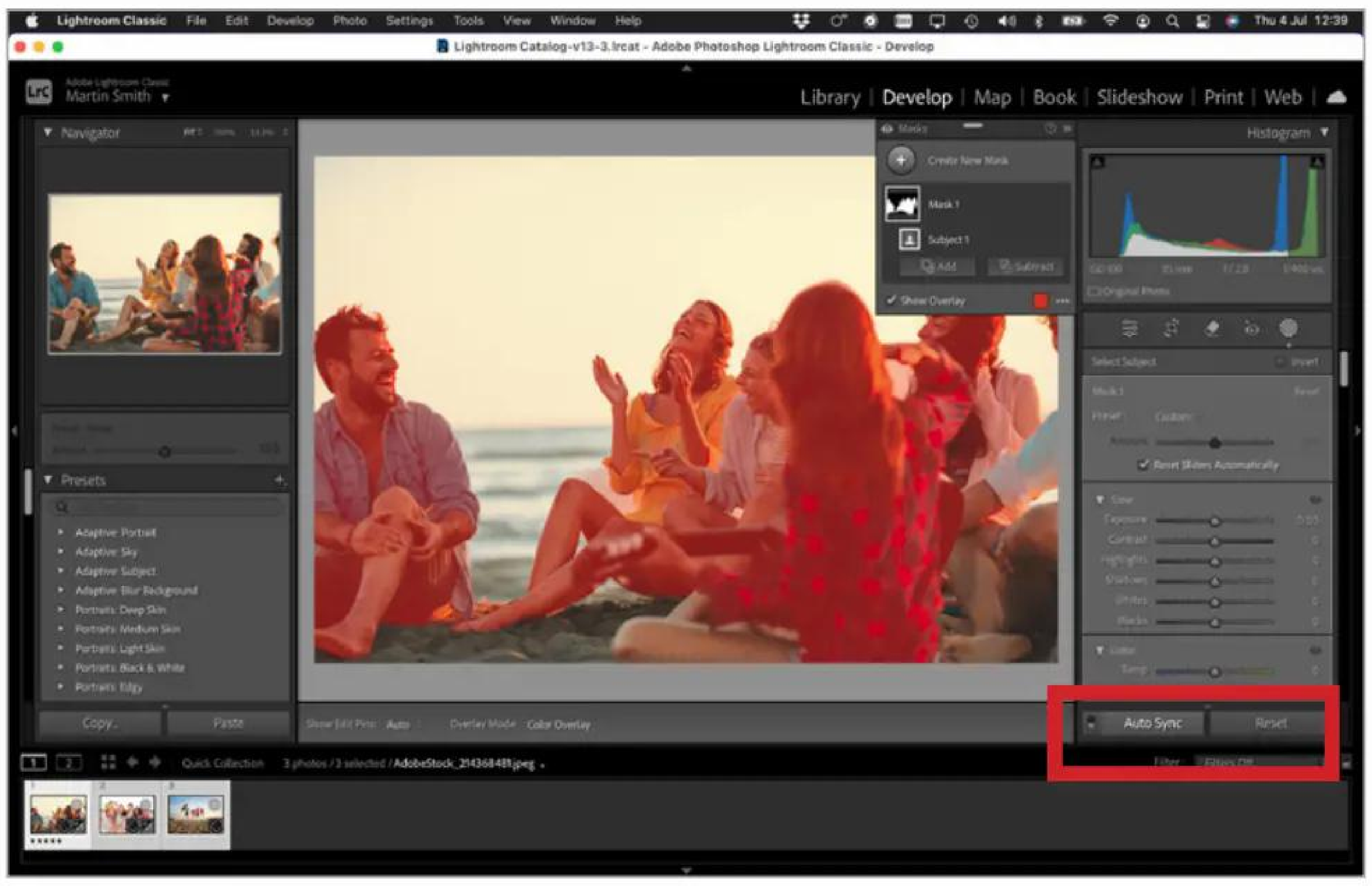
7 The Subject masking option enables users to remove AI recognised items in the foreground of an image. To access this feature select the Subject link from the Masking options, the maskable items will appear as selections.



8 The Background option works in reverse of the Subject link, with the AI Masking tool selecting the area behind the foreground subject. Thus allowing you to edit the masked area using the masking sliders.



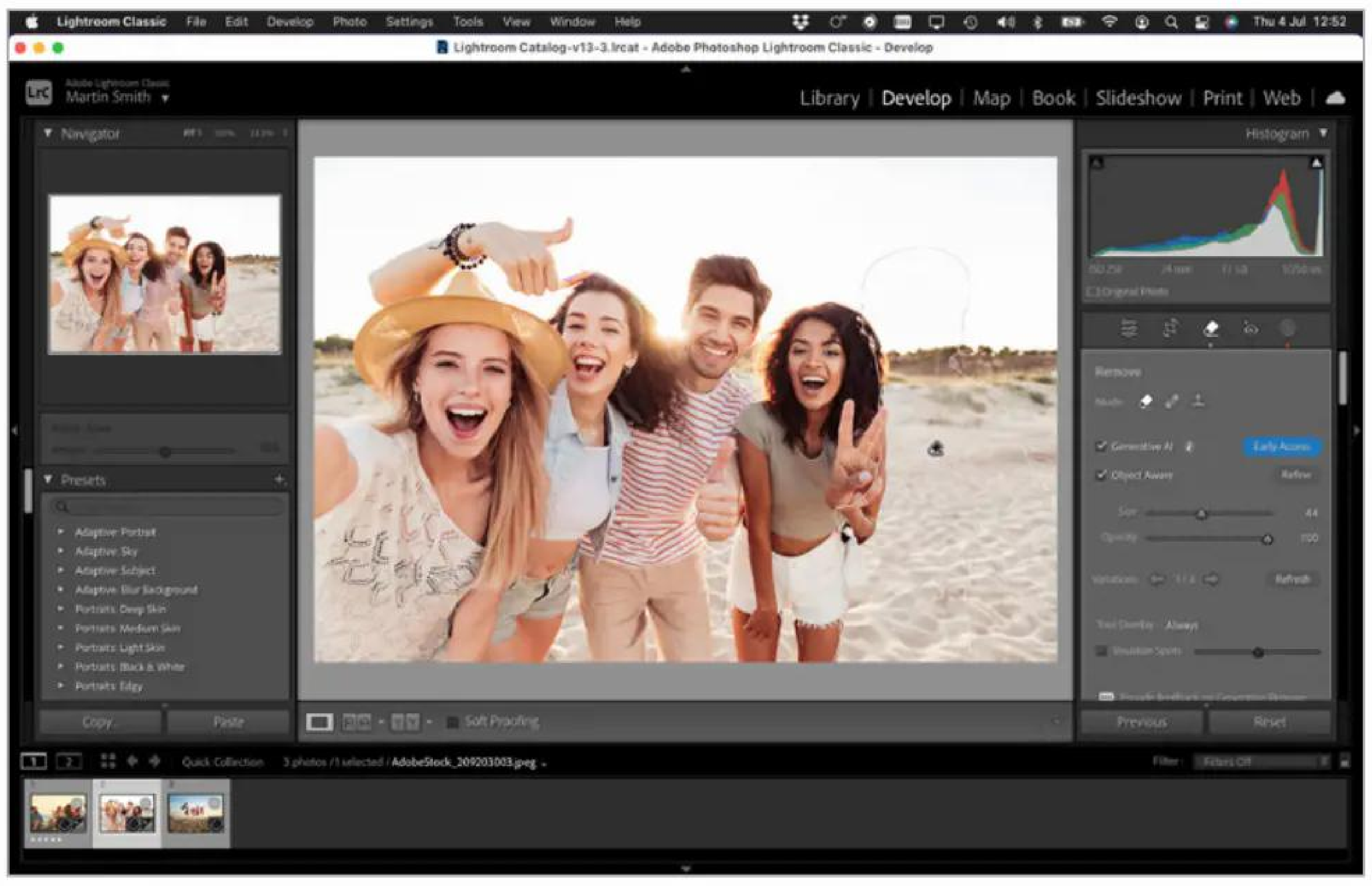
9 The Sky selection option works in a similar way to the Background, with the AI selecting the area it believes to be the sky. Allowing you to use the slider options to adjust the sky area as you desire.



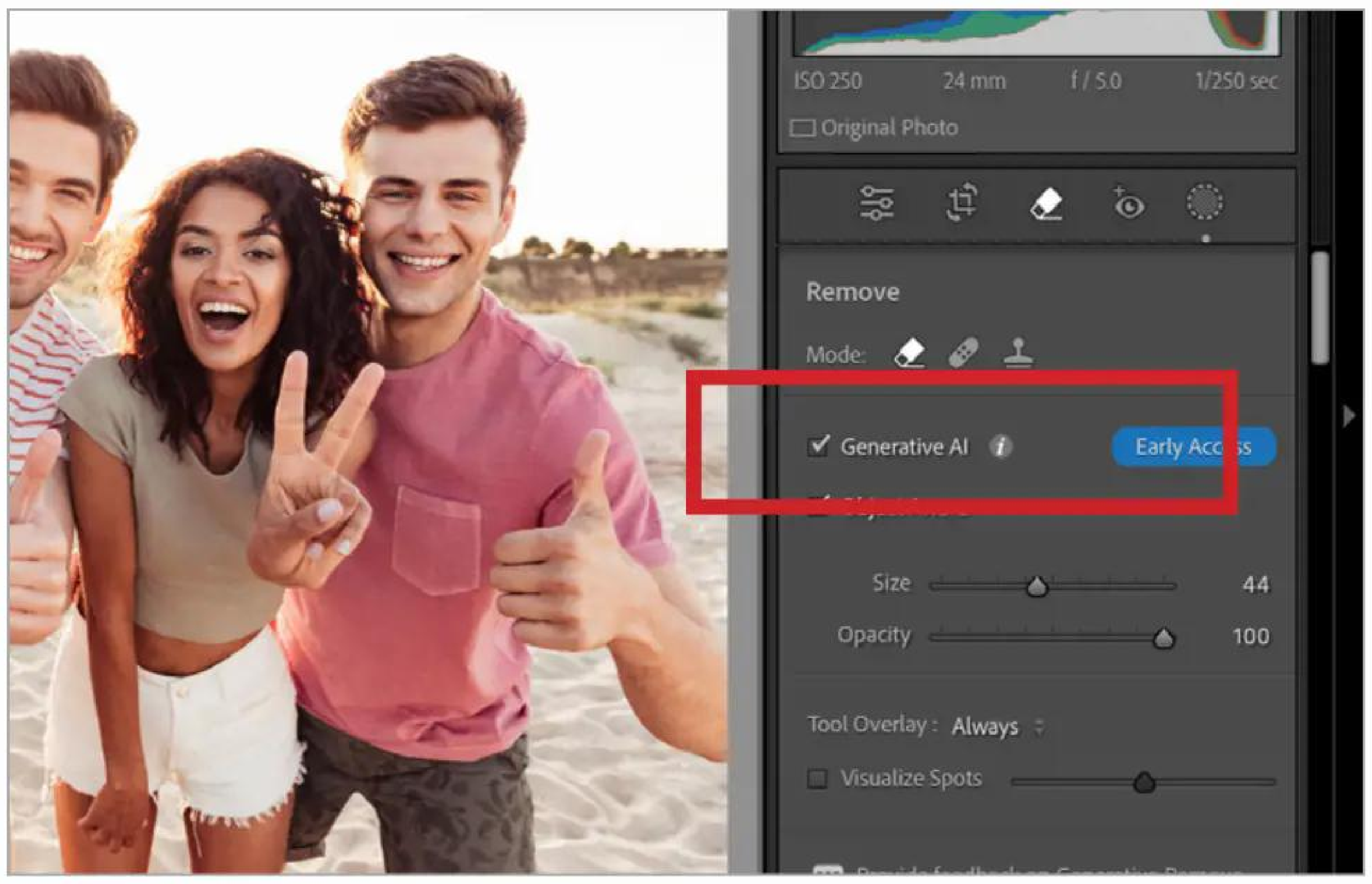
10 When you are using a series of images, you can apply your masks to all of them by selecting the Sync option and then the masking you wish to apply from the panel and complete the process by clicking Synchronise.

AI Generative Remove

As well as using AI for masking or enhanching images, Lightroom has also introduced Generative Remove so if there is something on your image you're not a fan of or you've been photo-bombed, you can remove the culprit with a couple of clicks.



1 The concept behind this tool is simple. It uses AI technology to remove any unwanted elements from a selected photograph or image. It's like magic, especially when it comes to removing photo bombers.



ISO 250 24 mm f / 5.0 1/250 sec

☐ Original Photo

Remove

Mode:

✓ Generative AI

Early Access

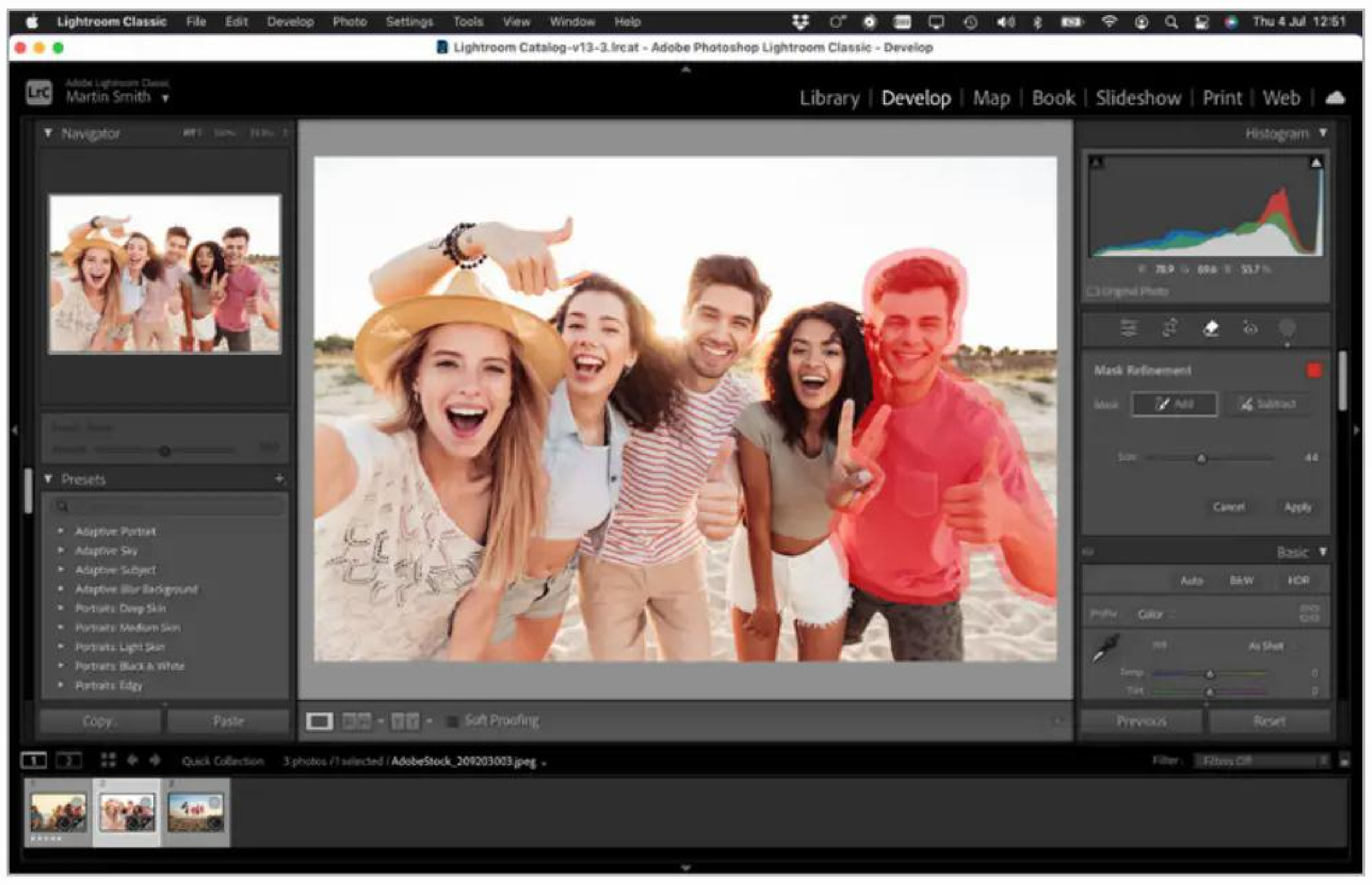
Size 44

Opacity 100

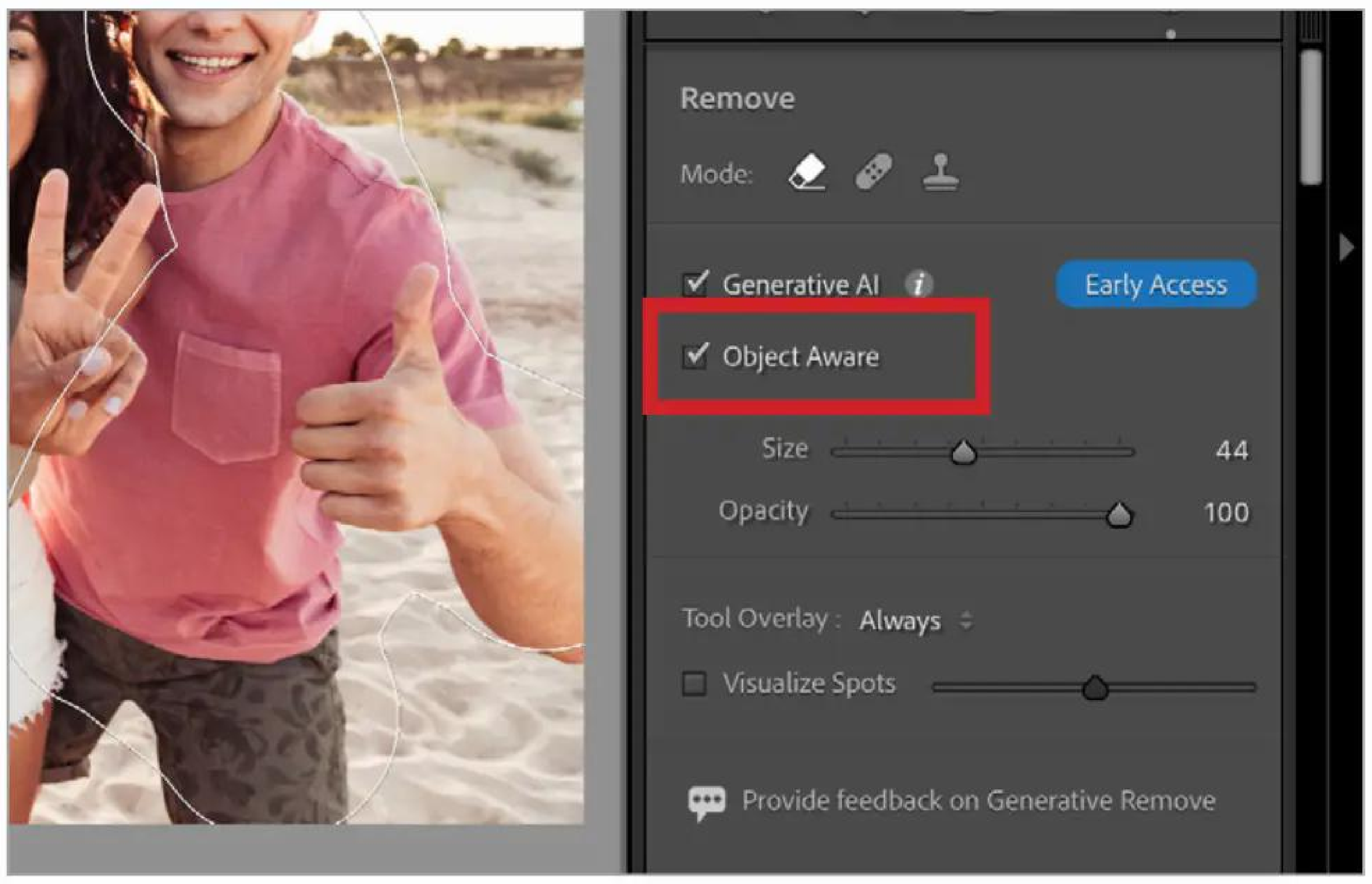
Tool Overlay : Always

☐ Visualize Spots

2 To apply the Remove effect, locate the small checkbox in the upper left corner of the module panel and click on the Remove Tool option. Then, from the panel that appears, click on Generative AI to initiate the process.



3 With your brush opacity set to 100% start painting over the object you wish to remove from the photo. For the best results, make sure to leave some space around the edges of the object so that the AI can better match the surrounding areas.



Remove

Mode:

✓ Generative AI

Early Access

✓ Object Aware

Size 44

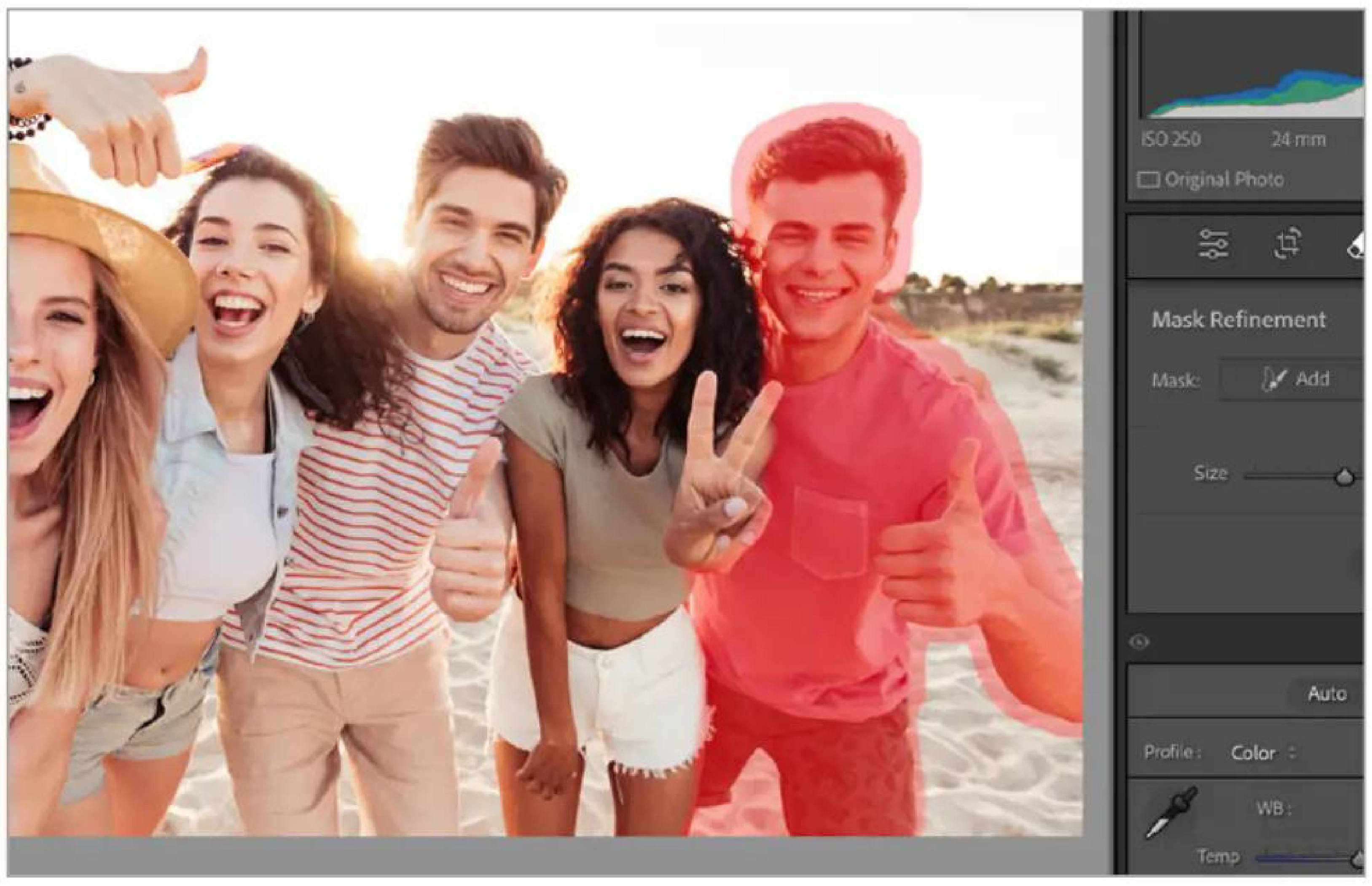
Opacity 100

Tool Overlay : Always

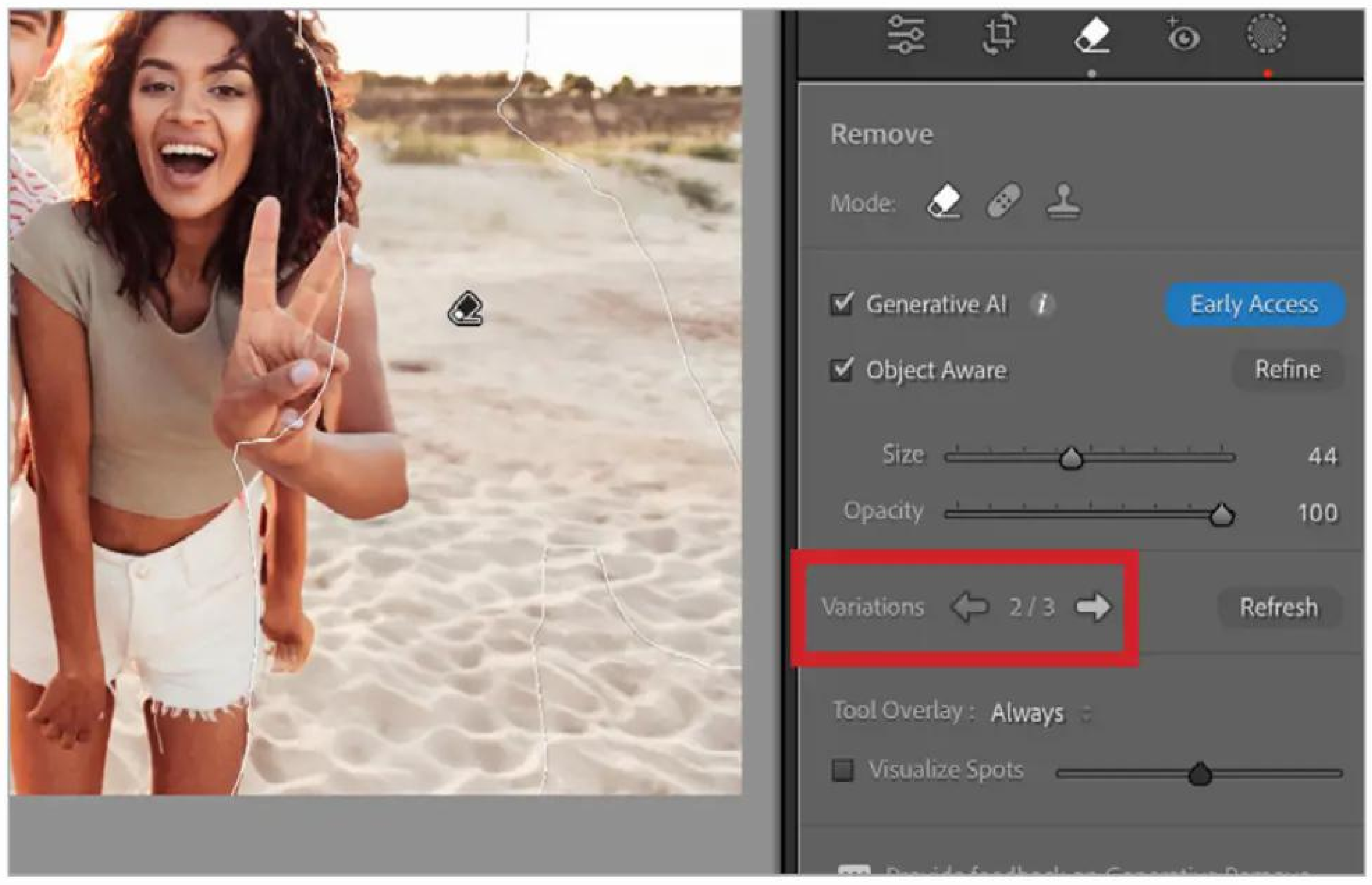
☐ Visualize Spots

Provide feedback on Generative Remove

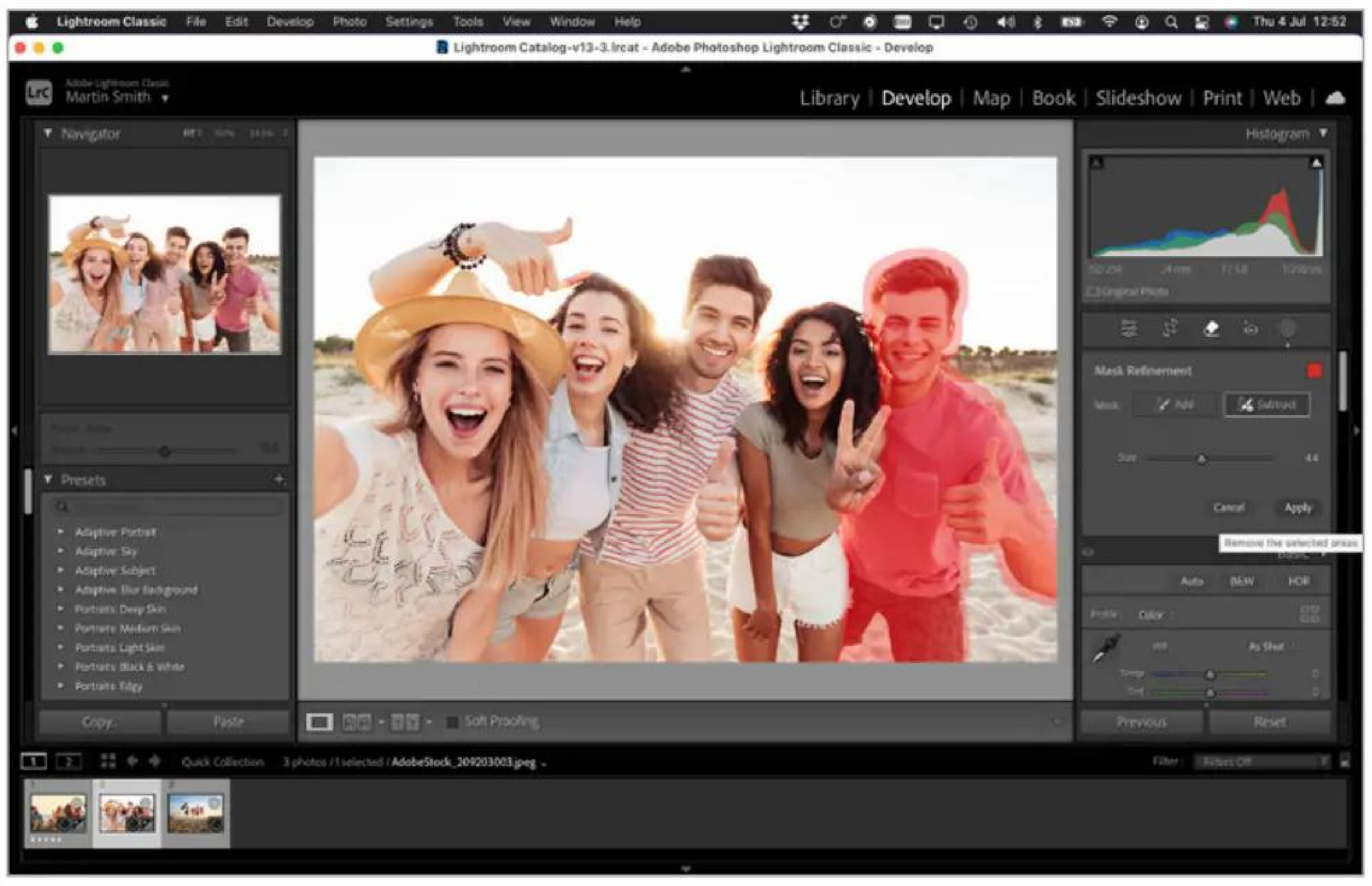
4 You can enhance your selection even further by enabling the Object Aware feature in the Remove Panel. This will automatically detect objects within the selected area and refine your selection, shown by the red mask highlight


Mask Refinement
Mask:
Add
Size
Auto
Profile: Color
WB:
Temp

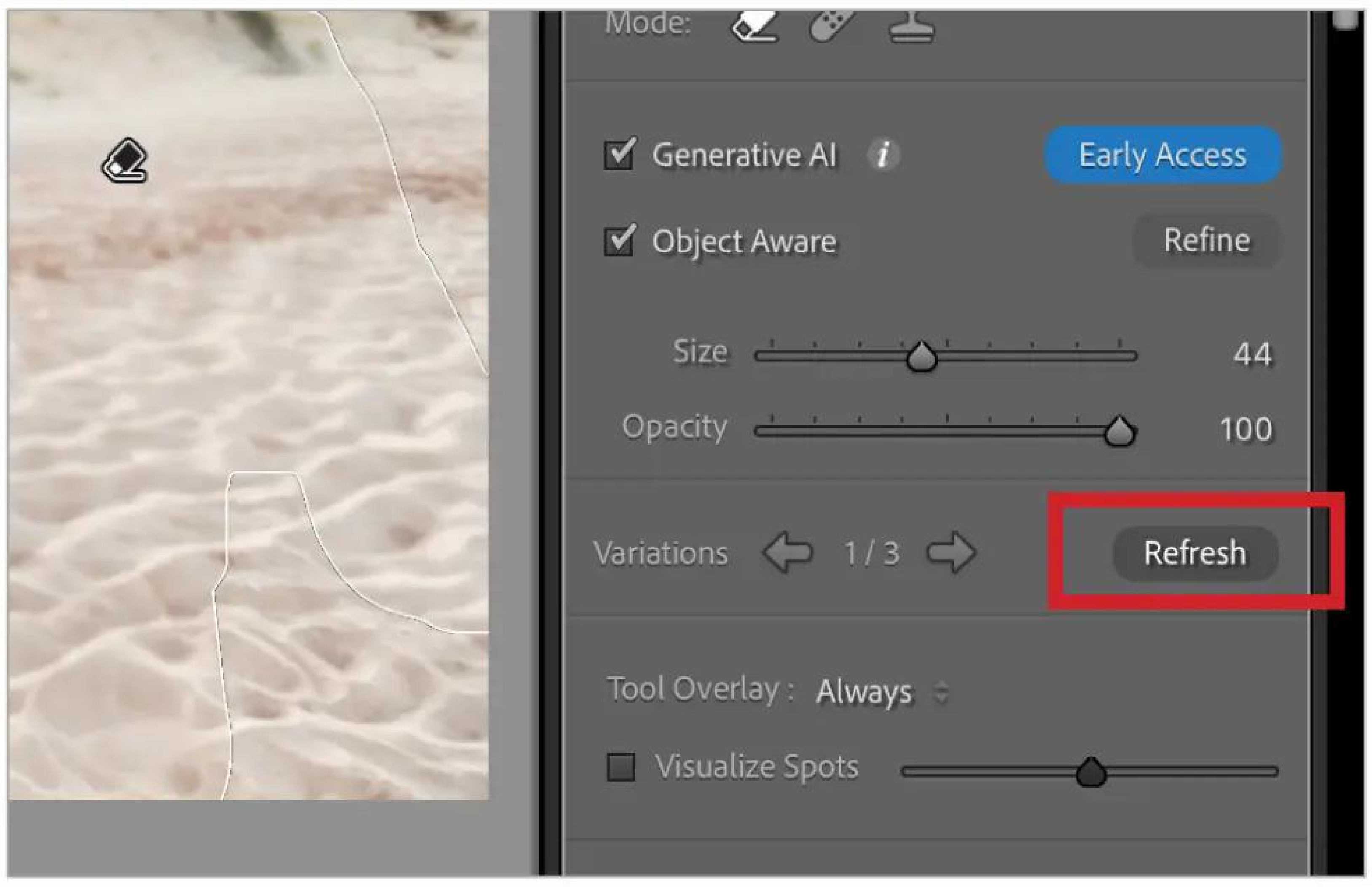
5 The Object Aware setting works best for clearly defined objects that you want to remove, such as a person or a single object. If you're dealing with less detailed objects in your photos, it's recommended to disable this feature for better results.


Remove
Mode:
Generative AI
Early Access
Object Aware
Refine
Size
44
Opacity
100
Variations
2 / 3
Refresh
Tool Overlay : Always
Visualize Spots

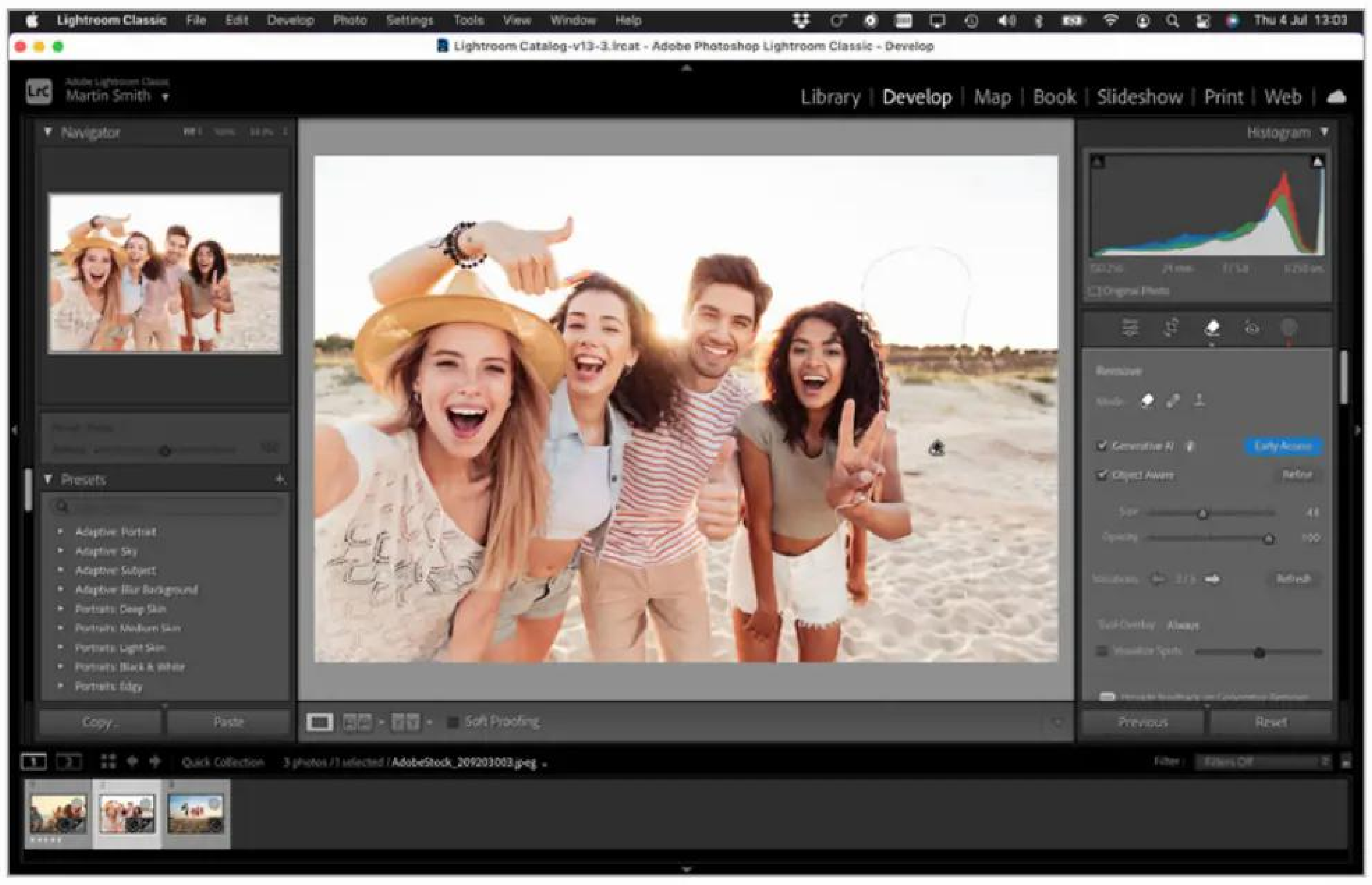
8 To access these options, simply navigate to the Remove Panel and click on the arrows next to the Variations option. This will allow you to seamlessly switch between the three available options in real time.


Library | Develop | Map | Book | Slideshow | Print | Web
Navigator
Presets
Histogram
Mask Refinement
Cancel
Apply
Copy...
Paste
Soft Proofing
Previous
Reset

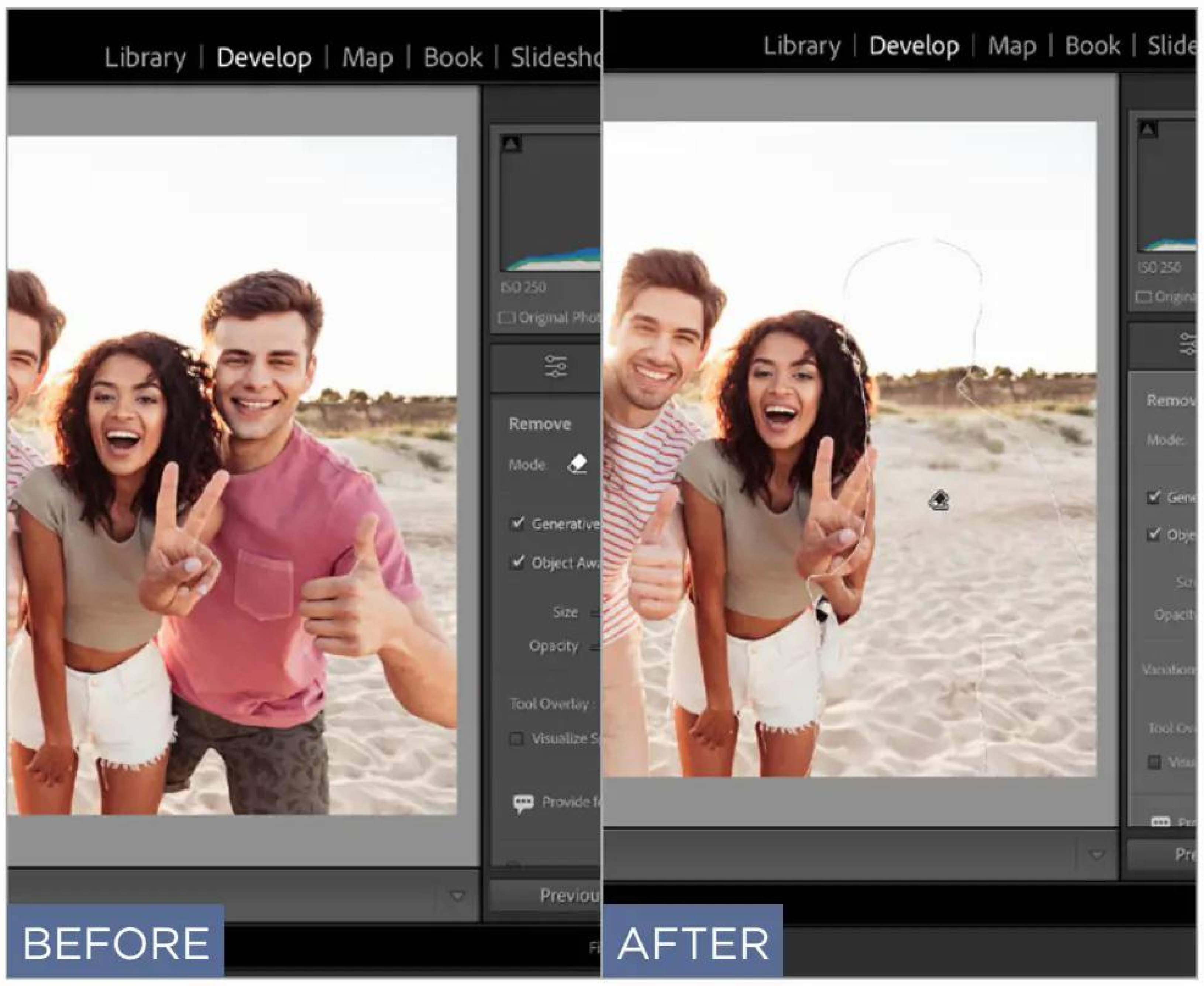
6 Once you've made your initial mask adjustment, use the refine options to further refine the selected area as needed. Keep in mind that anything covered by the red highlight will be removed. Click Apply to start the AI generation process.


Mode:
Generative AI
Early Access
Object Aware
Refine
Size
44
Opacity
100
Variations
1 / 3
Refresh
Tool Overlay : Always
Visualize Spots

9 If you find that none of the AI Generative Remove variations are suitable, you have the option to generate three new variations by clicking on Refresh. Once you have found the perfect variation, save the image as you normally would.


Library | Develop | Map | Book | Slideshow | Print | Web
Navigator
Presets
Histogram
Remove
Copy...
Paste
Soft Proofing
Previous
Reset

7 Once the AI generation options are loaded, the masked area will be removed and replaced with the AI rendering. In some cases, the initial result may not be perfect, so you can cycle through three different options to find the best result.


Library | Develop | Map | Book | Slidesho
Library | Develop | Map | Book | Slide
BEFORE
AFTER

You are Here: The Map Module

The satellite systems employed by governments and companies are so accurate, they can pinpoint your location to within a couple of metres anywhere on the planet. Most mobile devices incorporate global positioning, as do many compact cameras. Lightroom can use satellite positioning data embedded in the metadata of your photos to log the location where the photo was taken, and all via the Map Module.

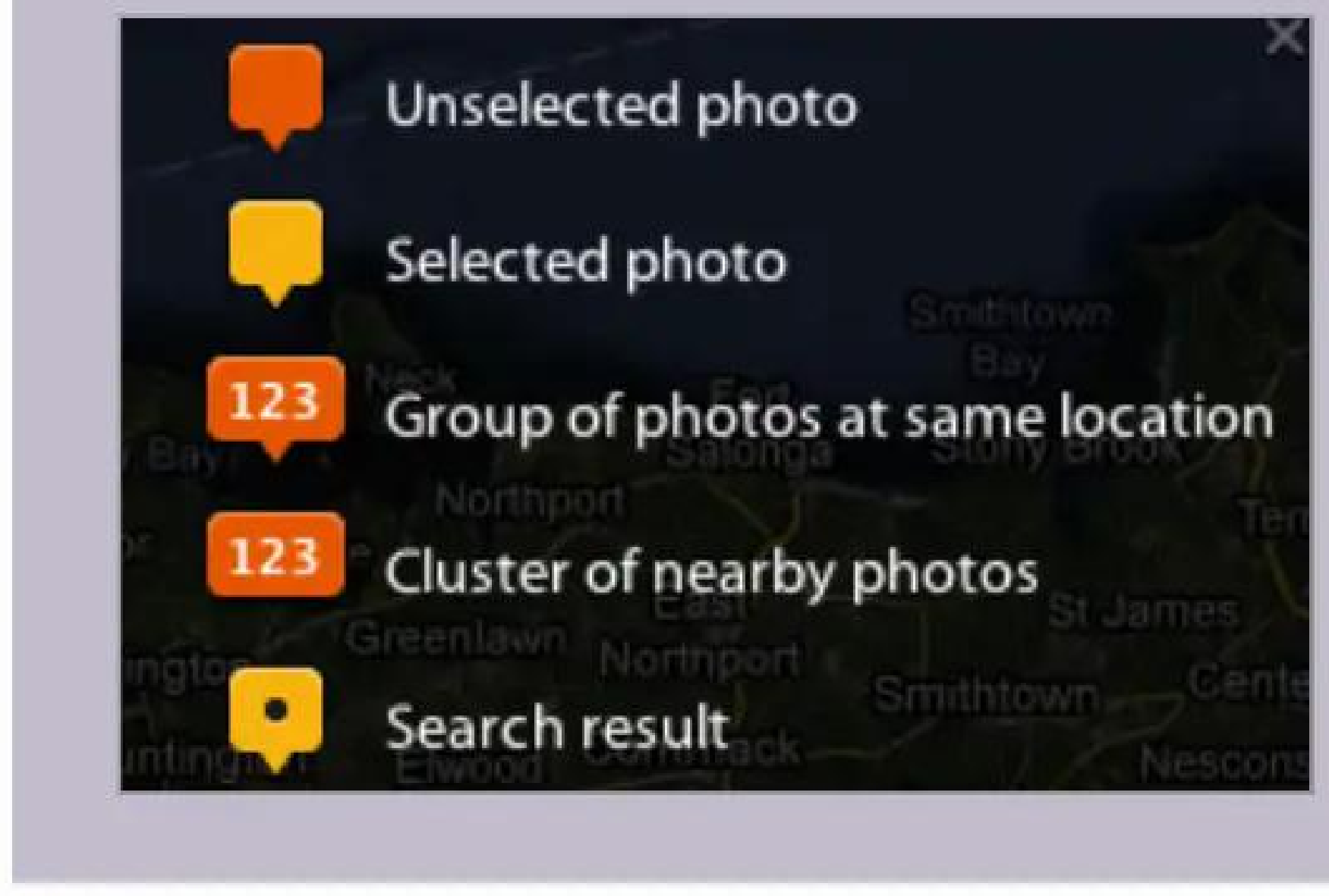
Introducing the Map Module

The Map Module is where you can organise your photos based on the location in which they were shot. By using a combination of satellite location data and location tagging, it can plot your photos on a map of the world. It's not just a useful way to catalogue your photos, it's a great way to see where you've been in the world!

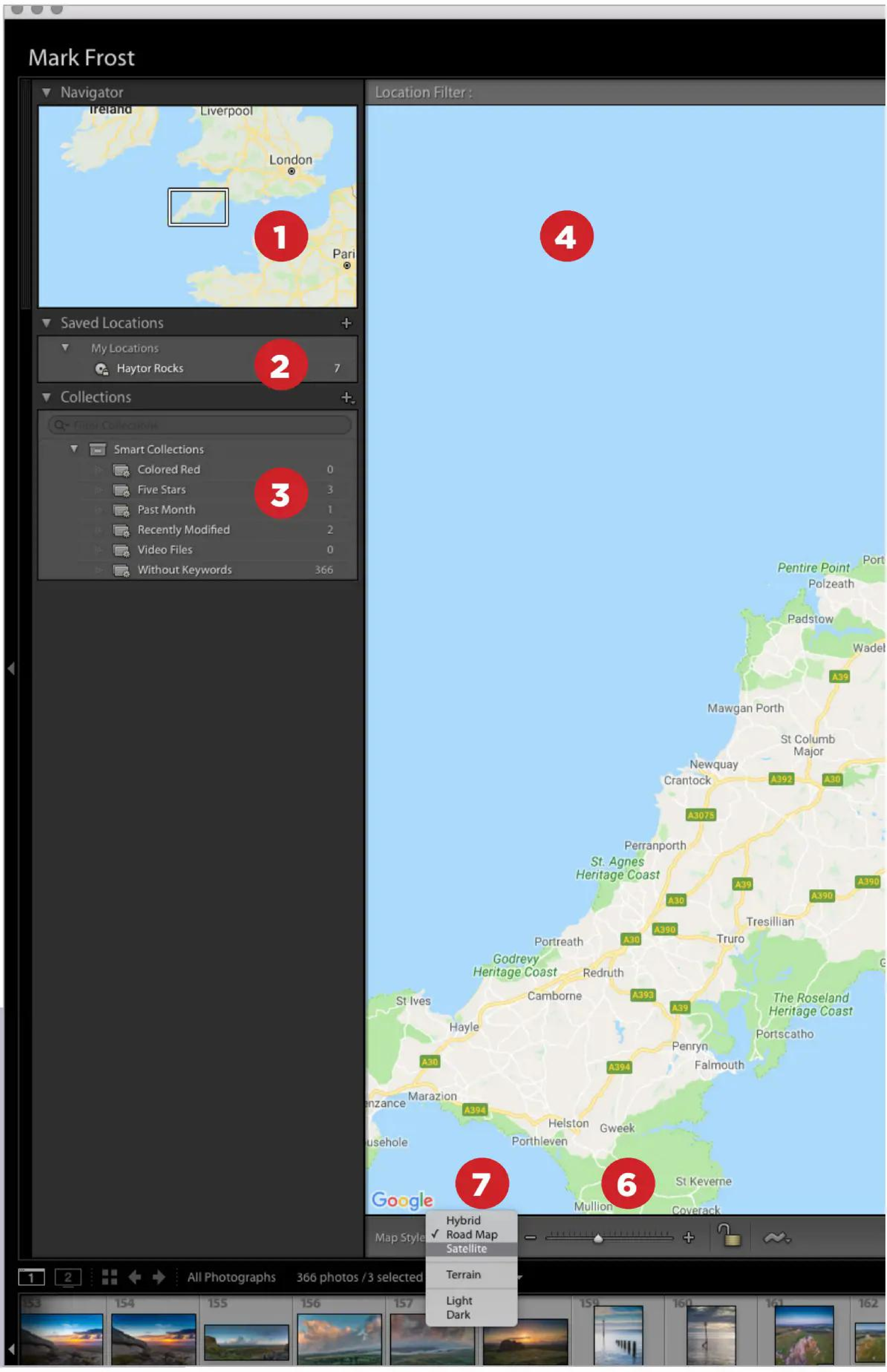
The Map Module is an interesting part of Lightroom but not everyone will find it useful. If your camera isn't equipped with satellite positioning and you don't regularly tag your images with location data then you may not need to use it at all, and if so you can just skip ahead to the next section. However, you may find that it's worth your time to learn a bit more about the Map Module, because it provides another great way to organise your image library and find images based on their location.

The main part of the Map Module is, not too surprisingly, a map. This is based on Google Maps terrain and satellite data, is fully zoomable and draggable, and shows the whole world complete with satellite imagery. The left sidebar holds the Navigator thumbnail to help you navigate around the main map, as well as a Saved Locations panel and the Collections panel. The right-hand sidebar only has the Metadata panel showing the key information of any selected image.

The Key to Map Module Preview Pins


Unselected photo
Selected photo
123 Group of photos at same location
123 Cluster of nearby photos
Search result

Most mobile phone cameras, including iPhones, record GPS coordinates in metadata. If your camera doesn't record GPS coordinates you can add it in the Map module or import a track log from a GPS device.


Mark Frost
Navigator
Ireland
Liverpool
London
Pari
1
Location Filter :
4
Saved Locations
My Locations
Haytor Rocks
7
2
Collections
Smart Collections
Colored Red 0
Five Stars 3
Past Month 1
Recently Modified 2
Video Files 0
Without Keywords 366
3
Pentire Point
Polzeath
Padstow
Mawgan Porth
St Columb Major
Newquay
Crantock
Perranporth
St. Agnes Heritage Coast
Tresillian
Truro
Portreath
Godrevy Heritage Coast
Redruth
Camborne
St Ives
Hayle
The Roseland Heritage Coast
Portscatho
Penryn
Falmouth
Marazion
Helston
Gweek
Porthleven
St Keverne
Mullion
Coverack
Google
7
6
Map Style
Hybrid
✓ Road Map
Satellite
Terrain
Light
Dark
All Photographs
366 photos / 3 selected

1 Navigator

The navigation tool shows a zoomed-out view of the current map location. This enables you to see more clearly where in the world you're looking.

2 Saved Locations

In this panel, you can save a number of bookmarks for locations that you have found. It's a useful tool for accessing locations you want to keep returning to. We'll look at saving locations later on.

3 Collections

While you can't view the full library from the Map Module, you can access your Collections and organise location specific shots into new collections.

4 The Map View

This is the main part of the Map Module display. It shows a zoomable, draggable world map with all the locations of your geotagged photos flagged for easy reference.

5 Preview Thumbnail

Mouse over any of your flagged locations to see a preview thumbnail of the images at that location, with the time, date and exposure data.

6 Zoom Control

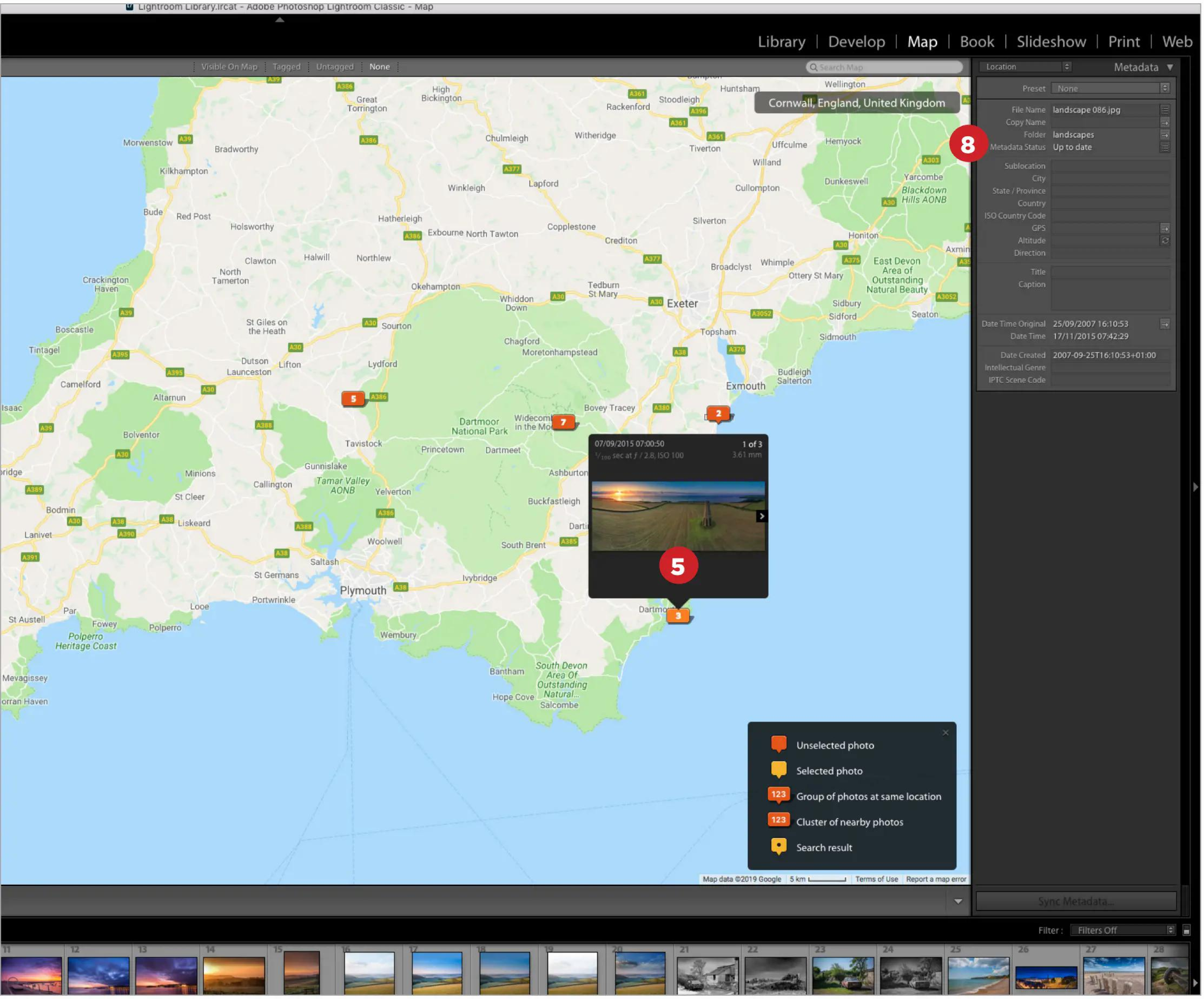
This zoom control slider lets you set the magnification level of the map view. The mouse wheel can also perform the same function. You can also lock the zoom level with the padlock icon.

7 Map View Options

There are several viewing options for the main map, including roads, terrain and satellite imagery. The default is a hybrid that shows political boundaries.

8 Metadata Panel

This is the same as the Metadata in the Library module and shows the data for the currently viewed image. The default option is naturally Location metadata.


Lightroom Library.lrcat - Adobe Photoshop Lightroom Classic - Map
Library | Develop | Map | Book | Slideshow | Print | Web
Visible On Map
Tagged
Untagged
None
Search Map
Cornwall, England, United Kingdom
Great Torrington
High Bickington
Rackenford
Stoodleigh
Huntsham
Wellington
Morwenstow
Bradworthy
Chulmleigh
Witheridge
Tiverton
Uffculme
Hemyock
Kilkhampton
Willand
Winkleigh
Lapford
Dunkeswell
Yarcombe
Blackdown Hills AONB
Cullompton
Bude
Red Post
Holsworthy
Hatherleigh
Exbourne
North Tawton
Copplestone
Crediton
Silverton
Honiton
Clawton
Halwill
Northlew
Broadclyst
Whimple
East Devon Area of Outstanding Natural Beauty
Crackington Haven
North Tamerton
Okehampton
Tedburn St Mary
Ottery St Mary
Whiddon Down
Exeter
Sidbury
Sidford
Seaton
Boscastle
St Giles on the Heath
Sourton
Topsham
Sidmouth
Tintagel
Chagford
Moretonhampstead
Dutson
Launceston
Lifton
Lydford
Budleigh Salterton
Camelford
Exmouth
Altarnun
Bovey Tracey
Dartmoor National Park
Widecombe in the Moor
Bolventor
Tavistock
Princetown
Dartmeet
Gunnislake
Minions
Callington
Tamar Valley AONB
Yelverton
Ashburton
St Cleer
Buckfastleigh
Bodmin
Liskeard
Lanivet
Woolwell
South Brent
Saltash
St Germans
Ivybridge
Plymouth
Portwrinkle
Looe
Par
St Austell
Fowey
Polperro
Polperro Heritage Coast
Wembury
Mevagissey
Bantham
South Devon Area Of Outstanding Natural Beauty
Hope Cove
Salcombe
8
5
Map data ©2019 Google
5 km
Terms of Use
Report a map error
Location
Metadata
Sync Metadata...
Filter :
Filters Off

07/09/2015 07:00:50 1 of 3
$^1/_{100}$ sec at ƒ / 2.8, ISO 100 3.61 mm

Unselected photo

Selected photo

123 Group of photos at same location

123 Cluster of nearby photos

Search result

Preset: None

File Name: landscape 086.jpg
Copy Name:
Folder: landscapes
Metadata Status: Up to date

Sublocation:
City:
State / Province:
Country:
ISO Country Code:
GPS:
Altitude:
Direction:

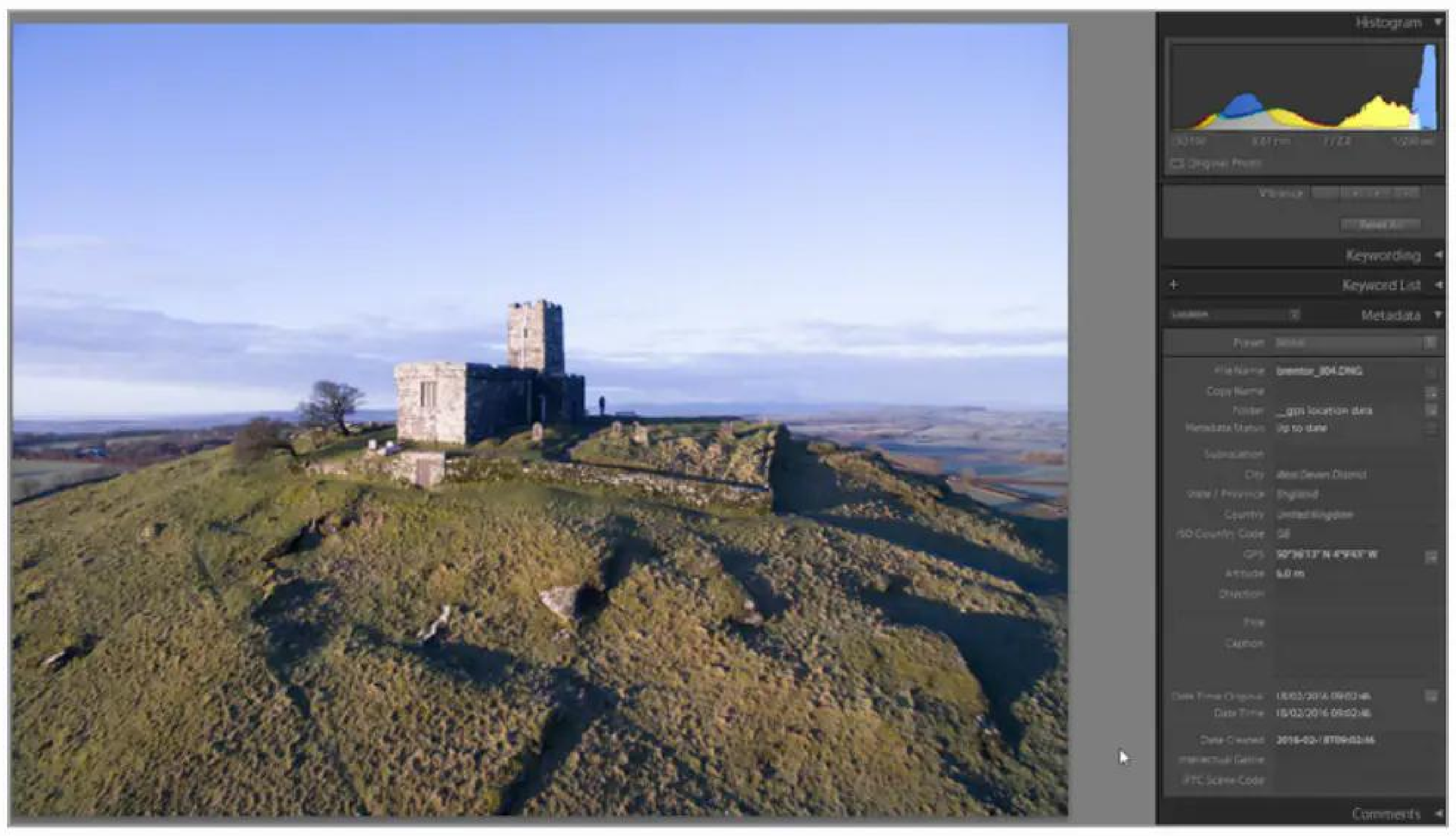
Title:
Caption:

Date Time Original: 25/09/2007 16:10:53
Date Time: 17/11/2015 07:42:29

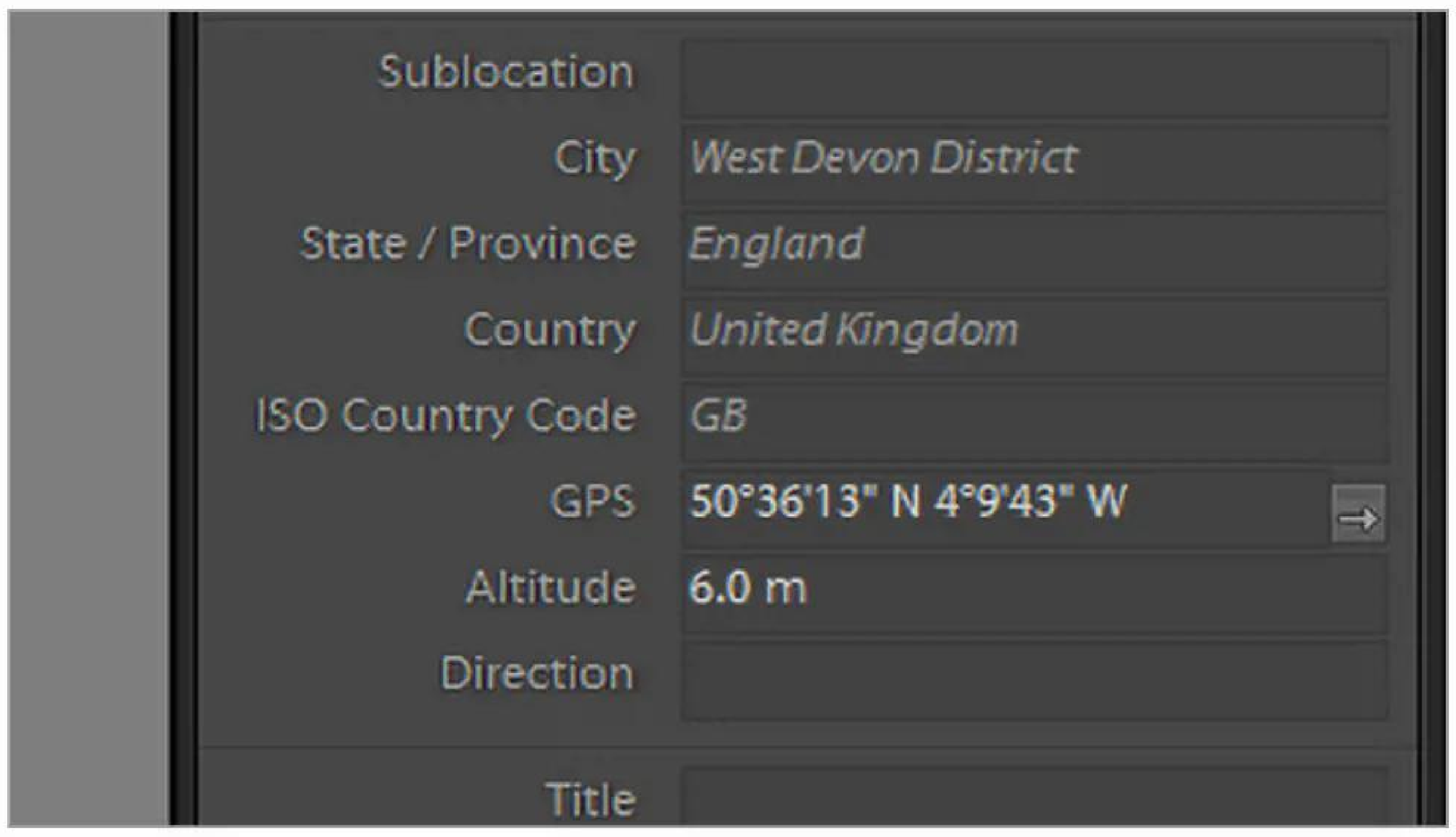
Date Created: 2007-09-25T16:10:53+01:00
Intellectual Genre:
IPTC Scene Code:

Using Image Location Data

For photographs to appear on the map of the Map Module, they need to have satellite location embedded in the metadata. If the photo was taken using a device with built-in GPS this will happen automatically but how do you add location data in other circumstances?

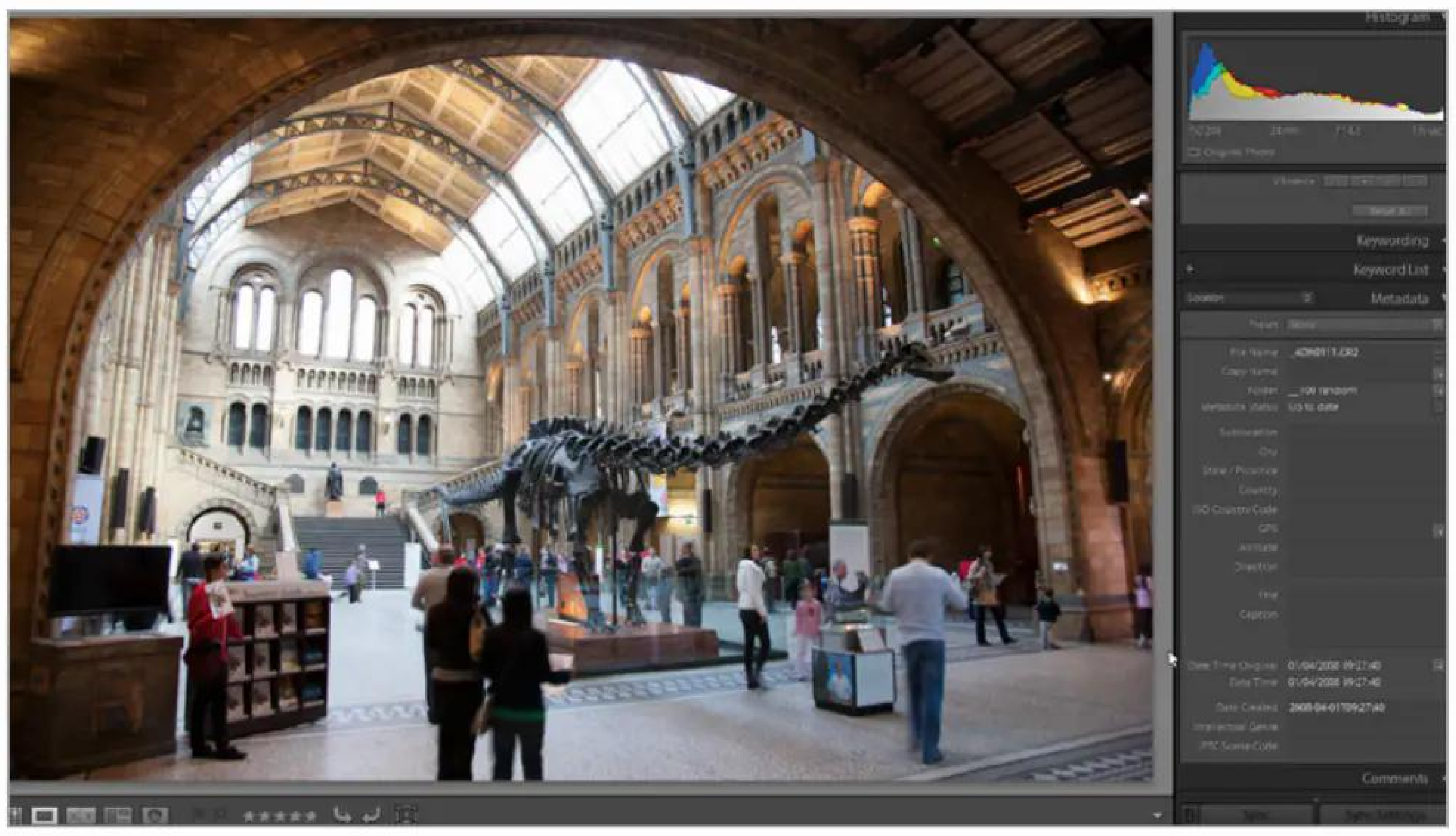


1 Mobile phones, many compact cameras and some other devices have built-in satellite location technology (GPS) and automatically add location data into the metadata of all recorded images. For example, this photo of the Church of St. Michael on Brentor on Dartmoor, was shot using a camera drone that has built-in GPS.

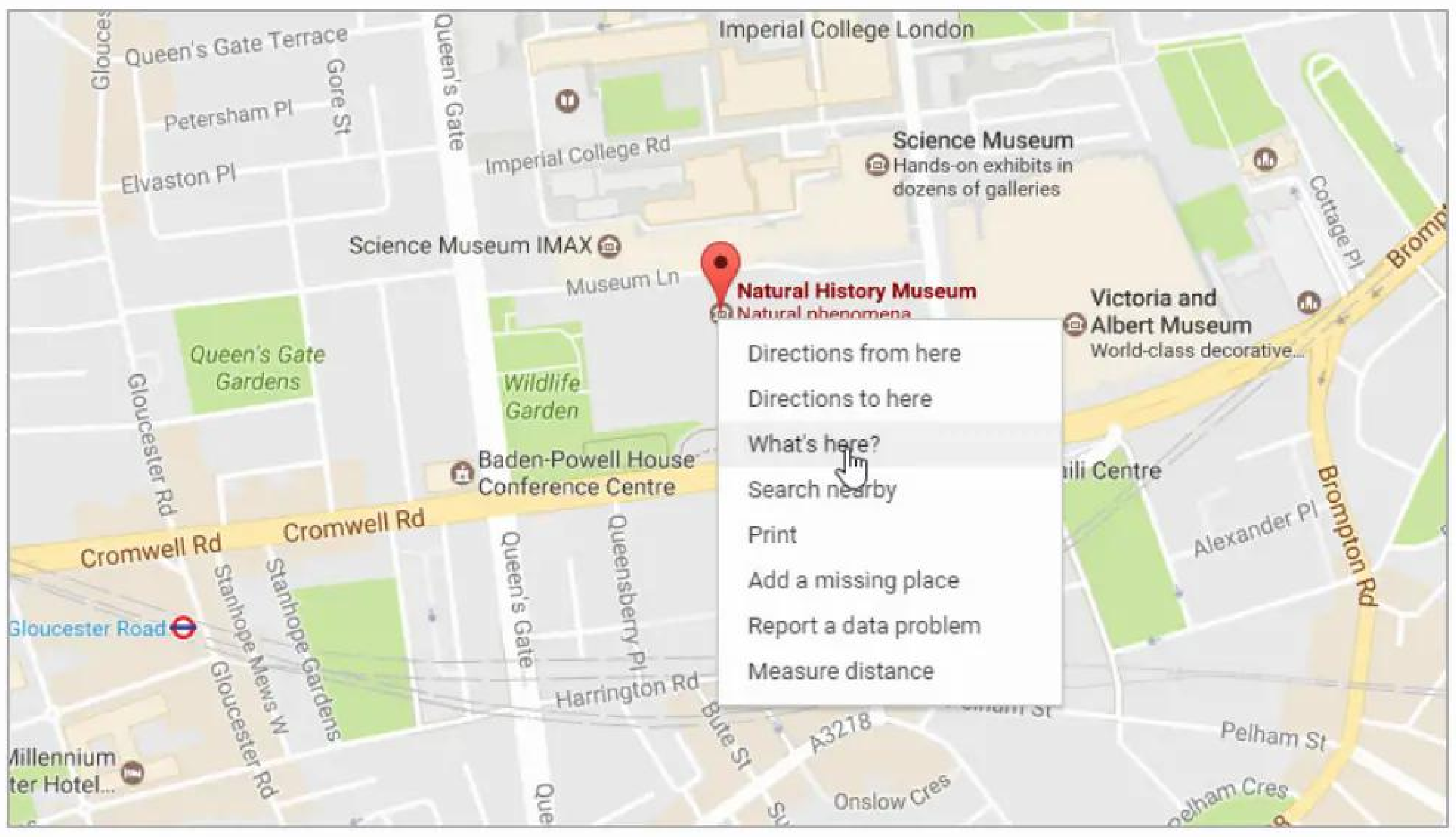


Sublocation
City West Devon District
State / Province England
Country United Kingdom
ISO Country Code GB
GPS 50°36'13" N 4°9'43" W
Altitude 6.0 m
Direction
Title

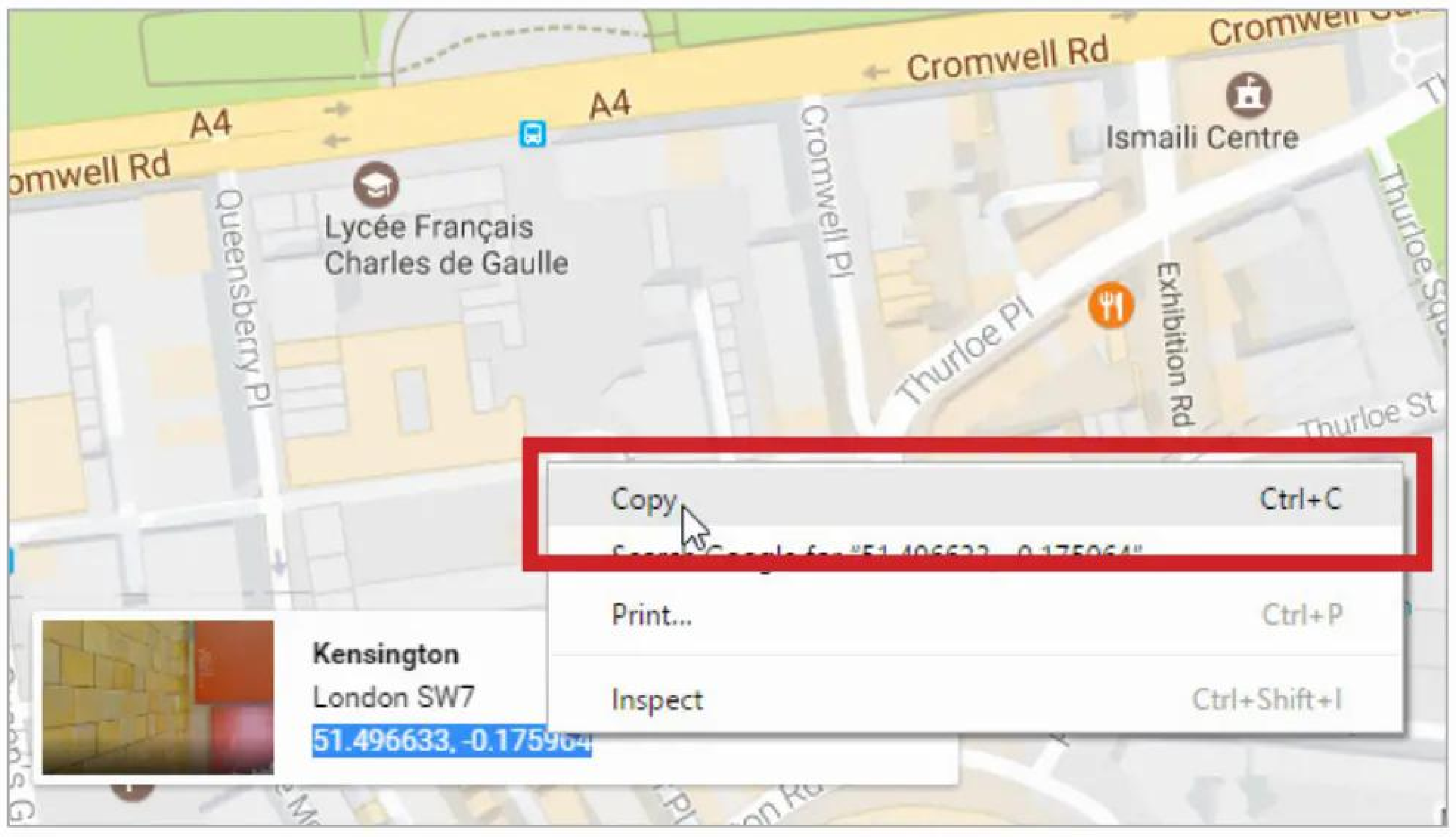
2 If you look more closely at the metadata panel you can see that it includes very precise map coordinates and even an altitude value. Using this data, Lightroom automatically adds the information in the city, province and country fields. However, what if your camera doesn't have built-in GPS, how can you add this data manually?



3 As long as you know where a photo was taken, it's relatively easy to find and add location data manually. Let's look at another example. Here we have a photo of Dippy the Diplodocus that was obviously shot in the Natural History Museum in Kensington, London; but as you can see the location metadata fields are all empty.

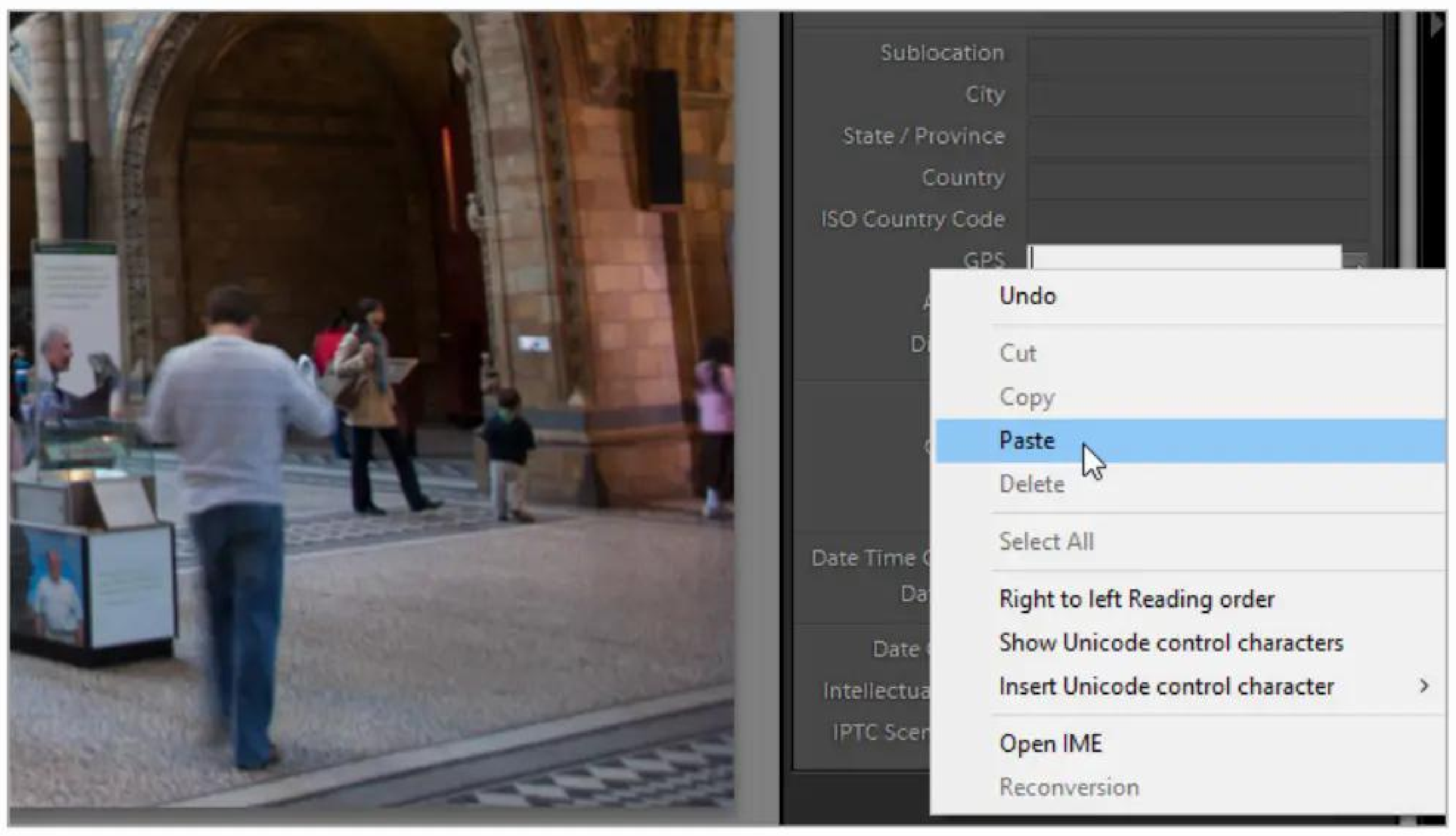

Imperial College London
Science Museum
Science Museum IMAX
Natural History Museum
Victoria and Albert Museum
Directions from here
Directions to here
What's here?
Search nearby
Print
Add a missing place
Report a data problem
Measure distance
Cromwell Rd
Baden-Powell House Conference Centre
Queen's Gate Gardens
Wildlife Garden
Gloucester Road
Brompton Rd

4 To find the map coordinates for the Natural History Museum, we need to turn to Google Maps. Such a well-known landmark is easy to find by searching of course but the following procedure works for any location. Simply right-click on the location and in the context menu that appears, left-click on the third item, "What's here?".

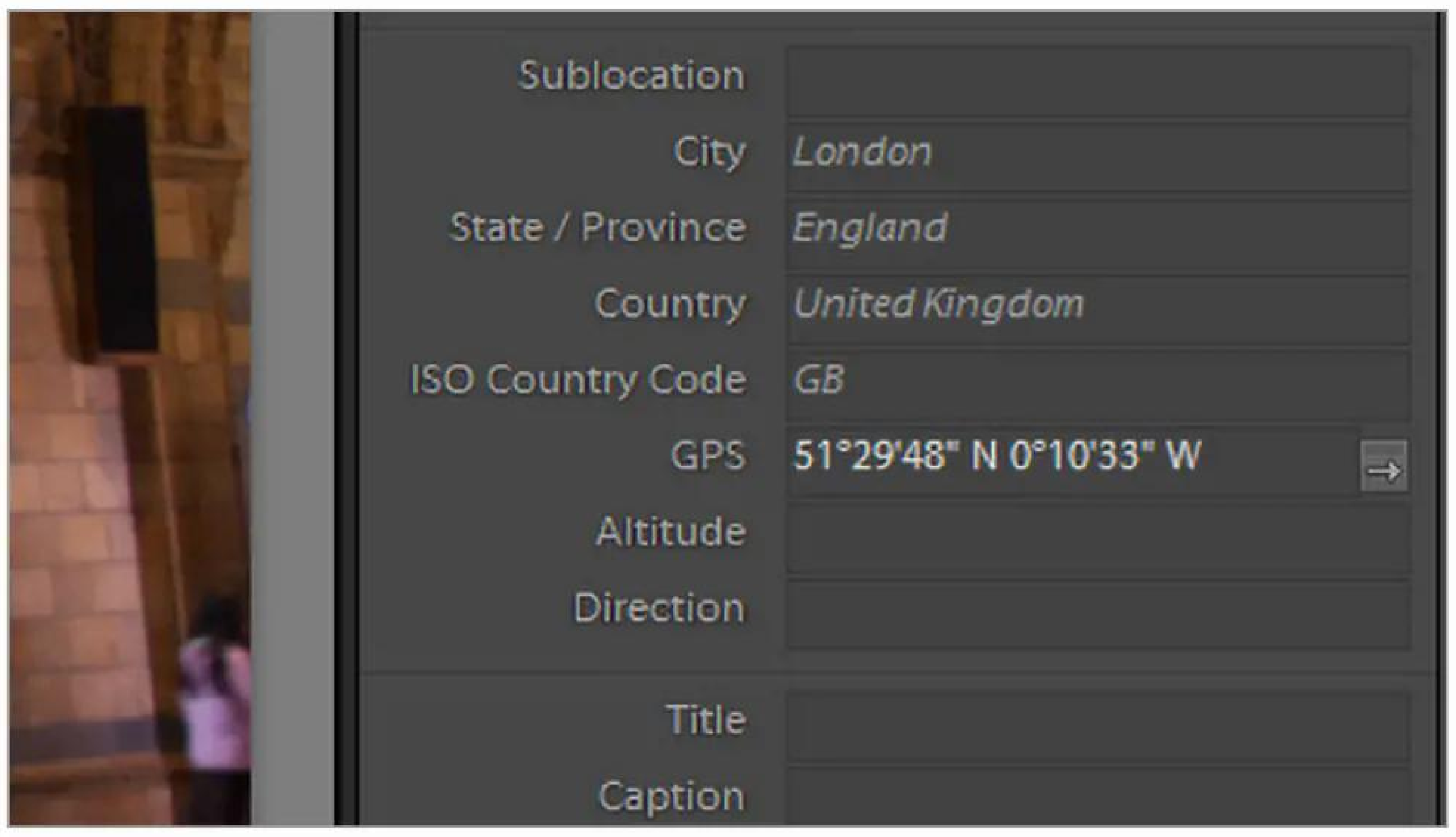

Cromwell Rd
A4
Ismaili Centre
Lycée Français
Charles de Gaulle
Queensberry Pl
Cromwell Pl
Thurloe Pl
Exhibition Rd
Thurloe St
Copy Ctrl+C
Print... Ctrl+P
Inspect Ctrl+Shift+I

Kensington
London SW7
51.496633, -0.17596

5 At the bottom of the map screen you can see a new notification appear, that gives you the name and postcode of the location, as well as the accurate map coordinates that we need for the location metadata. Simply highlight the coordinates with your mouse (left-to-right only), right-click on it and select Copy from the menu.

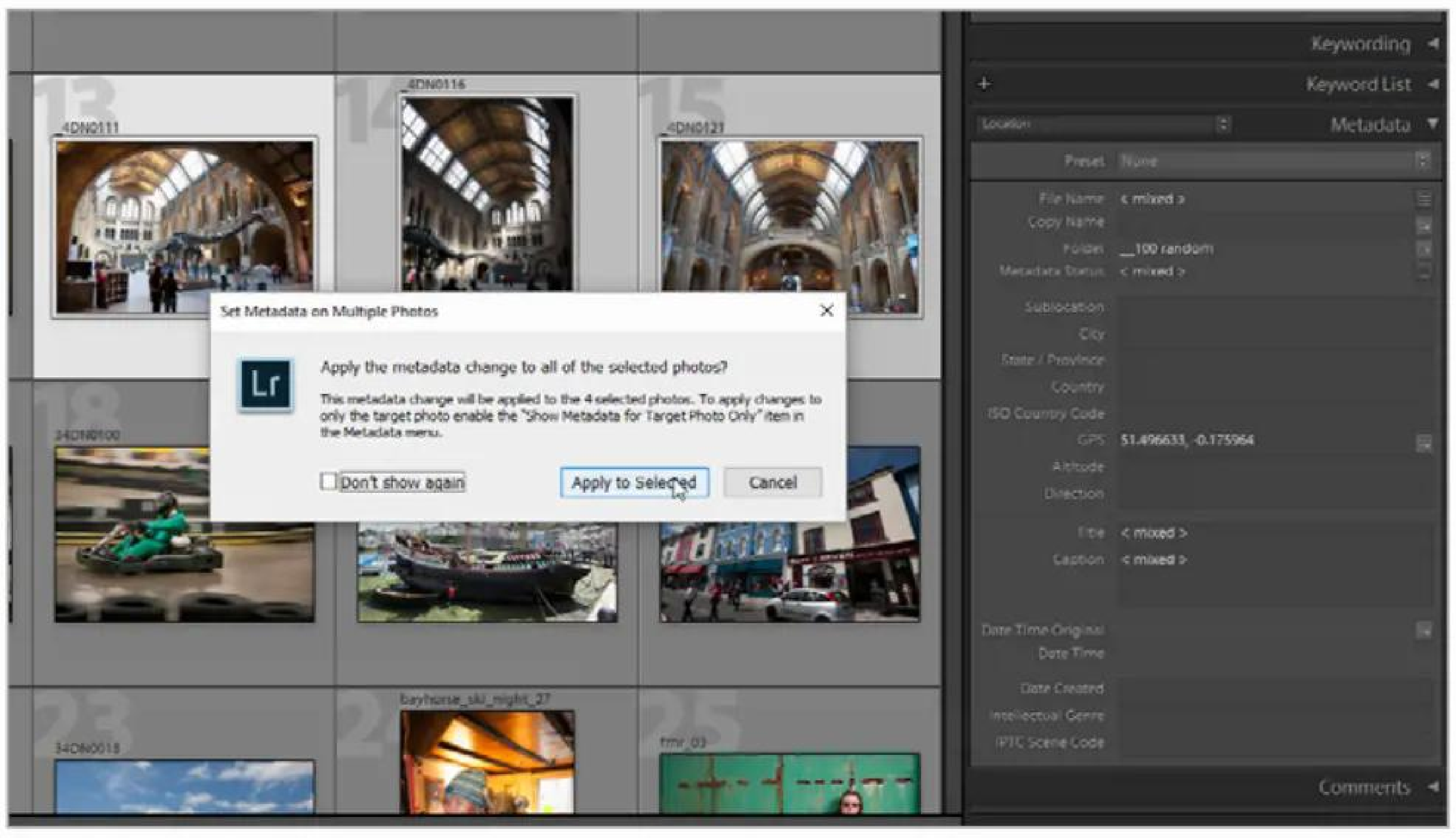

Sublocation
City
State / Province
Country
ISO Country Code
GPS
Undo
Cut
Copy
Paste
Delete
Select All
Right to left Reading order
Show Unicode control characters
Insert Unicode control character
Open IME
Reconversion

6 Next, we go back to our unlocated image in the Lightroom Library Module. Right-click in the GPS field of the location metadata panel and select Paste from the menu. This will paste the copied coordinates from the Google Maps page into the field. Lightroom can recognise several different coordinate formats.



Sublocation	
City	London
State / Province	England
Country	United Kingdom
ISO Country Code	GB
GPS	51°29'48" N 0°10'33" W
Altitude	
Direction	
Title	
Caption	

7 Once you've pasted in the copied data, hit the Return key. Lightroom will automatically translate the Google Maps decimal format coordinates into its preferred degrees, minutes and seconds format; and will automatically fill in the information in the city, province and country fields, as well as the ISO country code for Britain, GB.


Keywording
Keyword List
Metadata
_4DN0116
_4DN0121
bayhorse_ski_night_27

Set Metadata on Multiple Photos

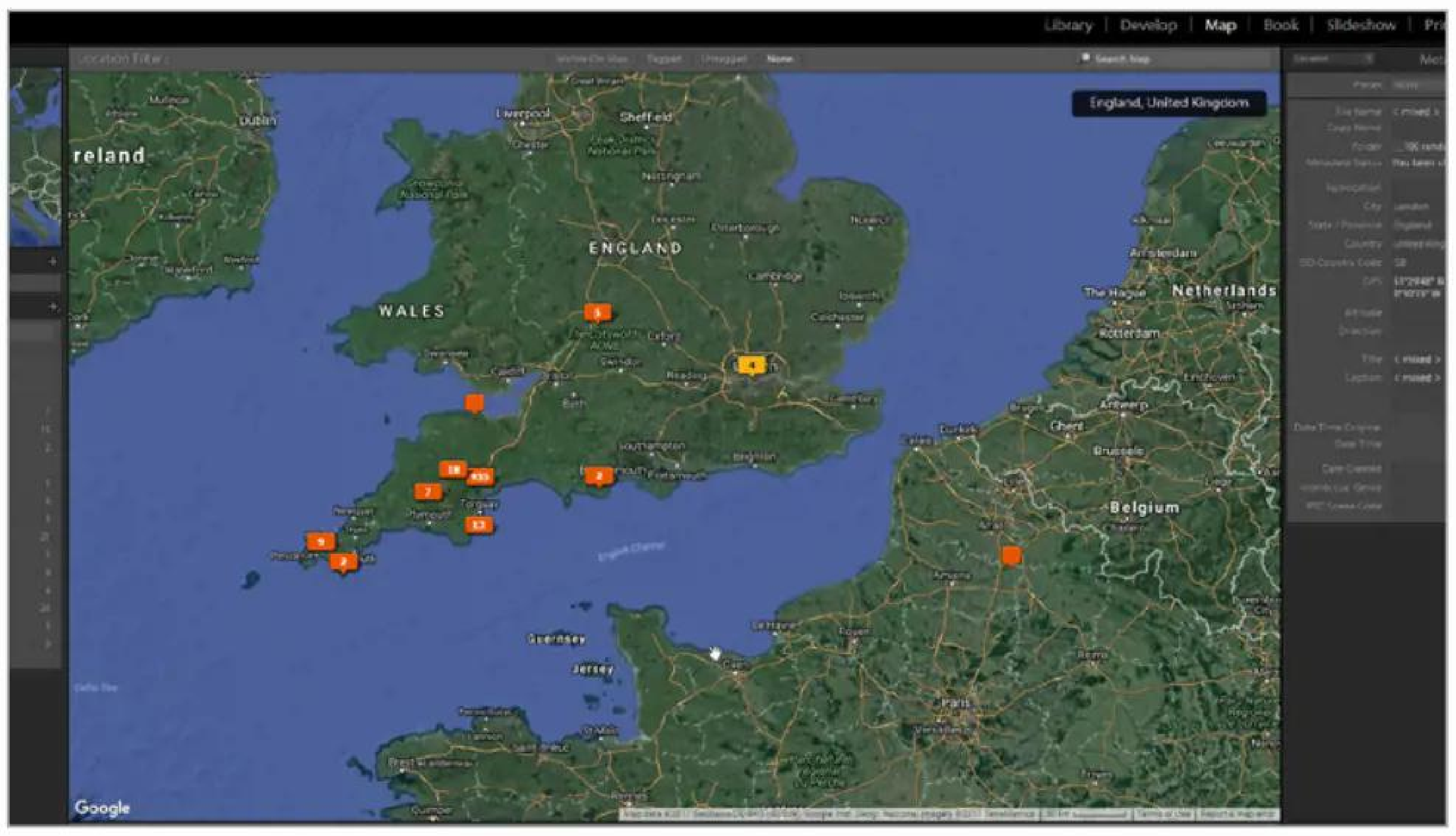
Apply the metadata change to all of the selected photos?

This metadata change will be applied to the 4 selected photos. To apply changes to only the target photo enable the "Show Metadata for Target Photo Only" item in the Metadata menu.

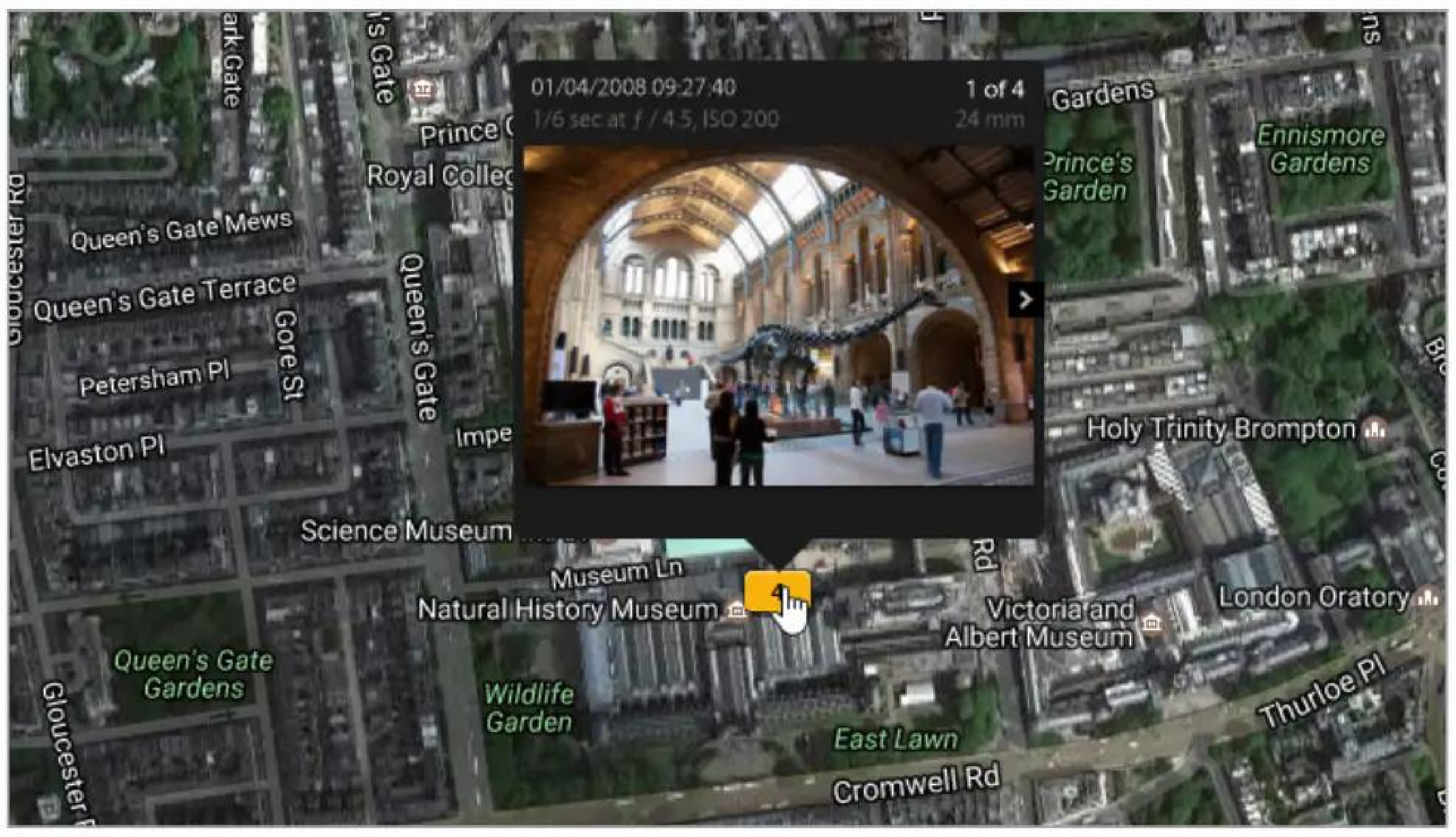
☐ Don't show again | Apply to Selected | Cancel

GPS 51.496633, -0.175964

8 If you've got a batch of photos that were all shot in the same location, you can add this location data to all of them at once by selecting them all in the Library Module grid view and then adding the coordinates in the same way as before. You should see a confirmation screen asking if you want to continue: click Apply to Selected.


Library | Develop | Map | Book | Slideshow
England, United Kingdom
reland
WALES
ENGLAND
Netherlands
Belgium
Google

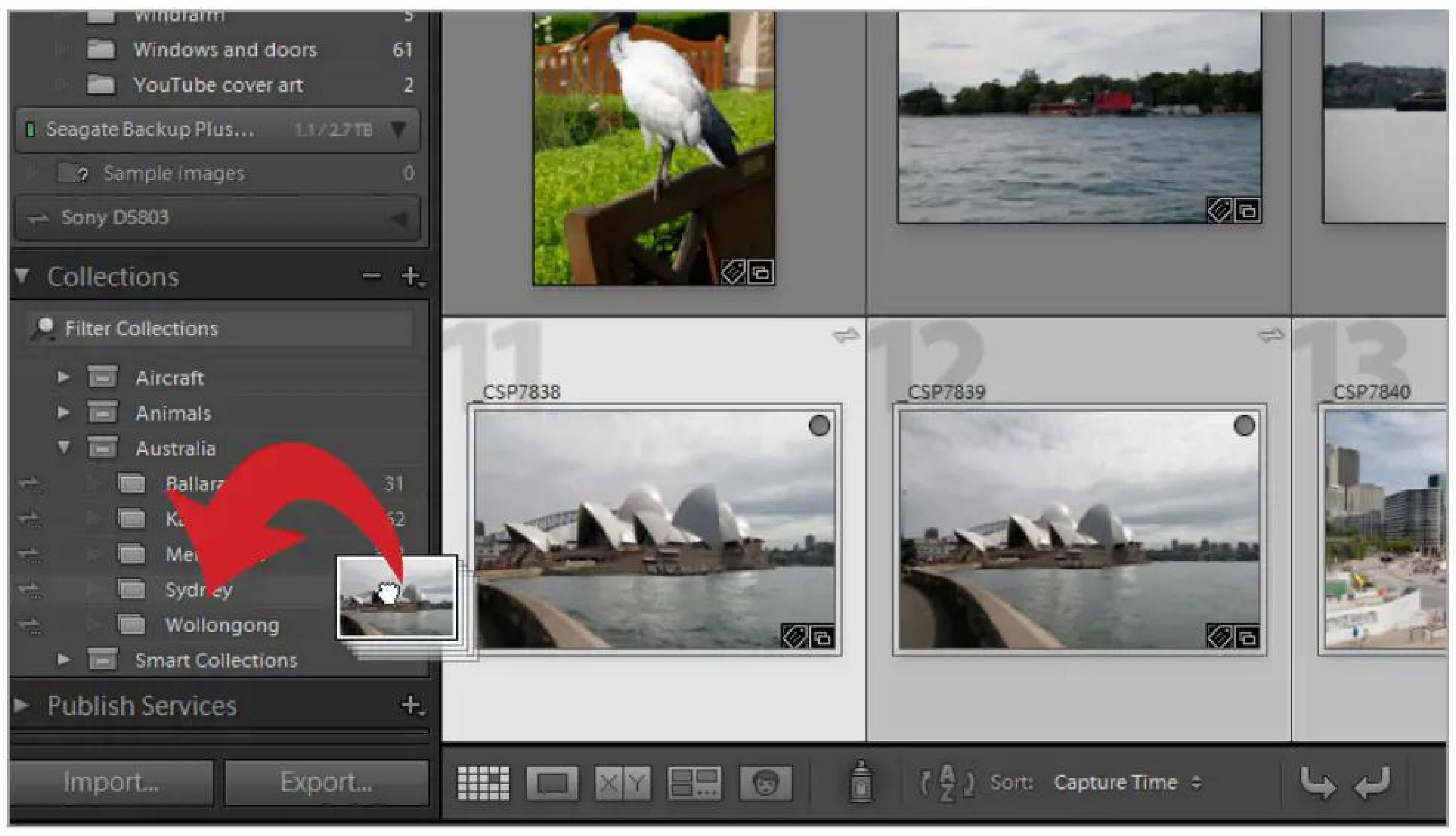
9 With the images that you just tagged still selected, click on the Map Module tab at the top of the screen. You should immediately see that there is now a new map location, highlighted in yellow, indicating the position of the selected images. You can zoom in on these by using the mouse scroll wheel to check the location.


01/04/2008 09:27:40
1 of 4
1/6 sec at f / 4.5, ISO 200
24 mm
Gardens
Ennismore Gardens
Prince's Garden
Royal College
Queen's Gate Mews
Queen's Gate Terrace
Petersham Pl
Elvaston Pl
Gore St
Queen's Gate
Holy Trinity Brompton
Science Museum
Museum Ln
Natural History Museum
Victoria and Albert Museum
London Oratory
Queen's Gate Gardens
Wildlife Garden
East Lawn
Cromwell Rd
Thurloe Pl
Gloucester Rd

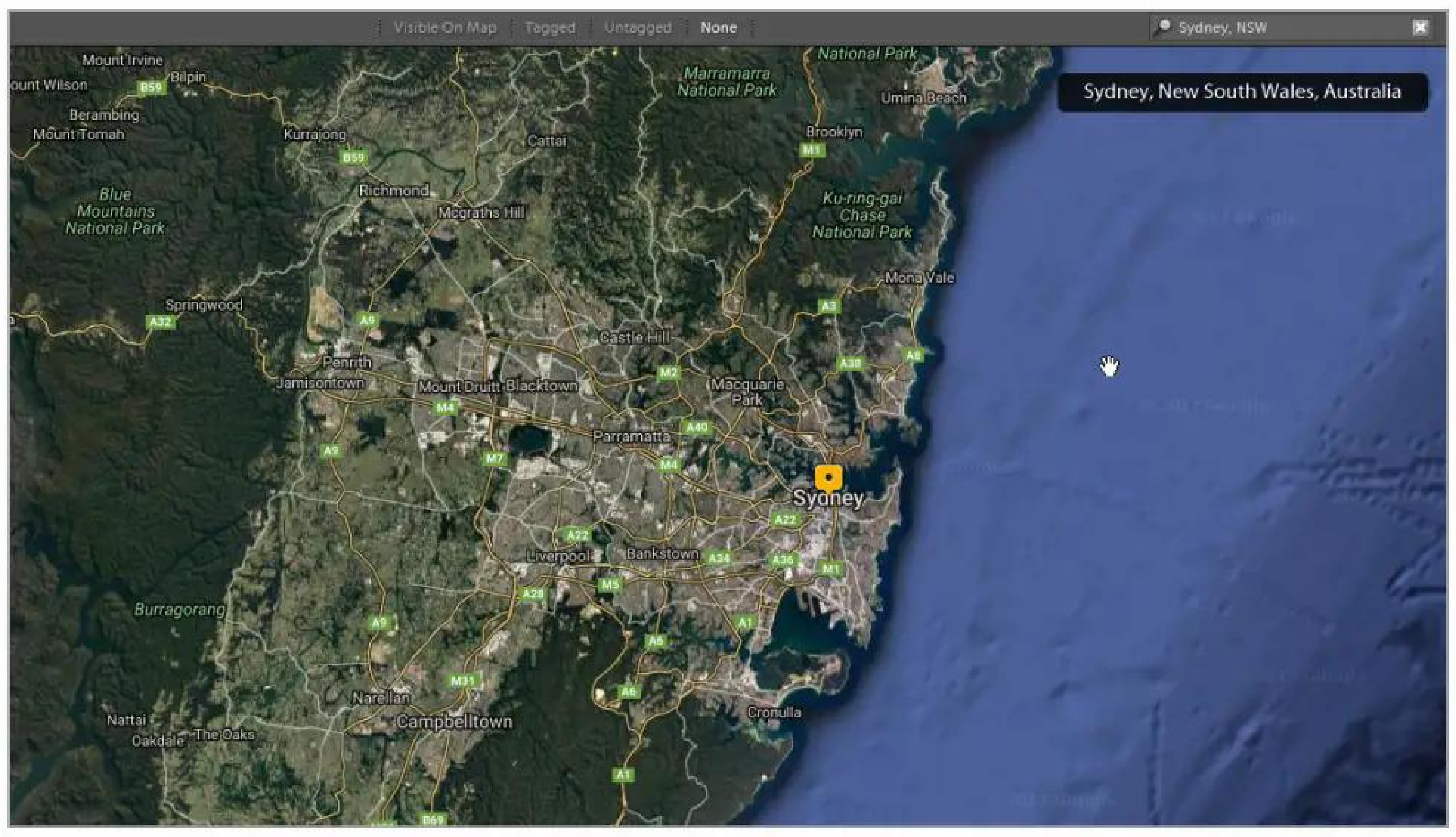
10 Zooming in on the map confirms that your added coordinates have accurately located the photos at the Natural History Museum, and clicking on the flag shows preview confirming they are the right images. As long as you can find the location on a map, you can use this method to add geolocation data to any image in your library.

Organising Images by Location

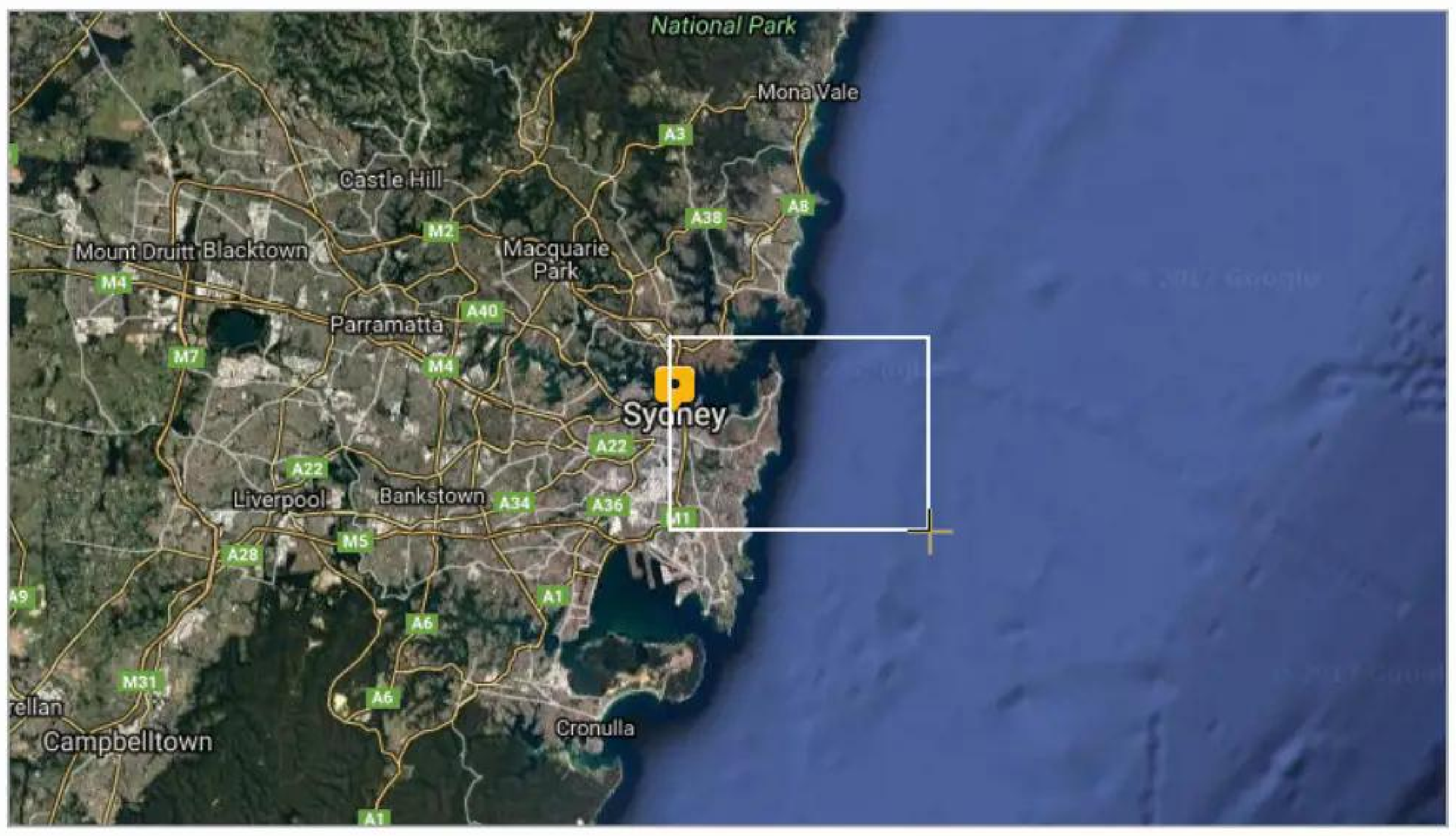
We've looked at ways to add geolocation data to images but the Map Module offers several ways to sort and organise images by location. It's useful to working professionals and equally people who want to organise their holiday snaps.


Windows and doors 61
YouTube cover art 2
Seagate Backup Plus...
Sample images
Sony D5803
Collections
Filter Collections
Aircraft
Animals
Australia
Wollongong
Smart Collections
Publish Services
Import...
Export...
CSP7838
CSP7839
CSP7840
Sort: Capture Time

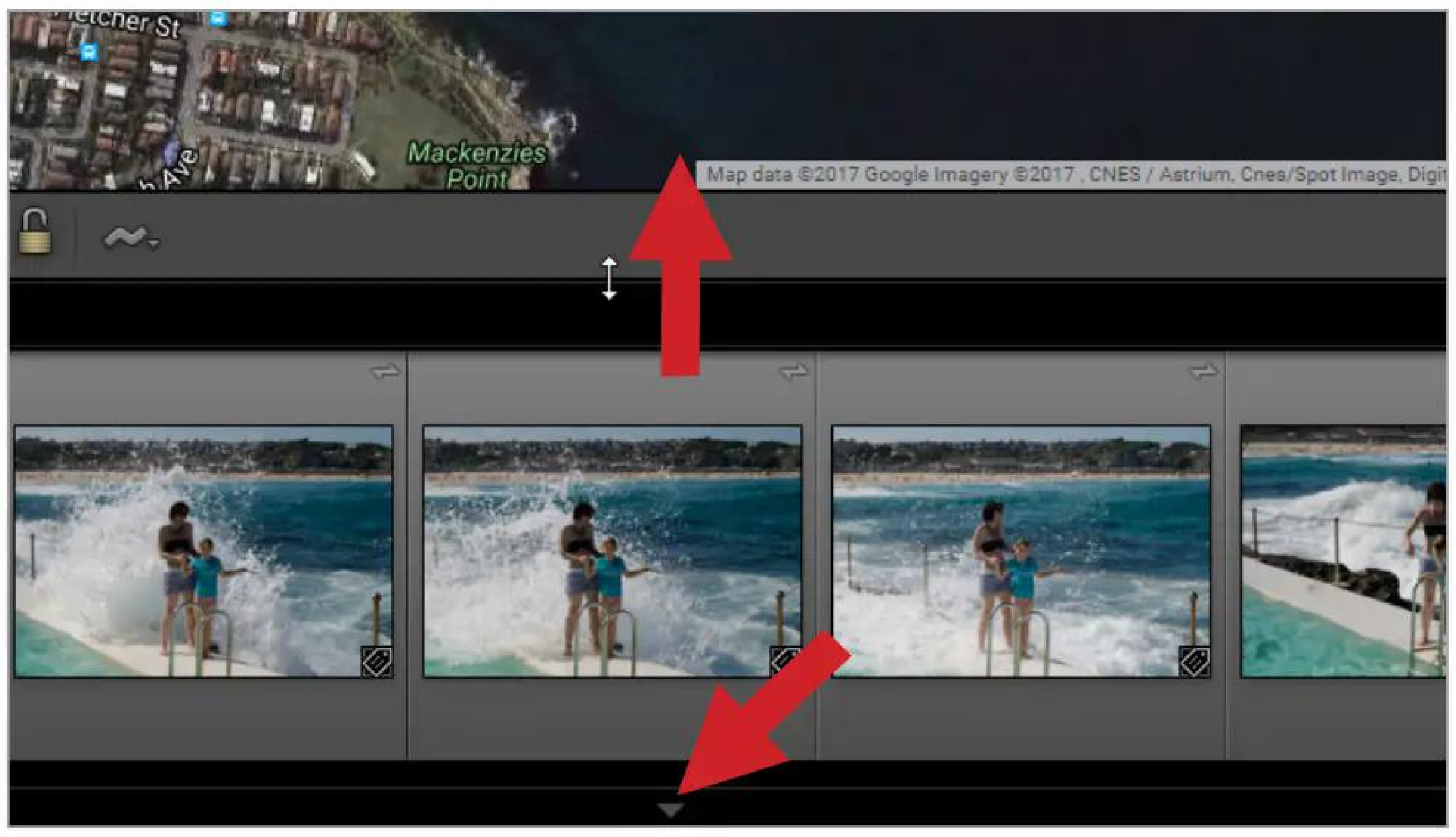
1 If you have photos that were taken in a specific area, for instance on a foreign holiday, you can quickly sort and organise them based on their location using the map module. To get started, it makes things a lot easier if you already have them organised into collections, since the folder view is not available in the Map Module.


Sydney, New South Wales, Australia
Sydney

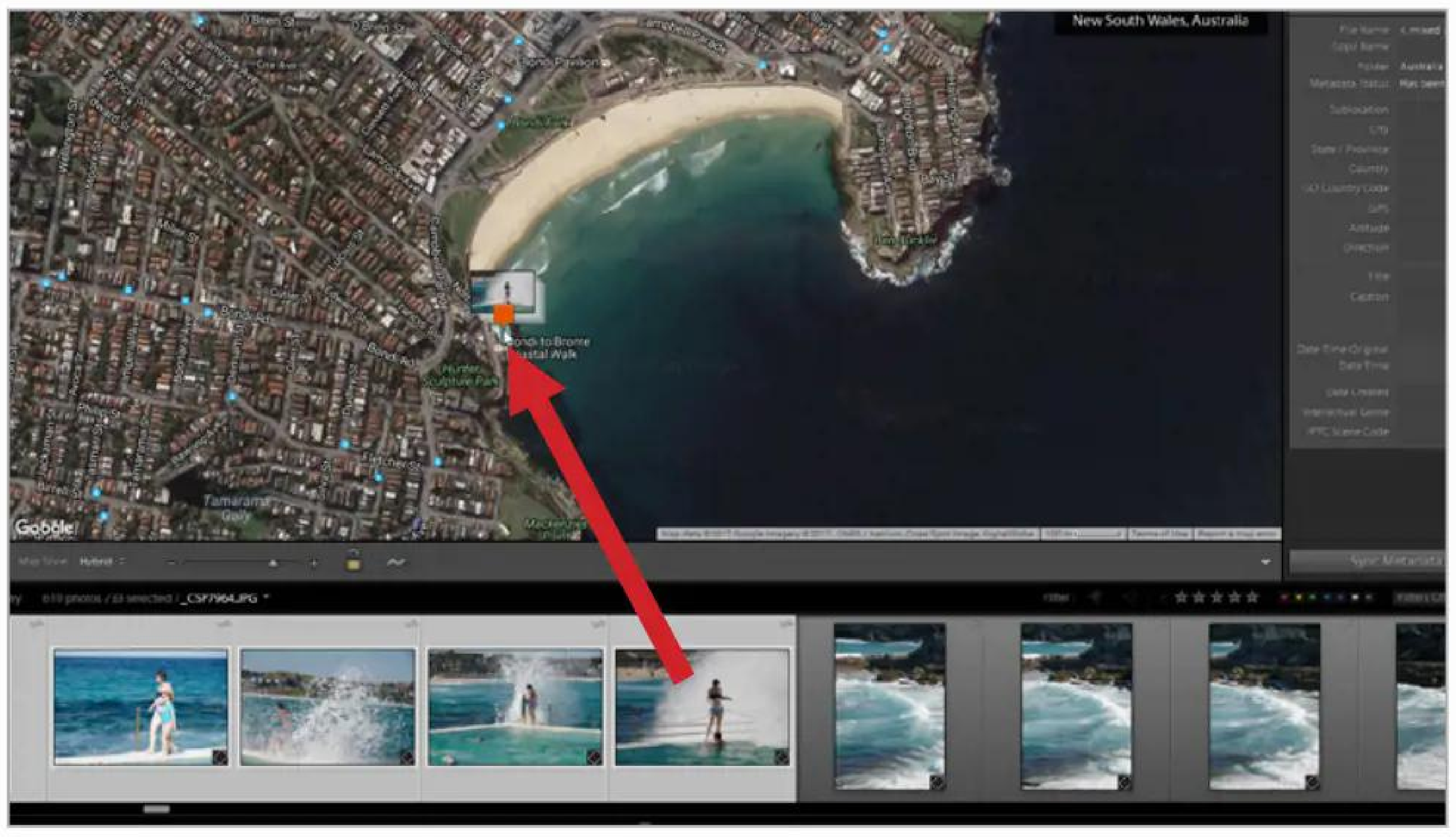
2 For this tutorial, we'll use a collection of photos that were shot on a trip to Australia, specifically around Sydney. Open the Map Module, and in the top right of the main viewing area you can see a search box. We'll type in Sydney, NSW and press return. The map will quickly focus on the Sydney area, with a pin in the location.


National Park
Mona Vale
Castle Hill
Mount Druitt
Blacktown
Macquarie Park
Parramatta
Sydney
Liverpool
Bankstown
Campbelltown
Cronulla

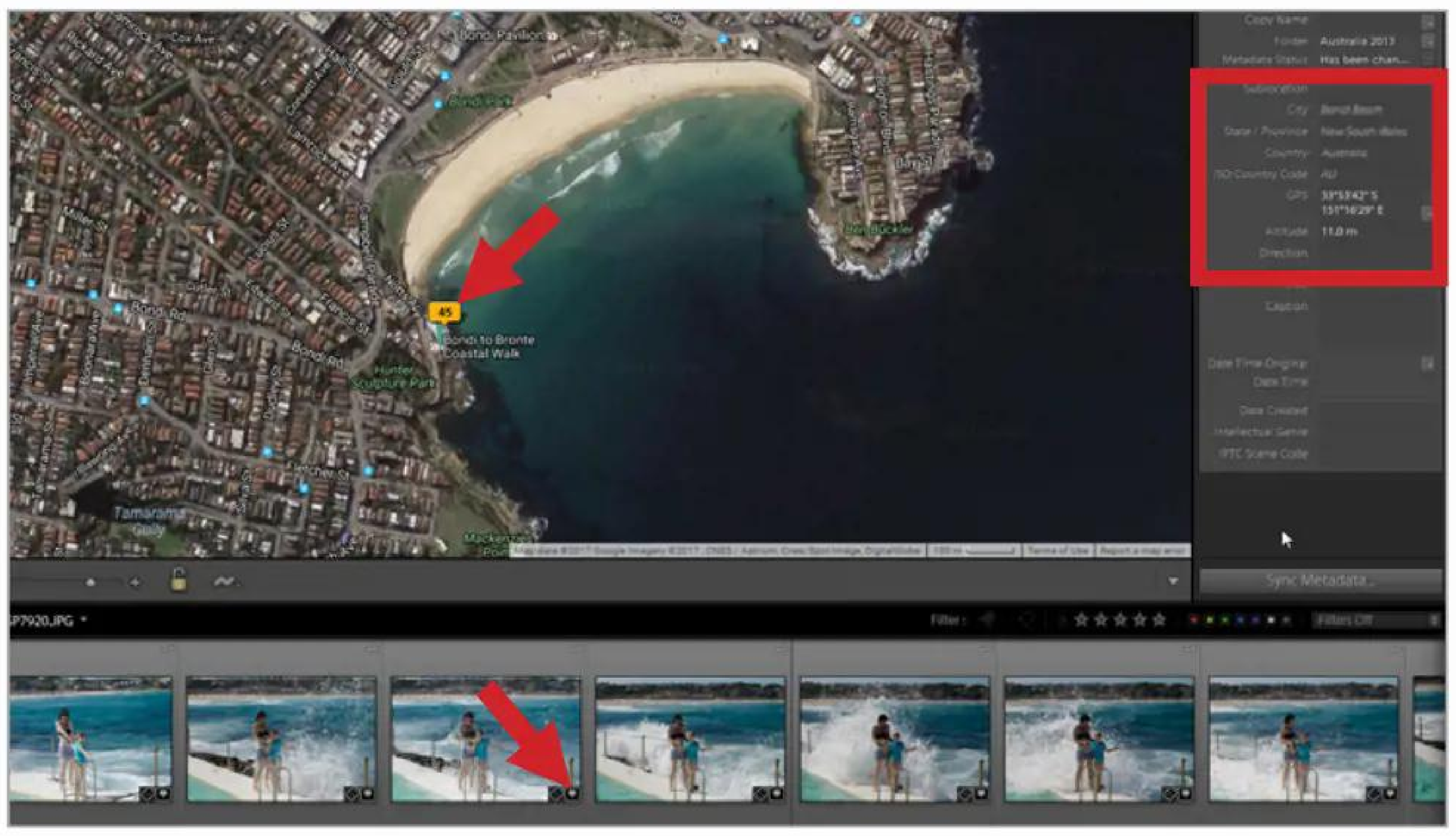
3 To zoom in more closely on a specific area, in this case the area around Bondi Beach, just east of Sydney city centre, you can use the mouse scroll wheel, or hold down the Alt key (Option key on a Mac) and then click and drag a box around the area to which you want to zoom. When you release the Mouse button it will zoom in.


Mackenzies Point
Map data ©2017 Google Imagery ©2017 , CNES / Astrium, Cnes/Spot Image, Digi

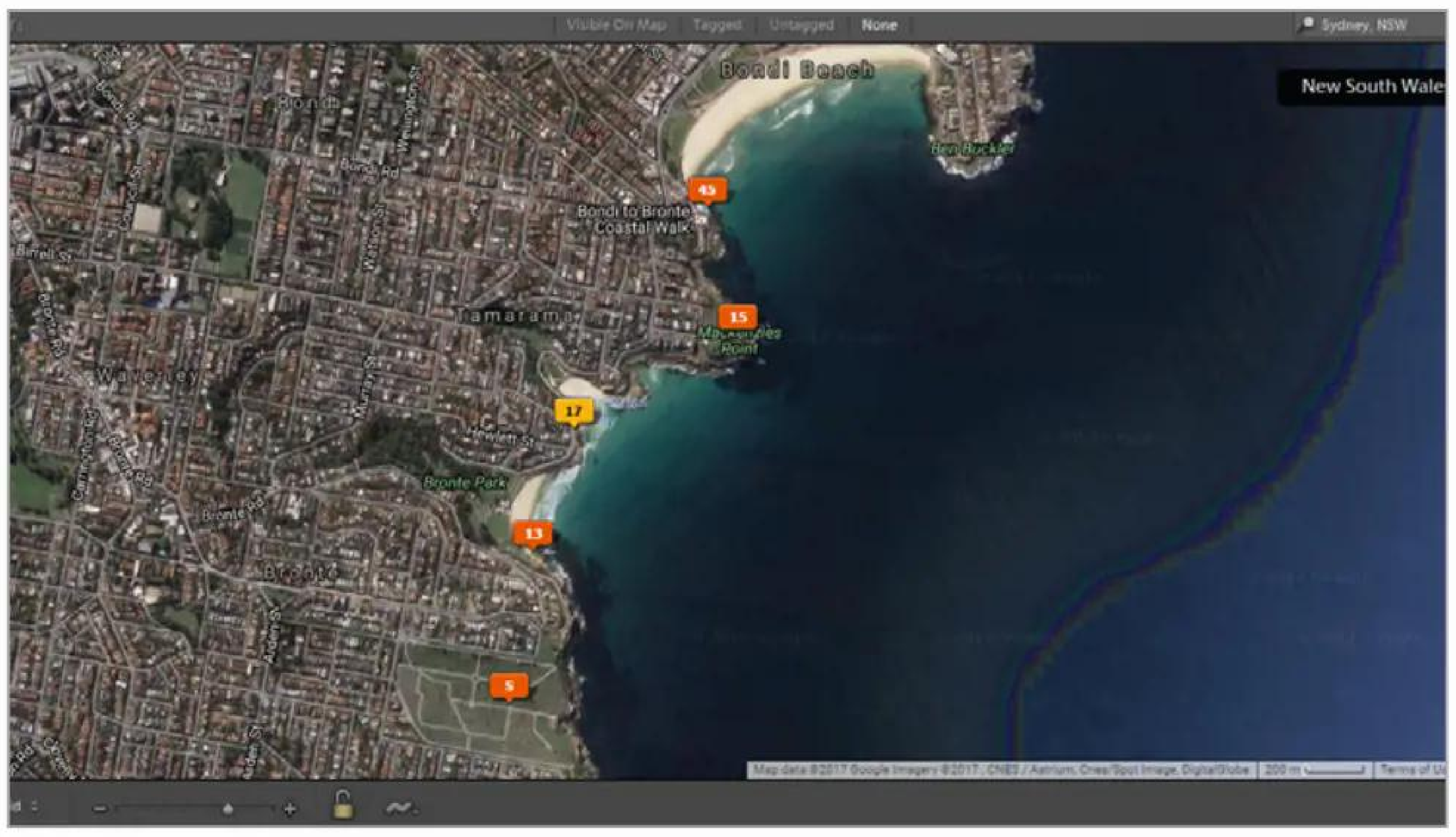
4 The next step will be a lot easier if you have the Filmstrip open. If you move the mouse pointer to the bottom of the screen the film strip will pop up but if you click on the little downward-pointing arrow it will stay open. You can also drag the top bar of the filmstrip upwards to maximise the size of the thumbnails for easier viewing.



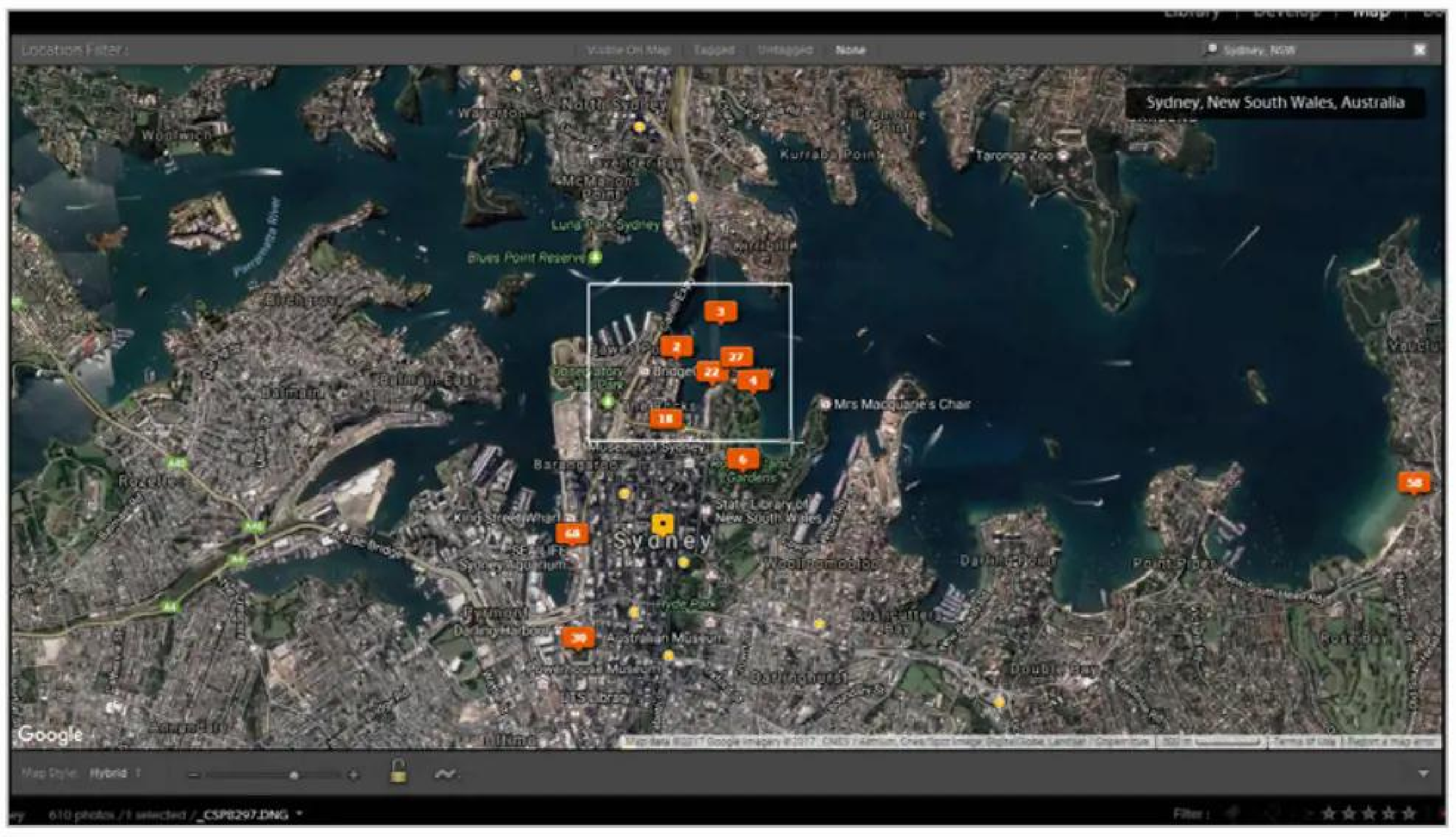
5 We have a group of photos in this collection that we know were taken around the swimming pool of the famous Bondi Icebergs club that is clearly visible in the Map Module's satellite view. To tag these photos to this location, highlight them in the filmstrip and then simply drag them onto the map screen in the location.



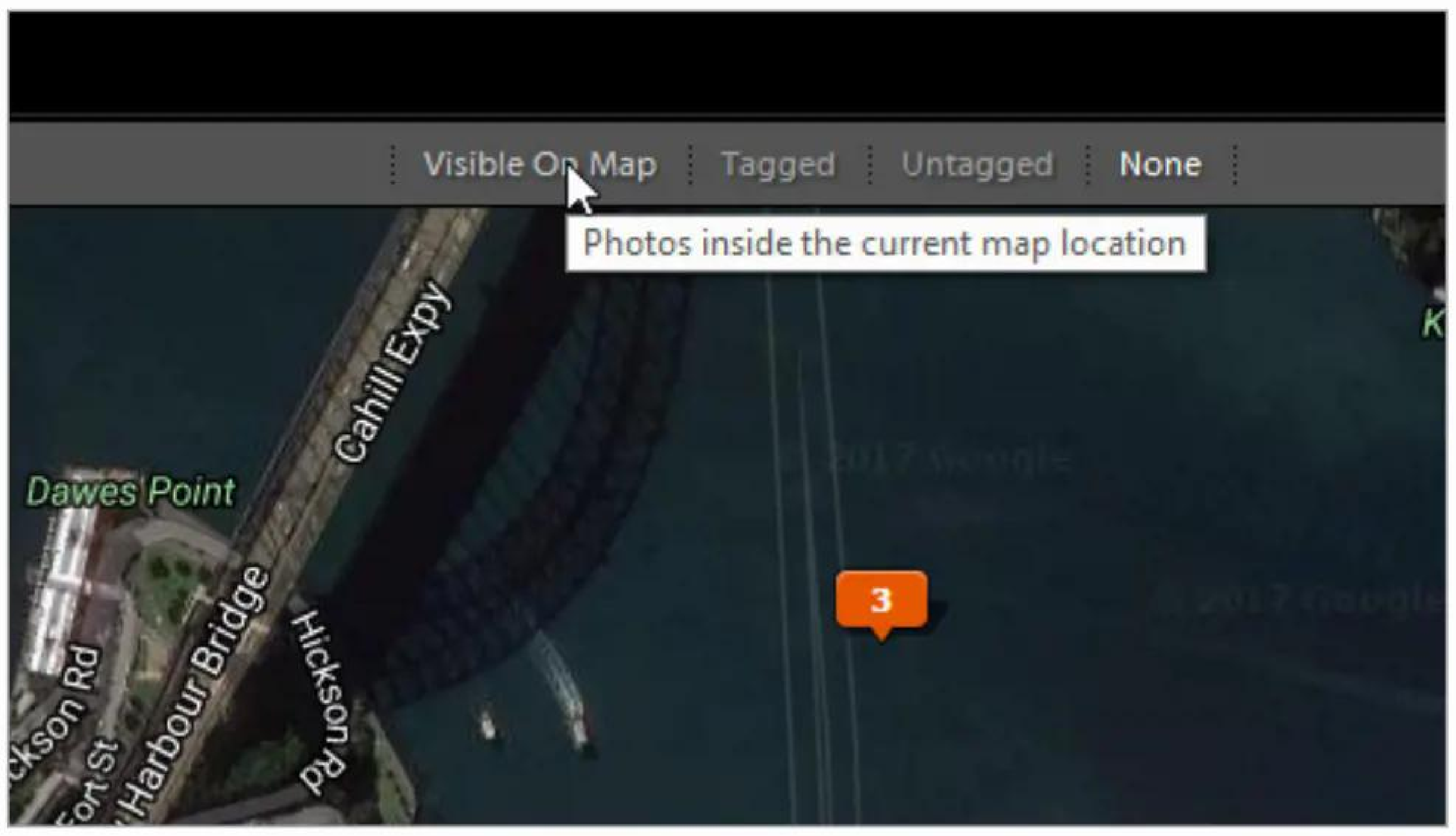
6 You can see immediately that there is now a pin on the map showing the number of shots that you tagged to that location. The shots that you tagged in the filmstrip now have the little sign icon that indicates that they have location data attached; and in the metadata panel on the right, you can now see that location data has been added.



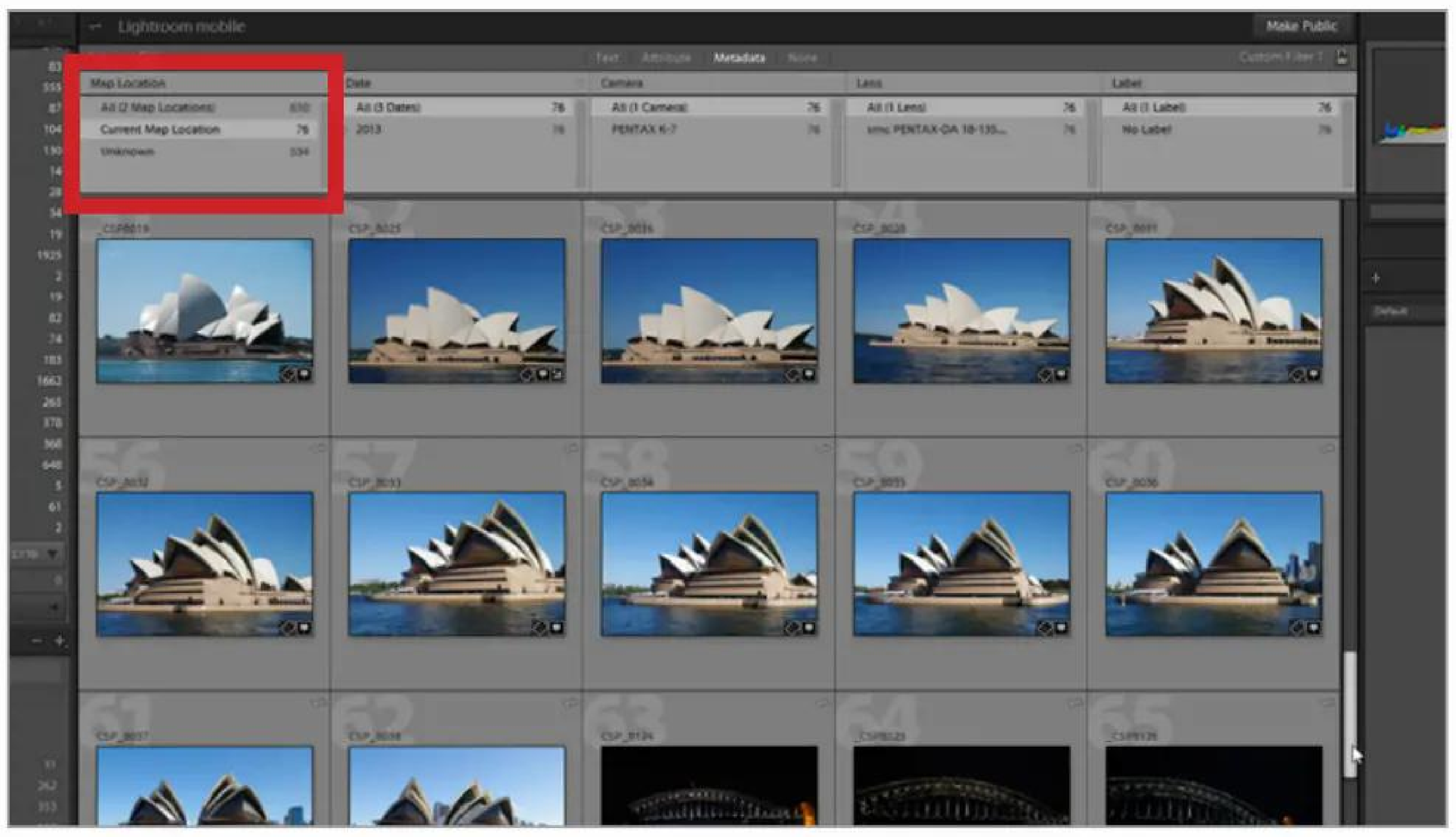
7 You can carry on like this, highlighting and dragging photos onto the map, until you have successfully geotagged your entire trip. To add more shots to an already tagged location, simply drag the new shots onto the existing flag. By the time you've finished your map should show every place you visited on your journey.



8 Once your photos are tagged, you can use the geolocation data and the map to select photos by the area in which they were taken. Let's say that we only want to see the photos that were taken around Sydney Harbour, near the Opera House. Holding down the Alt key and dragging a box around that area zooms in.



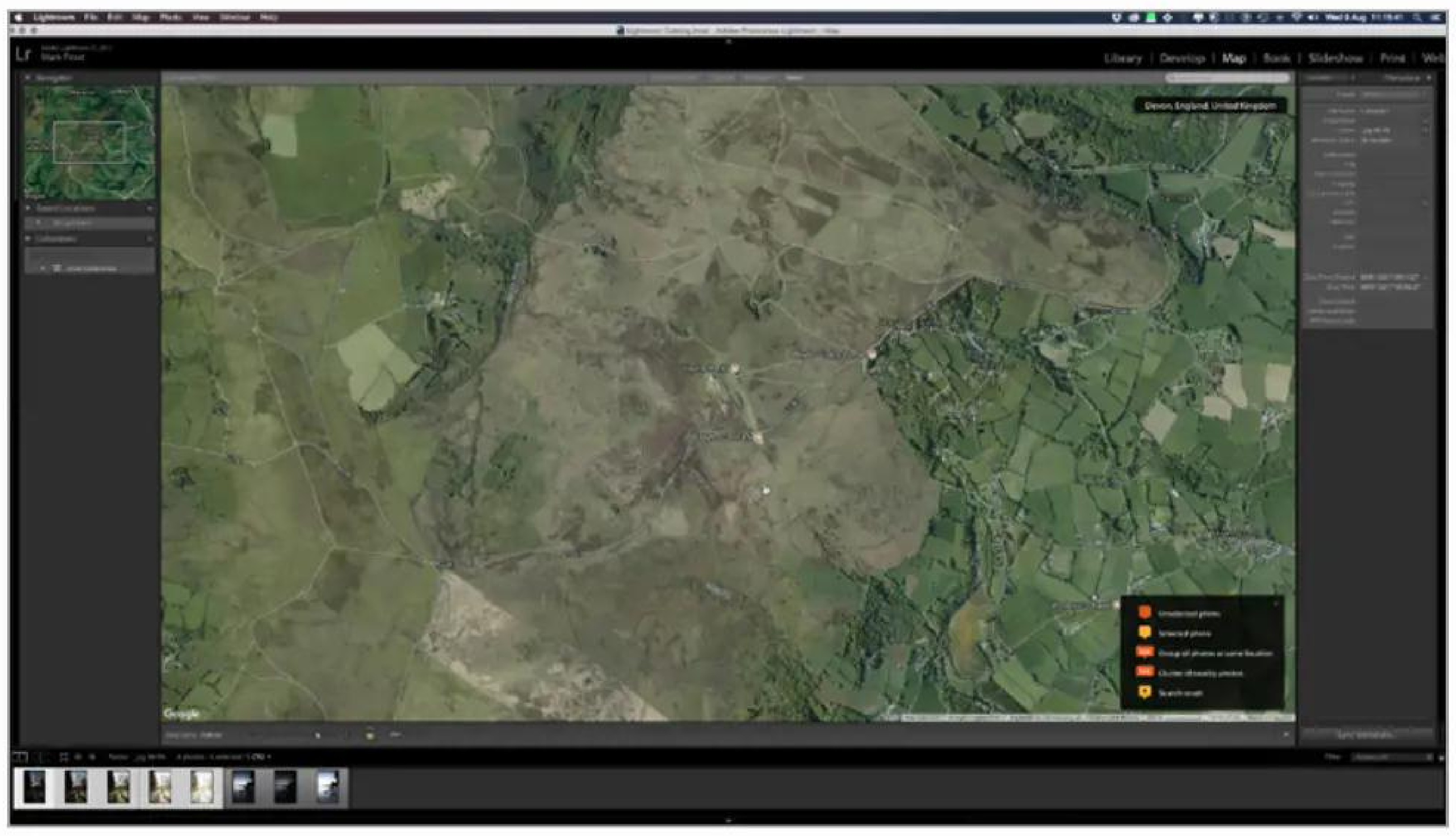
9 At the top of the map screen you can see a row of filter selections. The far left one is Visible On Map, which limits the selection to just photos tagged within the currently viewed area. When you click on this, you can see that the selection of photos visible in the filmstrip changes to only show the photos from the selected location.



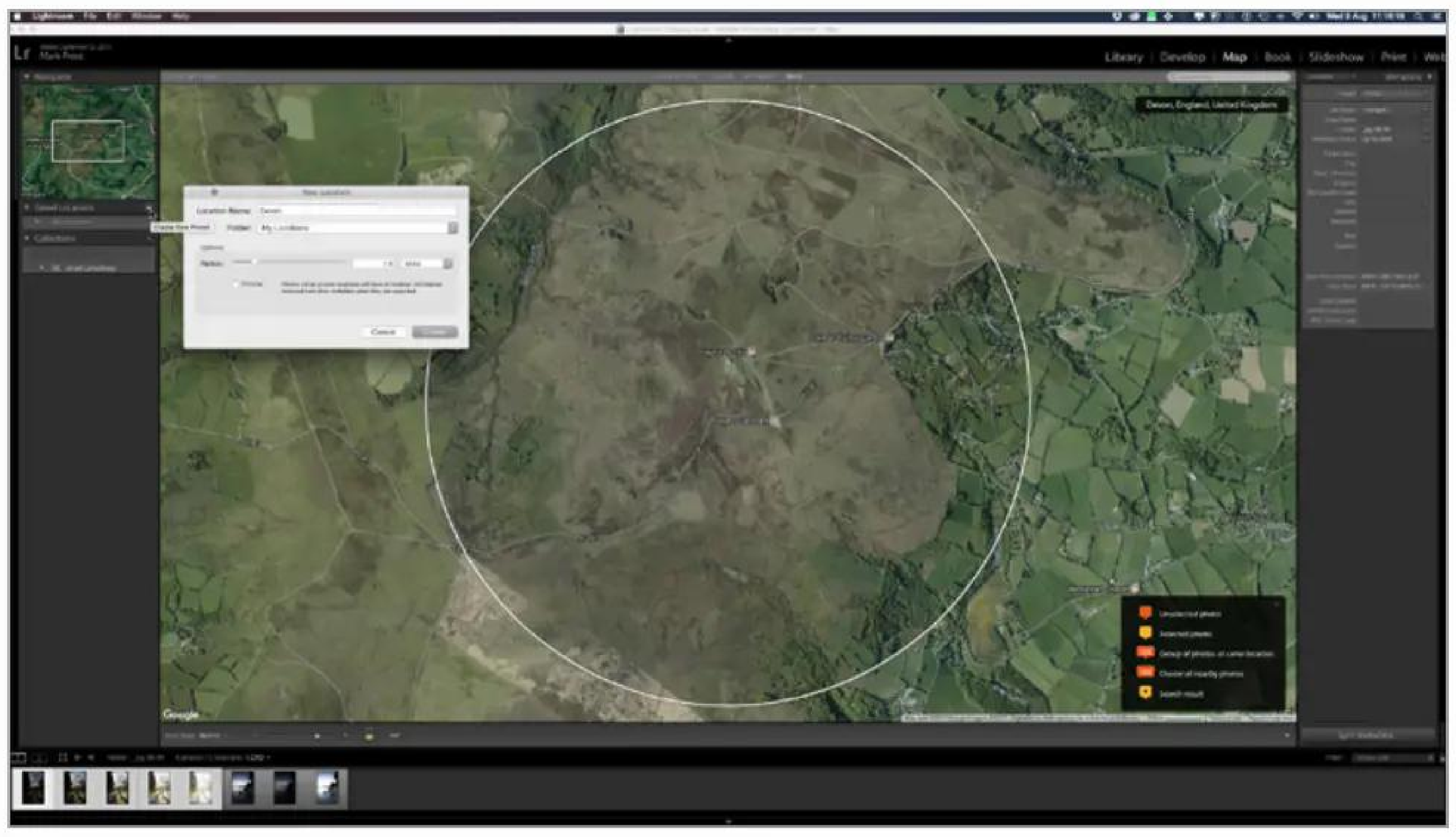
10 If you now return to the Library module, you can see that the photos from the tagged location are selected here as well. The Metadata search filter shows the Map Location filter, with Current Map Location as the criterion and the number of selected photos. Using this feature you can quickly select photos from any location.

The Map Module: Saved Locations

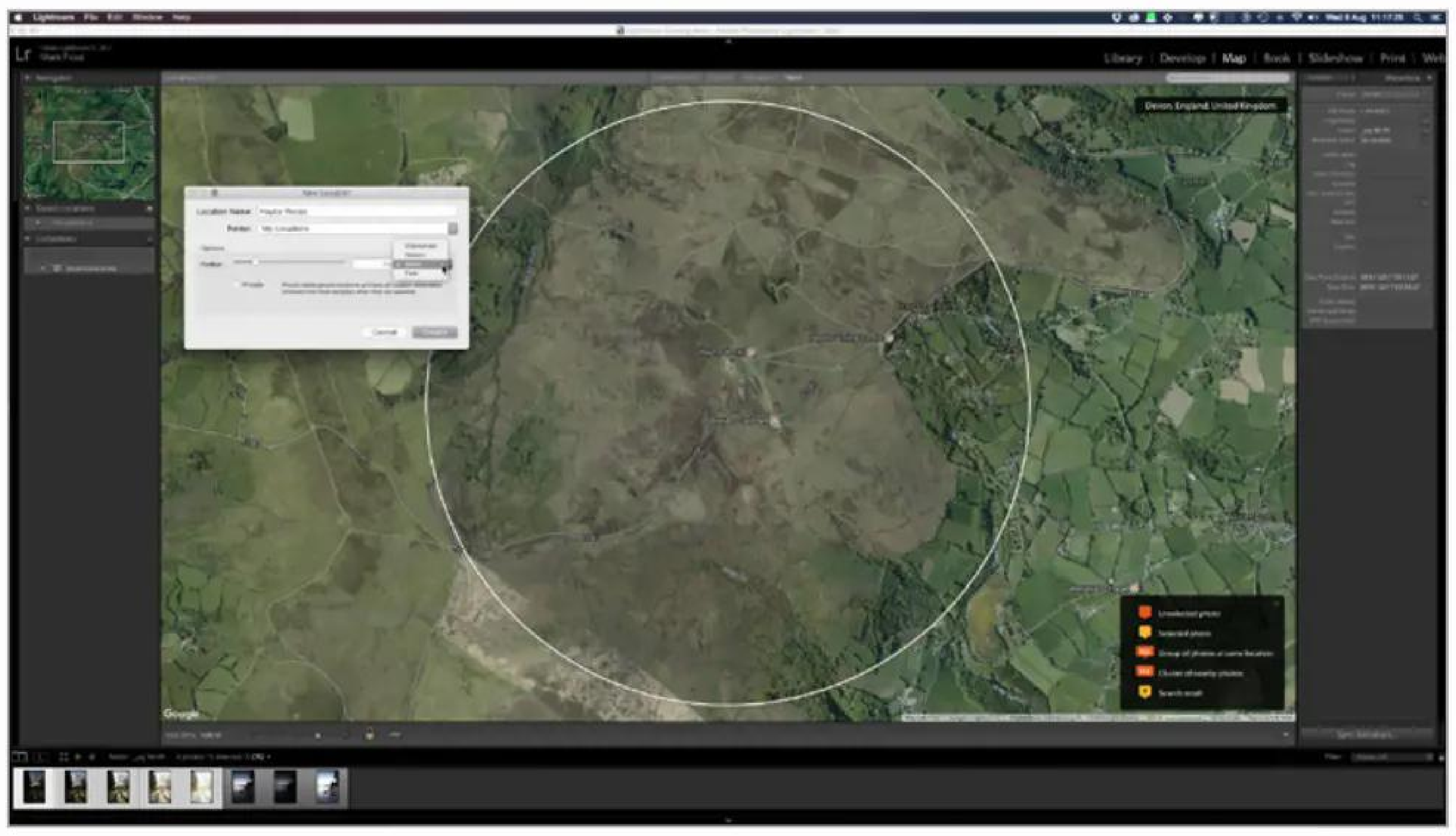
If you travel a lot with your camera, there are probably locations that you visit frequently, whether professionally or for leisure. You can set up locations in the Map module like bookmarks, so that you can quickly find them again; but it doesn't stop there.



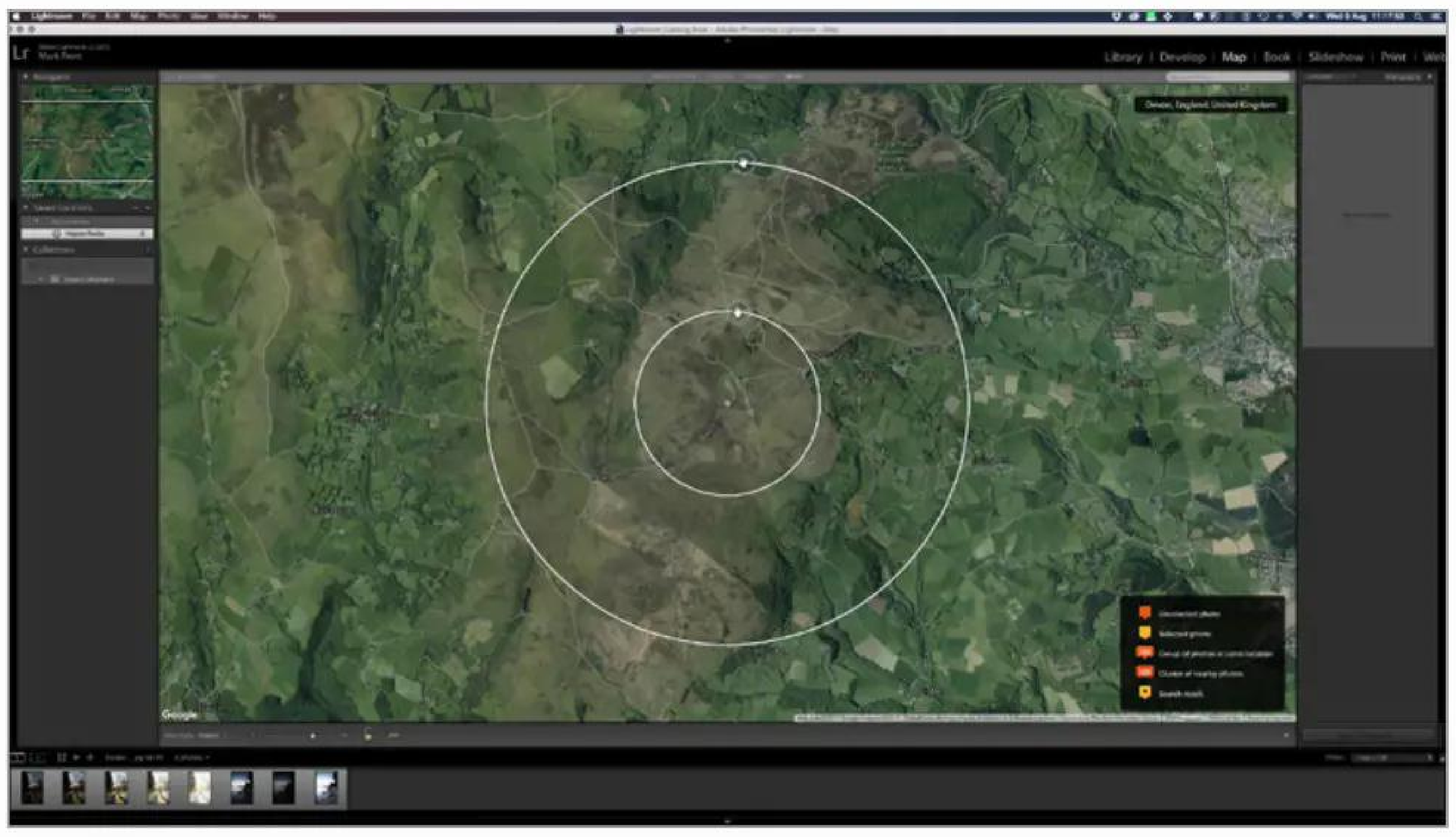
1 Saved Locations is a powerful tool within the Map Module that lets you quickly select frequently used locations, view those locations and tag photos to those locations. To get started, pick a location that you have visited and photographed, in the case of our example shown here, Haytor Rocks, Dartmoor, Devon.



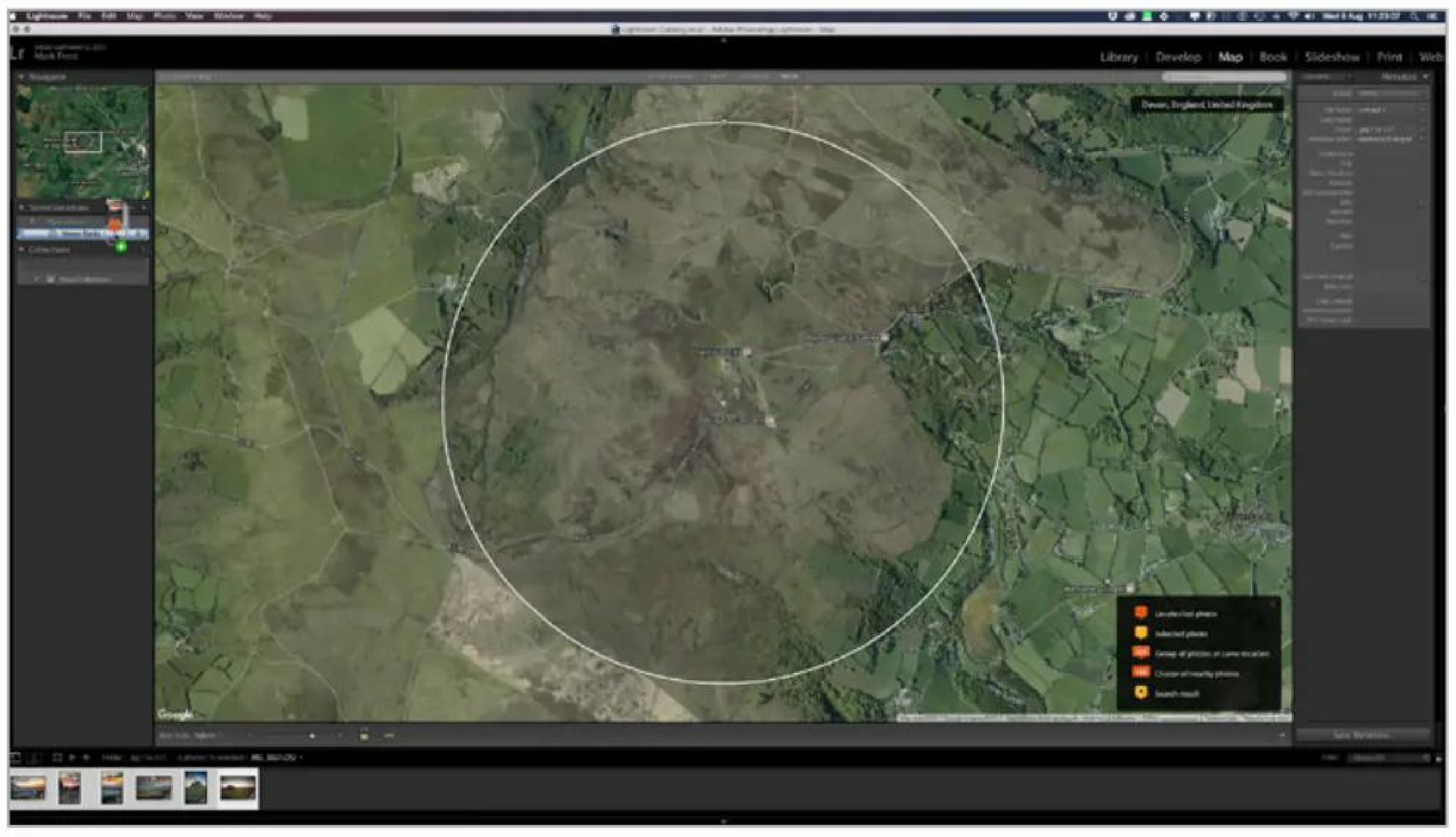
2 To create a Saved Location, look at the left-hand sidebar, at the Saved Locations panel. On the title bar of the panel, at the right-hand end, is a + symbol. Click on this and the New Location dialogue box opens up. At the same time, a white circle appears on the map screen, centred in the middle of the visible map area.



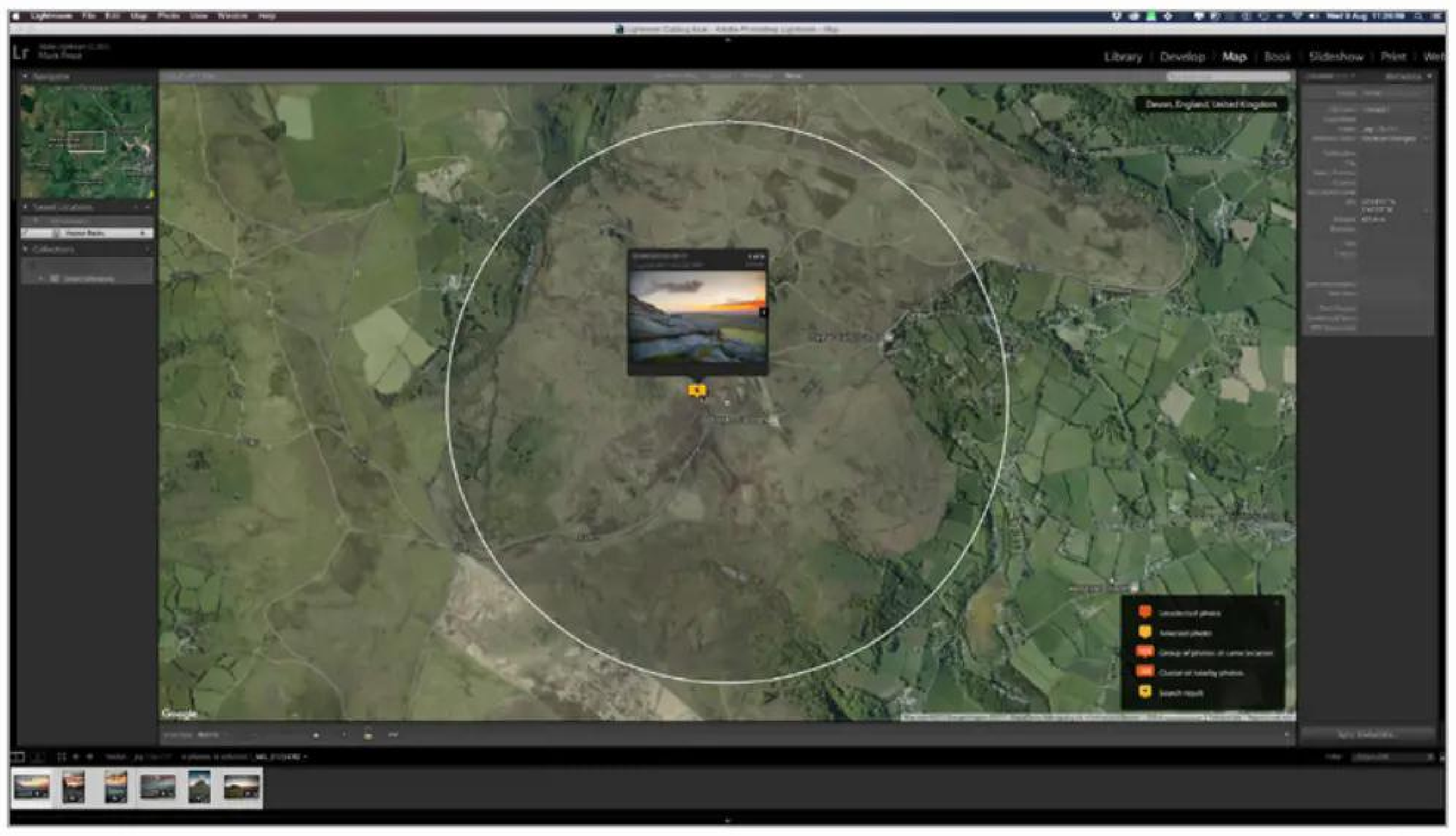
3 The default name for the new location is just the broader geographical area, in this case Devon, so the first task is to rename it. You can also adjust the size of the circle, using the slider and choose the units of the radius of the circle using the drop-down menu. Ignore the tick-box for now, you can come back to that.



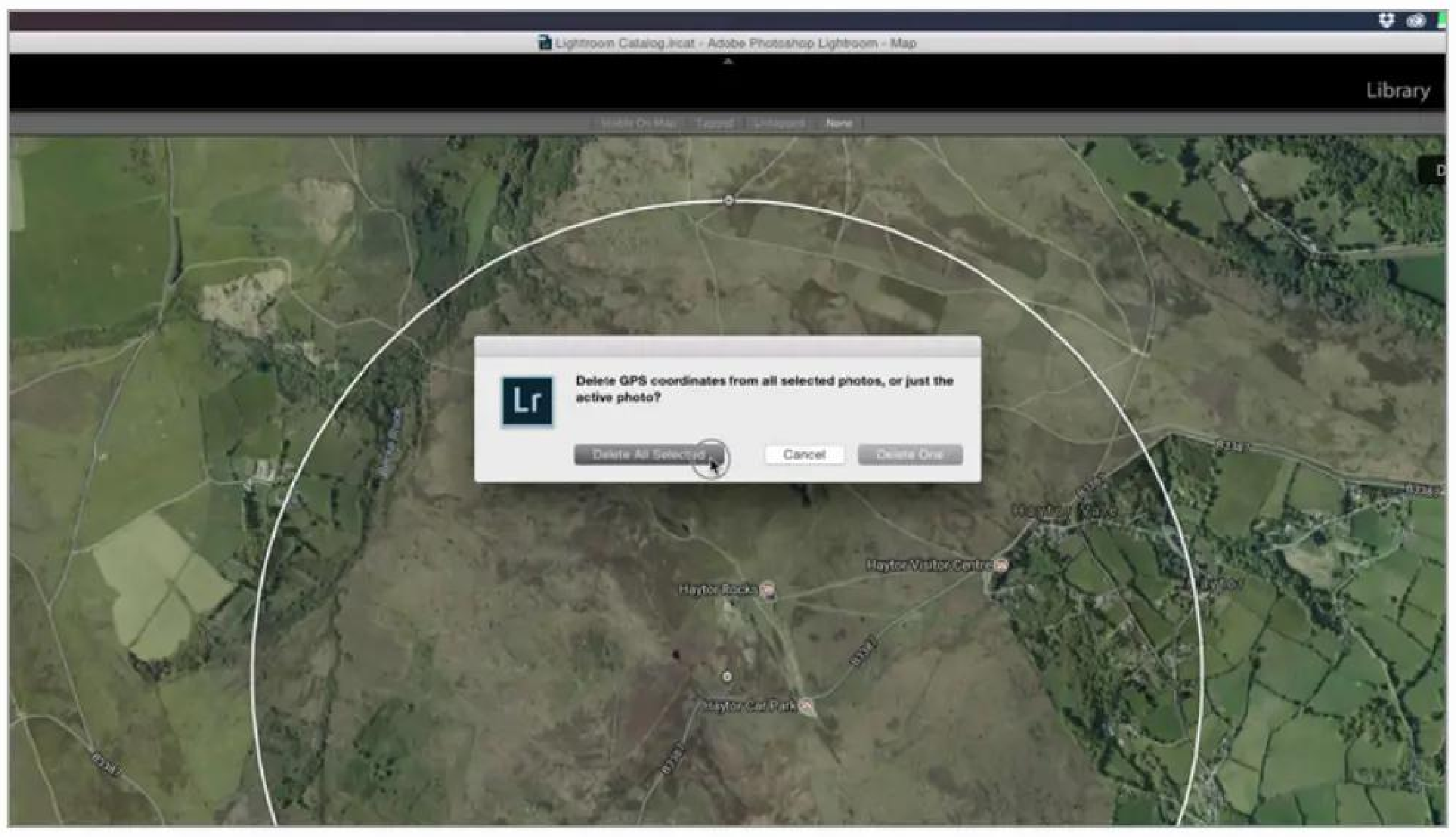
4 You can move the circle by clicking the button in the centre and dragging it. You can further adjust the radius of the circle by clicking and dragging the button on the top edge of the radius. Adjust the size and position so that it encompasses the area that you photographed. Note that the circle can be as small or as large as you like.



5 To add photos to this location, you can highlight them in the filmstrip and drag them on to the map as on the previous page, but Saved Locations gives you another option. Highlight photos that you want to tag, and then move your mouse pointer over the label for this location in your Saved Locations panel. Now, a check-box appears.

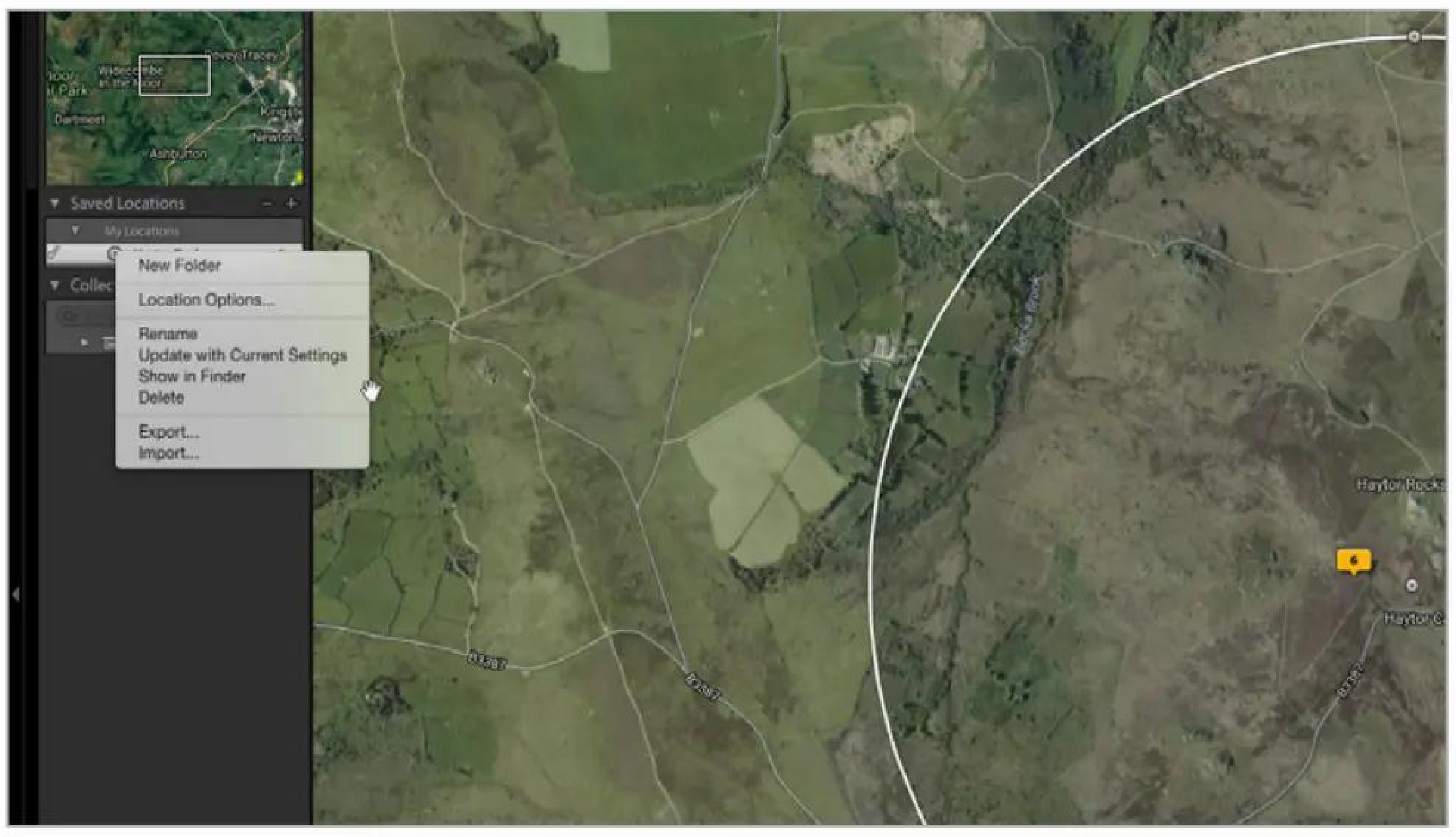


6 When you click on the check-box, your selected photos will be tagged with the saved location. If you look at the map now, you can see that they are represented by a flag placed at the centre of the white circle. The GPS coordinates and place names in the metadata panel have been updated with that location too.

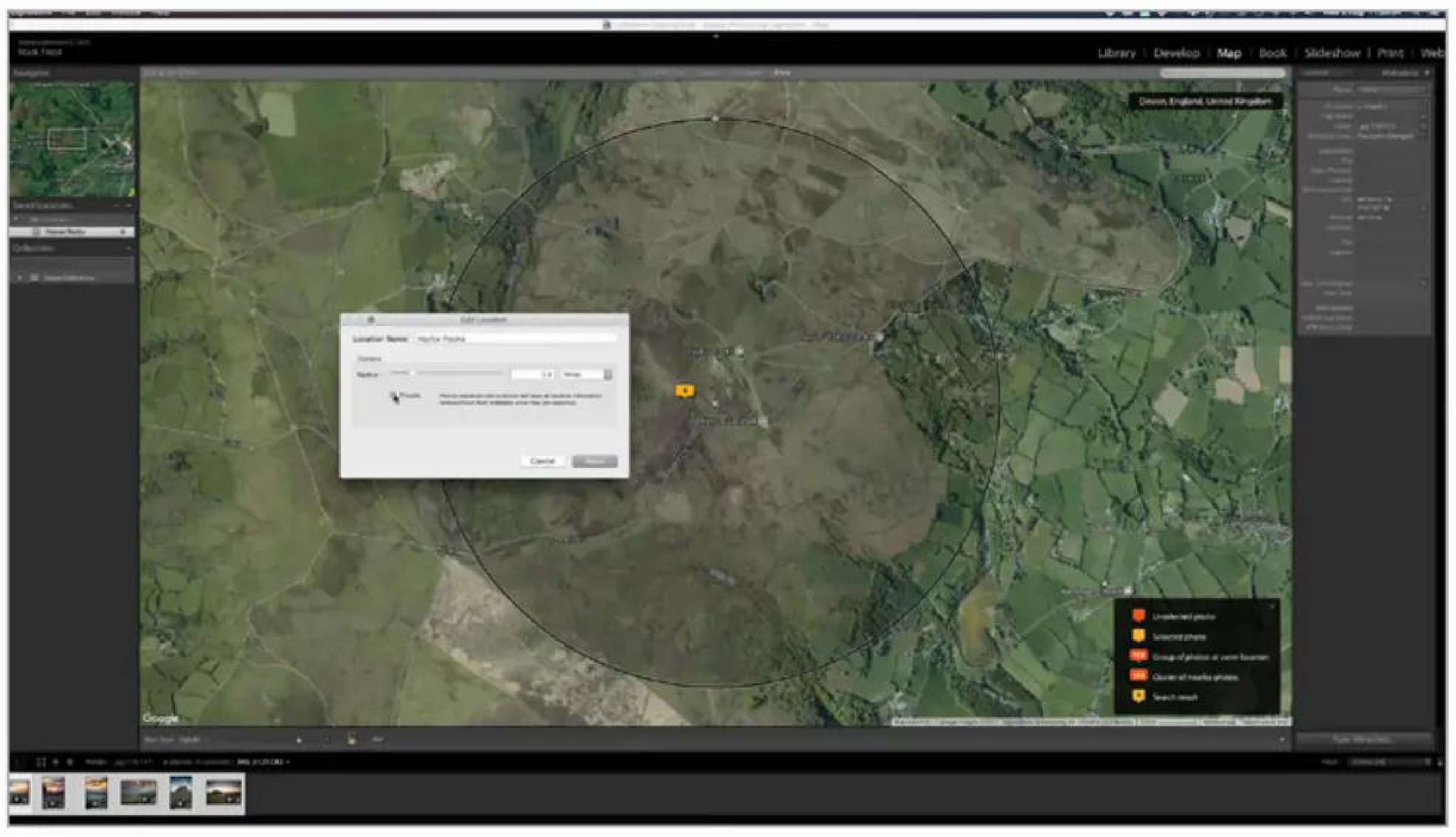


Delete GPS coordinates from all selected photos, or just the active photo?

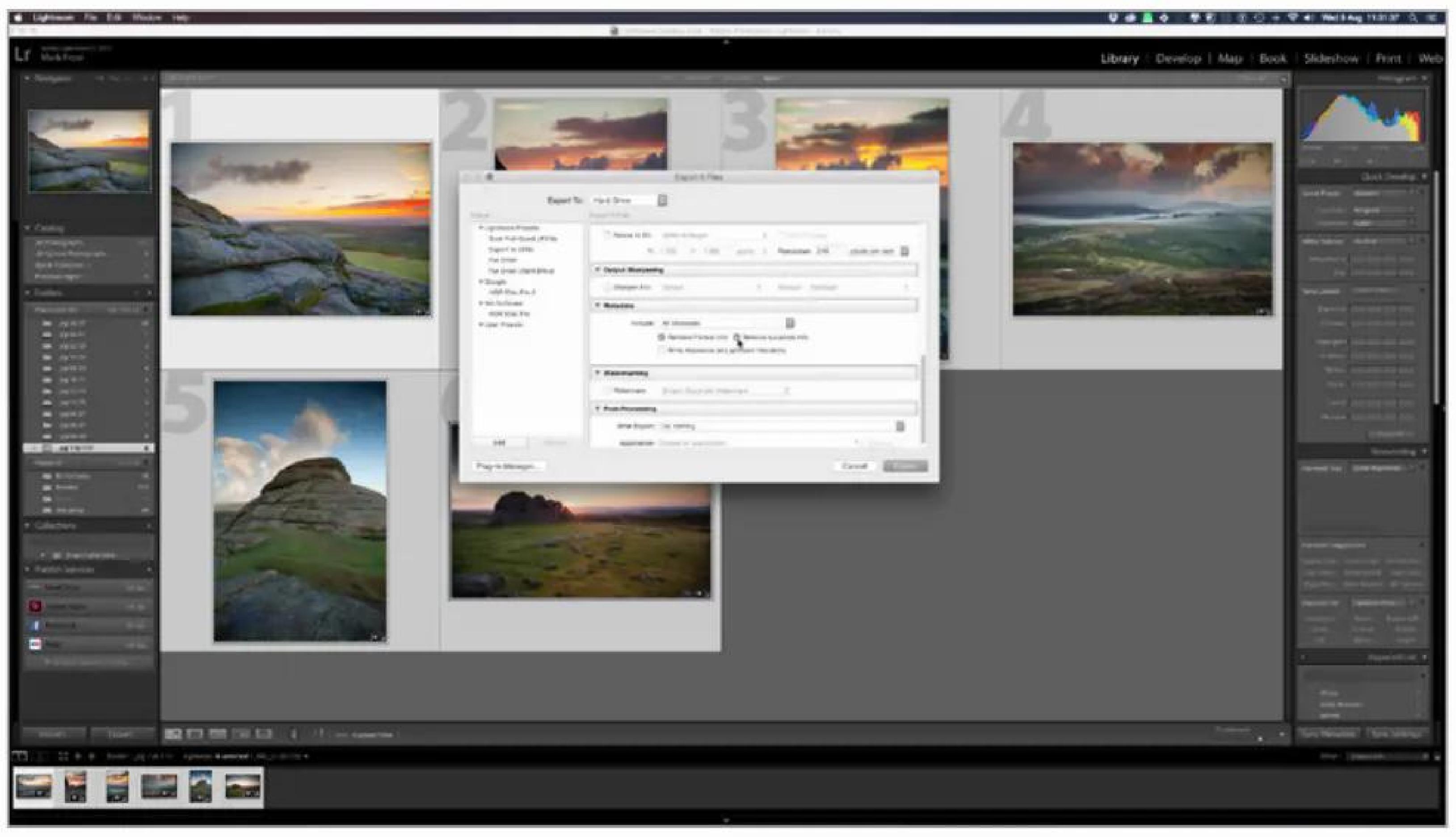
7 It's worth noting at this point that if you want to remove the GPS data from any tagged images in the Map Module, i.e. you tagged them at the wrong place, click on the flag on the map and tap the Delete key. You'll see a confirmation box appear asking if you want to delete the GPS data from one image or all selected.



8 You can adjust the size and position of a saved location after you've set it up by dragging the buttons as in step 4. If you want to adjust the settings, right-click on the button in the Saved Locations panel to see an options menu. You can see that you can import and export saved locations too, just as you can with presets.



9 In the menu, select Location Options and then see the same screen that you saw in step 2. If you now click on the Private check-box, you can see that the white circle turns black and the area inside it is tinted grey. Now, when you export any images from that area, all the location data will be stripped from them, preserving privacy.

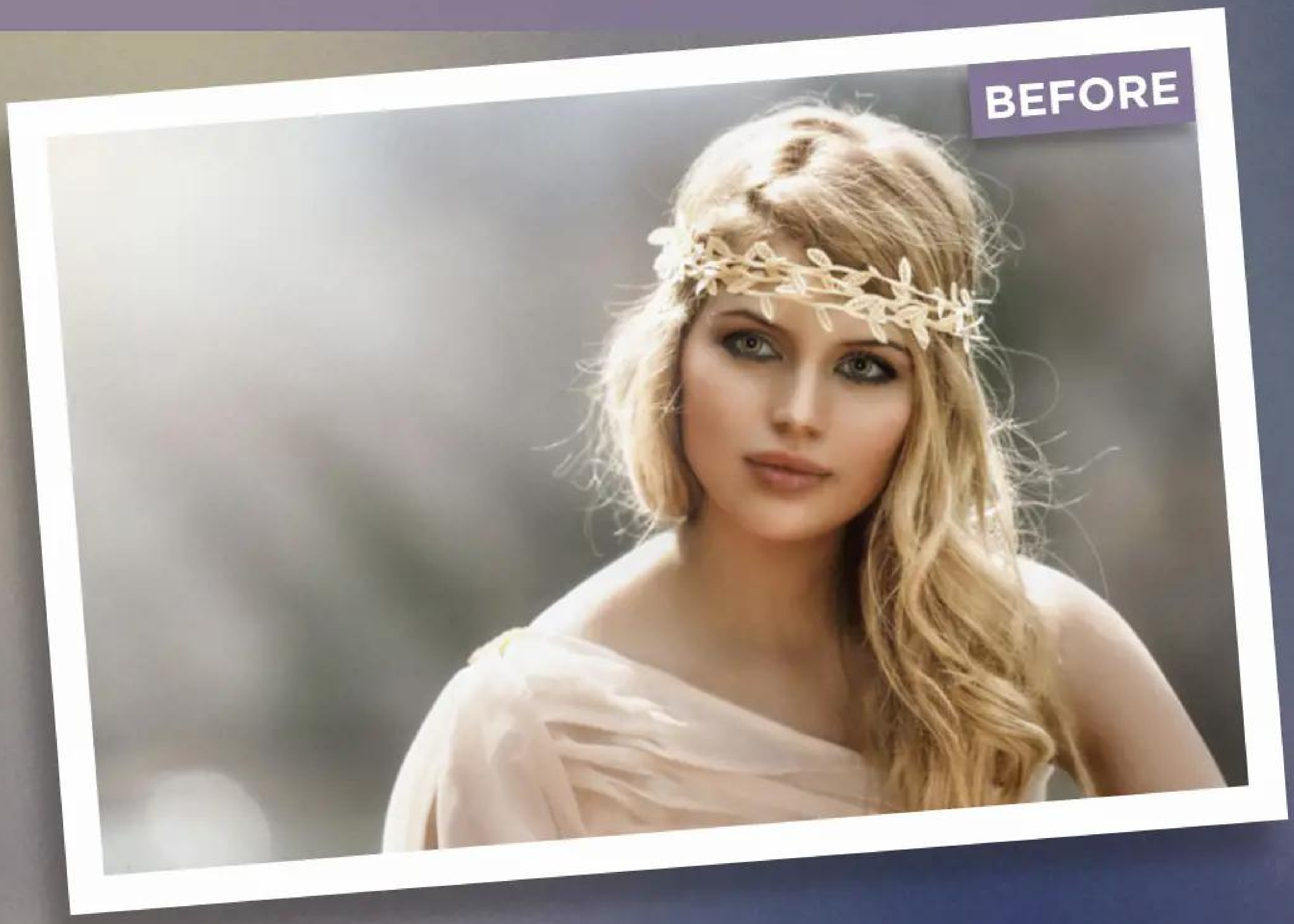


10 Now, if you select a group of images from within a saved location, with Privacy turned on, then return to the Library Module, when you click on Export you'll see that in the list of options, the check-box for Remove Location Info is automatically selected. That way nobody can trace the location of the image from the metadata.

Advanced Processing

We have seen that Color Grading can lead to some fantastic results, so combining what you've learnt already and applying the Color Grading effect; you can have a completely unique and one-of-a-kind image to present or simply frame and admire.

Color Grading is a way of adding separate tints to the highlights, shadows and mid-tones of an image. Like most processing techniques, it's best to use it with subtlety rather than going straight for maximum saturation. It's also a good idea to use complimentary colours that enhance the atmosphere of the image.


BEFORE

AFTER

Hard Copy: The Print Module

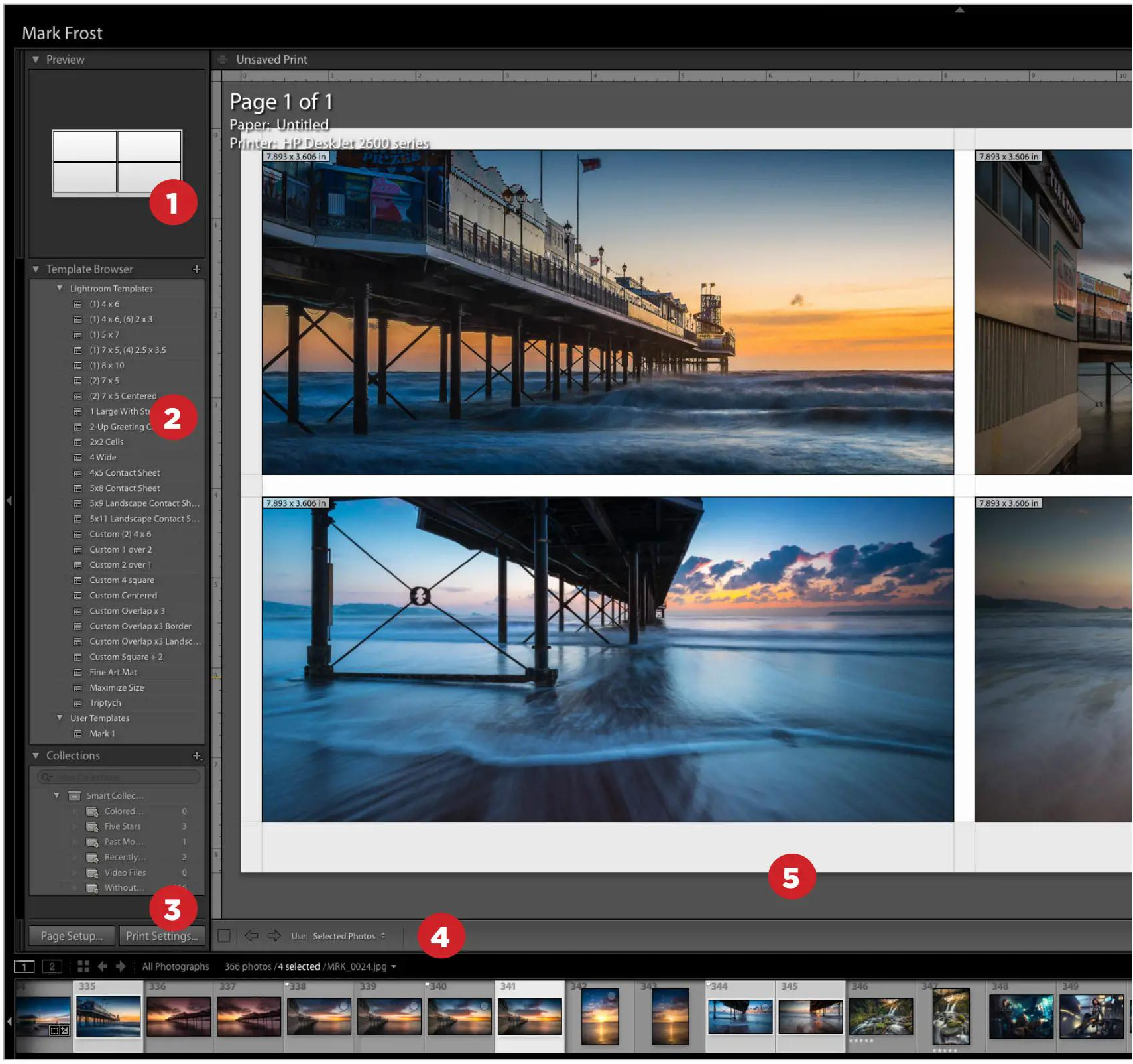
There’s something special about a well produced print of a photograph that elevates it to the realm of art. Displaying your best photos, framed and hung on the wall, is a wonderful way to enjoy the results of your photography. Framed prints of your best photos also makes for a great gift idea and thankfully Lightroom has an entire module dedicated to helping you get the best out of your prints; in this chapter we explore what it has to offer.

PUSH
PUSH
PUSH
PUSH
Black
BK
Yellow
Y
Magenta
M
Cyan
C

Introducing the Print Module

Adobe Lightroom doesn’t just give you the tools to improve your photos, it lets you present them in the best possible way too. In the Print Module you can find everything you need to create stunning prints from your photos, including custom templates, layout options, colour management and even copyright watermarking.

In the previous chapters we’ve concentrated on organising, editing and improving your photographs, but now we move on to the Lightroom modules that deal with presentation, starting with the Print Module. In the modern connected world, where photographs can be shared instantly with people all around the world via online galleries, instant messaging and email, many people don’t bother to print their photos. This is a pity, because a well-presented framed and mounted print is still one of the best ways to appreciate photography as an art form. Even the best monitors have trouble matching the sharpness and detail of a printed image and there’s something about producing an actual tangible object from your photographs that is infinitely more satisfying than posting an image to a website. A printed image has a permanence to it that digital media just can’t match, a sense of historical record. Printed photos are still the accepted way to commemorate a big life event. Whoever heard of a newly married couple having a souvenir Facebook album of their wedding photos?


Mark Frost
Preview
Unsaved Print
Page 1 of 1
Paper: Untitled
Printer: HP DeskJet 2600 series
7.893 x 3.606 in
7.893 x 3.606 in
7.893 x 3.606 in
7.893 x 3.606 in
1
Template Browser
Lightroom Templates
(1) 4 x 6
(1) 4 x 6, (6) 2 x 3
(1) 5 x 7
(1) 7 x 5, (4) 2.5 x 3.5
(1) 8 x 10
(2) 7 x 5
(2) 7 x 5 Centered
1 Large With St
2-Up Greeting C
2x2 Cells
4 Wide
4x5 Contact Sheet
5x8 Contact Sheet
5x9 Landscape Contact Sh…
5x11 Landscape Contact S…
Custom (2) 4 x 6
Custom 1 over 2
Custom 2 over 1
Custom 4 square
Custom Centered
Custom Overlap x 3
Custom Overlap x3 Border
Custom Overlap x3 Landsc…
Custom Square + 2
Fine Art Mat
Maximize Size
Triptych
User Templates
Mark 1
2
Collections
Smart Collec…
Colored… 0
Five Stars 3
Past Mo… 1
Recently… 2
Video Files 0
Without…
3
Page Setup…
Print Settings…
Use: Selected Photos
4
5
1 2
All Photographs
366 photos / 4 selected / MRK_0024.jpg
335
336
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349

1 Preview

This panel shows a simple graphic outline of the current print layout template that you have selected in the template browser panel below.

2 Template Browser

In this panel you can find dozens of built-in print layout templates, as well as a folder for your own user-defined templates.

3 Page Setup Button

Click on this to go to your printer options screen.

4 Photo Selection Options

Click here to choose which photos you would like to display and print from the film strip view below it.

5 Main Layout Screen

As with the other modules, this is where you can view the results of your Print Module layouts and adjustments.

6 Layout Style Options

Choose between Single Image, Picture Package or Custom Package.

7 Image Settings

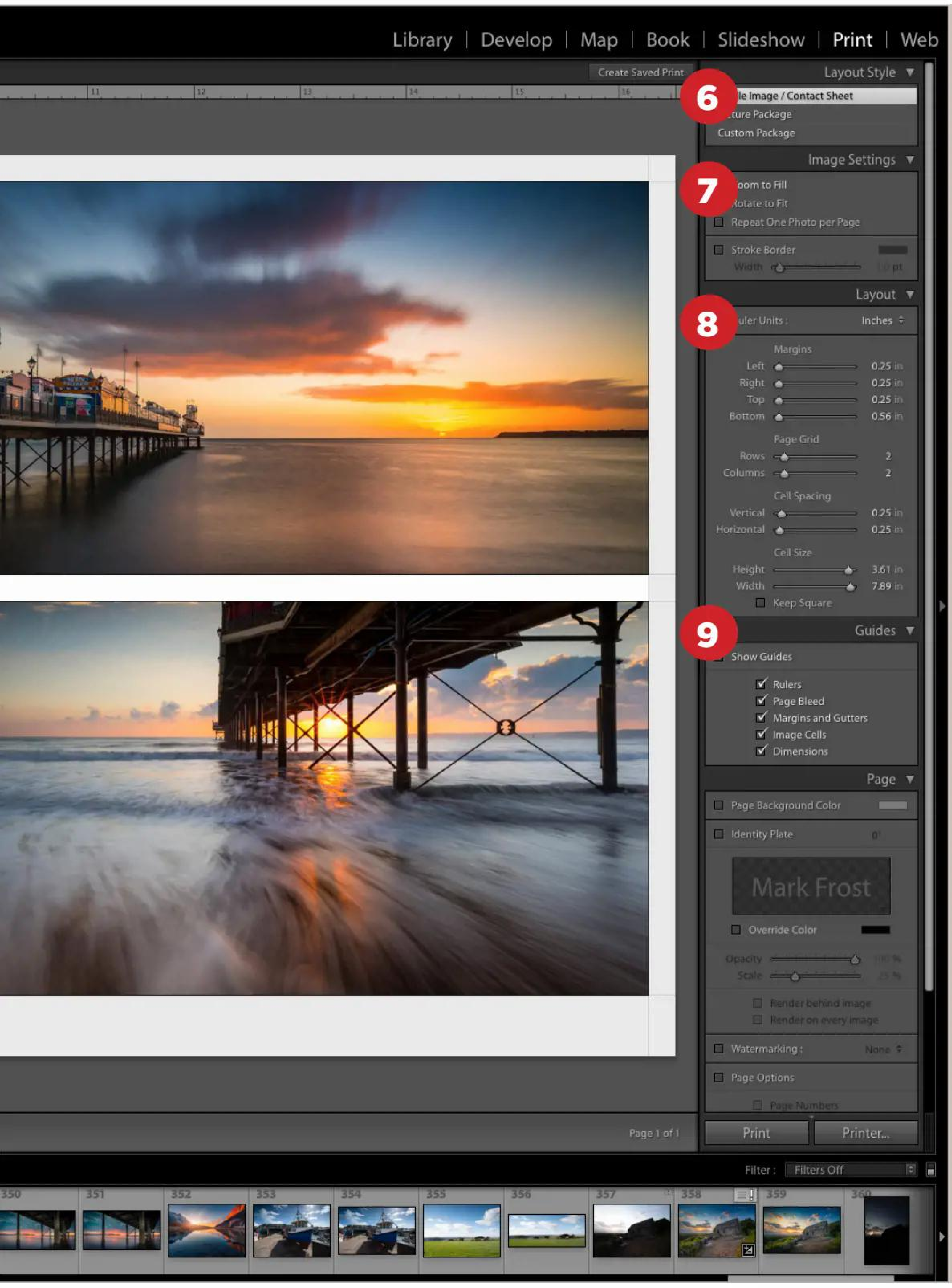
This contains options for how you would like to use zoom and rotation in order for your images to fit the page, as well as the option to add a stroke line around the printed image.

8 Layout Panel

Settings for borders and page grid size, as well as cell size and spacing for multi-image prints.

9 Guides

Options to display guide lines, crop marks, cell borders and rulers.



Layout Style: le Image / Contact Sheet (selected), ture Package, Custom Package

Image Settings: oom to Fill, otate to Fit, ☐ Repeat One Photo per Page, ☐ Stroke Border, Width 1.0 pt

Layout: uler Units : Inches

Margins: Left 0.25 in, Right 0.25 in, Top 0.25 in, Bottom 0.56 in

Page Grid: Rows 2, Columns 2

Cell Spacing: Vertical 0.25 in, Horizontal 0.25 in

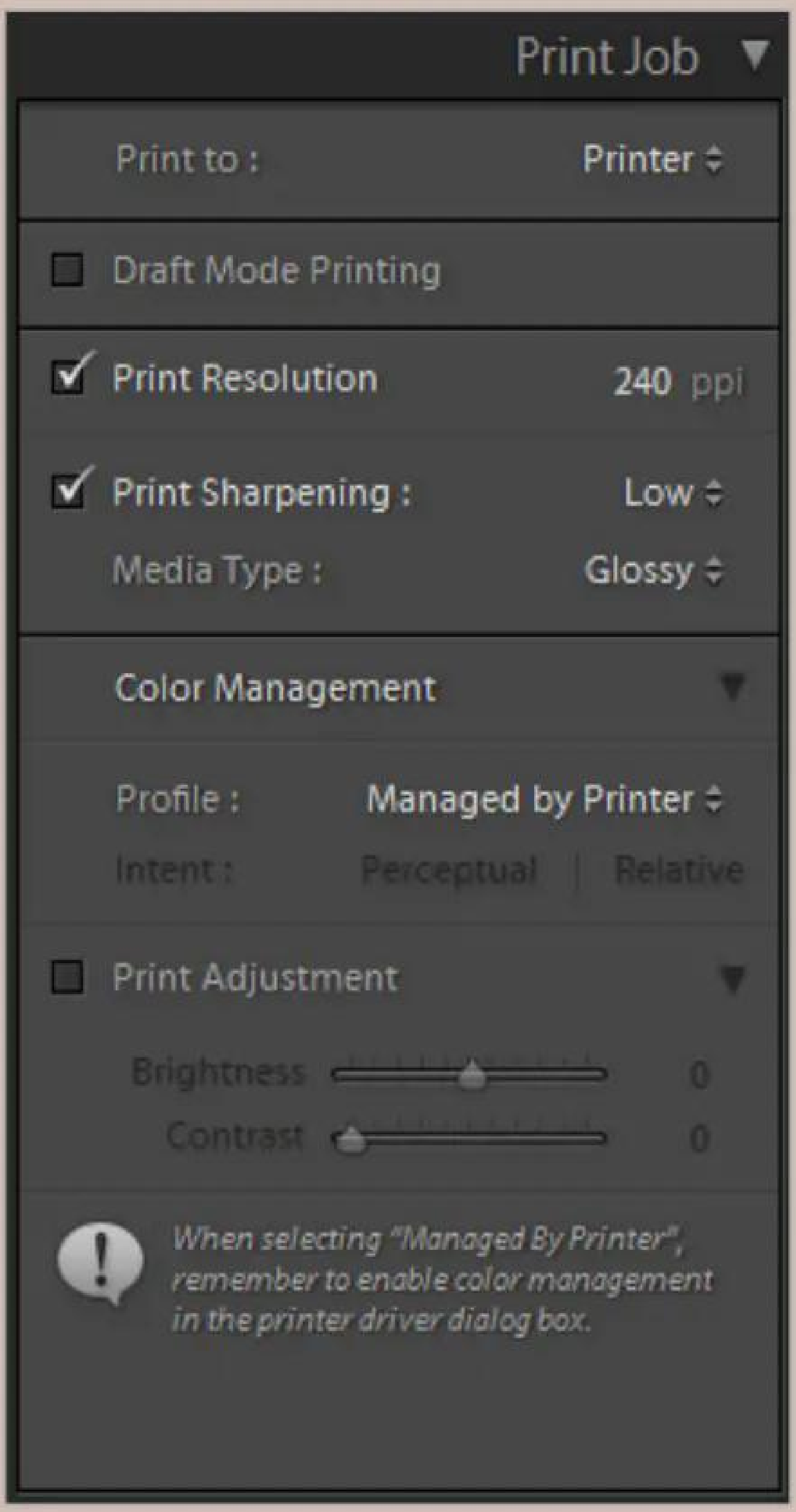
Cell Size: Height 3.61 in, Width 7.89 in, ☐ Keep Square

Guides: Show Guides, ☑ Rulers, ☑ Page Bleed, ☑ Margins and Gutters, ☑ Image Cells, ☑ Dimensions

Page: ☐ Page Background Color, ☐ Identity Plate 0°, Mark Frost, ☐ Override Color, Opacity 100 %, Scale 25 %, ☐ Render behind image, ☐ Render on every image, ☐ Watermarking : None, ☐ Page Options, ☐ Page Numbers

Print Adjustment Panels

As with the other Modules we've looked at, the Print Module comes with its own set of unique adjustment panel contents.



Print to : Printer

☐ Draft Mode Printing

☑ Print Resolution 240 ppi

☑ Print Sharpening : Low

Media Type : Glossy

Profile : Managed by Printer

Intent : Perceptual | Relative

☐ Print Adjustment

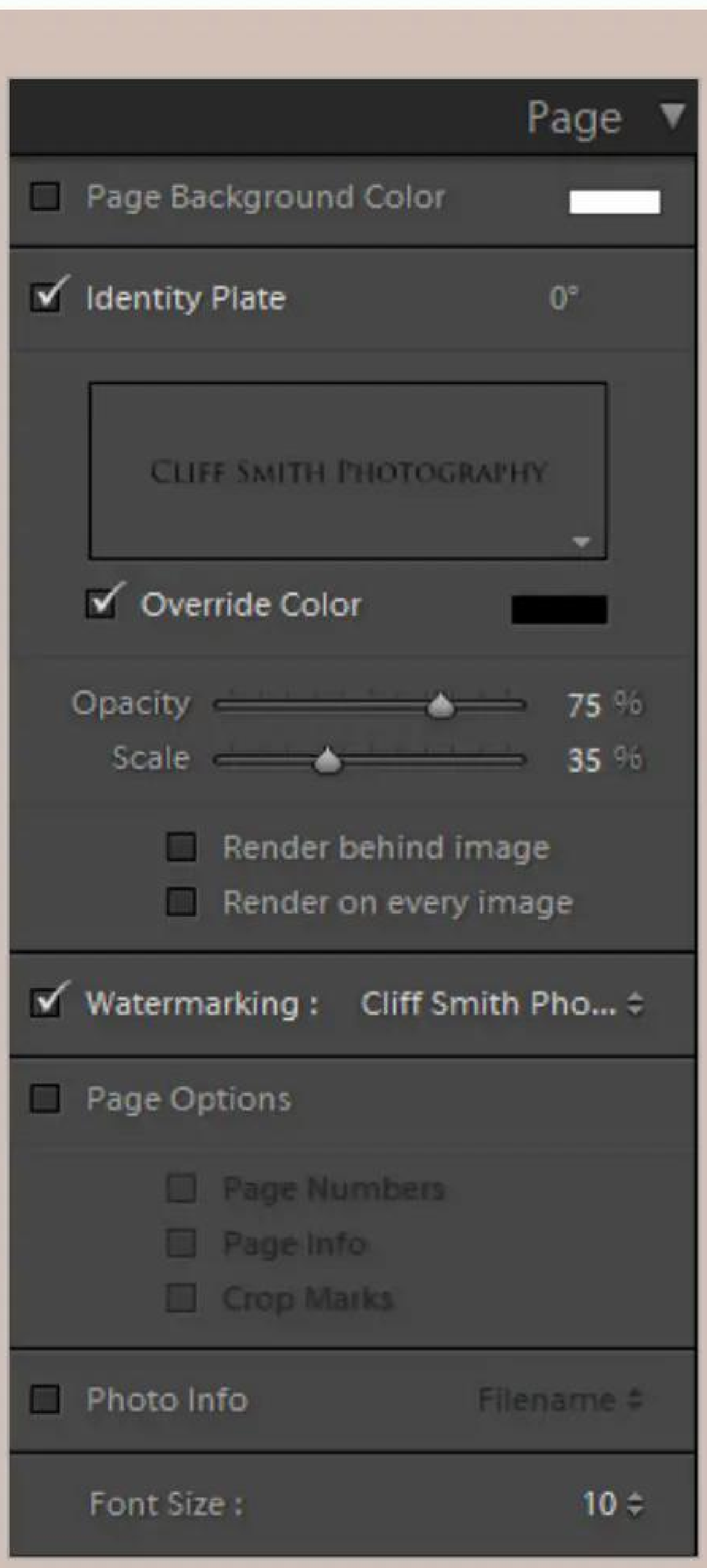
Brightness 0

Contrast 0

When selecting "Managed By Printer", remember to enable color management in the printer driver dialog box.

Print Job

Here you can find additional printer and colour management settings, as well as options to adjust the brightness and contrast of the print.



☐ Page Background Color

☑ Identity Plate 0°

CLIFF SMITH PHOTOGRAPHY

☑ Override Color

Opacity 75 %

Scale 35 %

☐ Render behind image

☐ Render on every image

☑ Watermarking : Cliff Smith Pho...

☐ Page Options

☐ Page Numbers

☐ Page Info

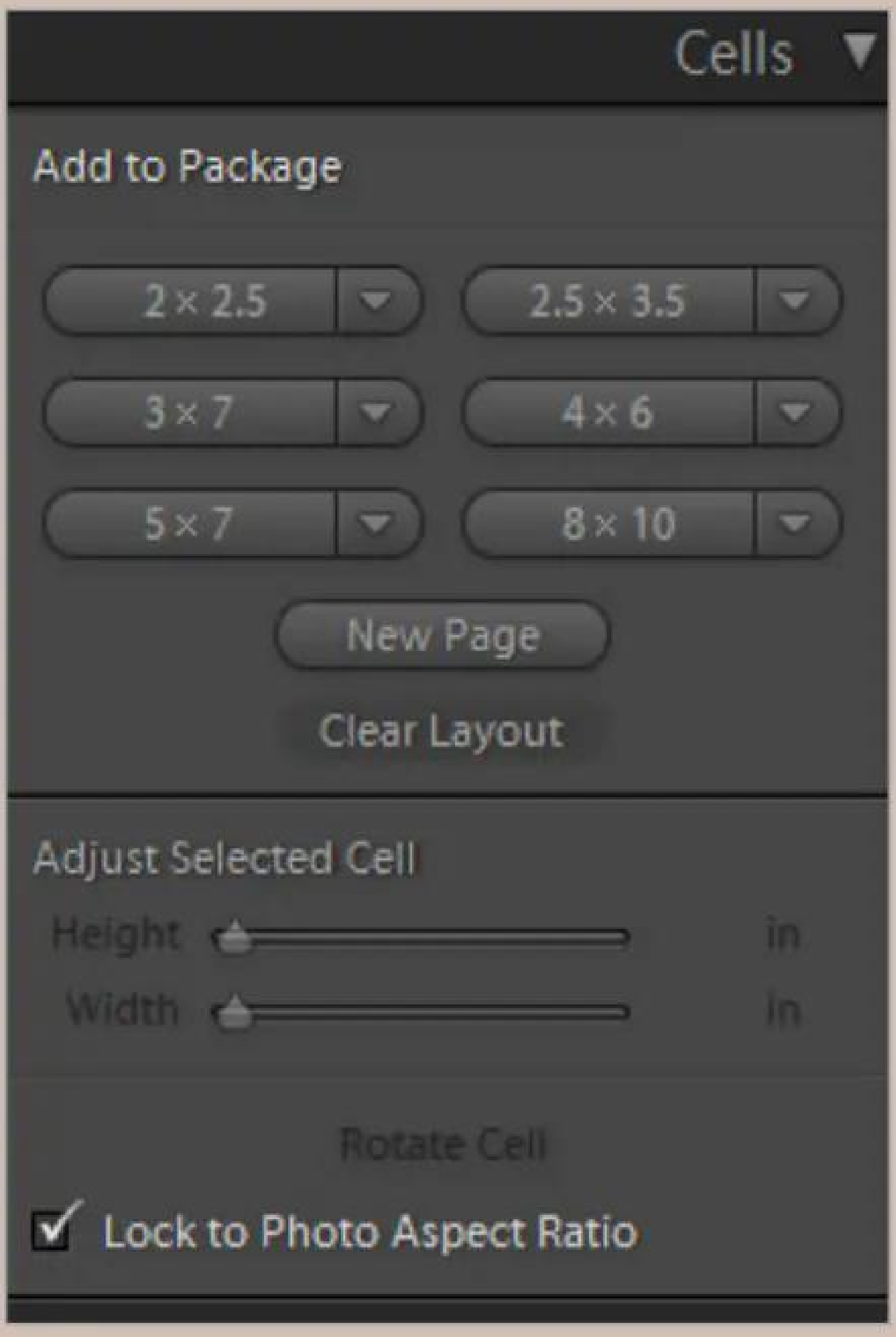
☐ Crop Marks

☐ Photo Info Filename

Font Size : 10

Page Panel

This panel has options for adding your name as an identity plate, page numbers, photo details, crop marks and a copyright watermark. You can alter the font size and choose the opacity and scale of the identity plate as well as its colour and rotation and page background colour. You also have the ability to include several page options such as page numbers, page info and crop marks.



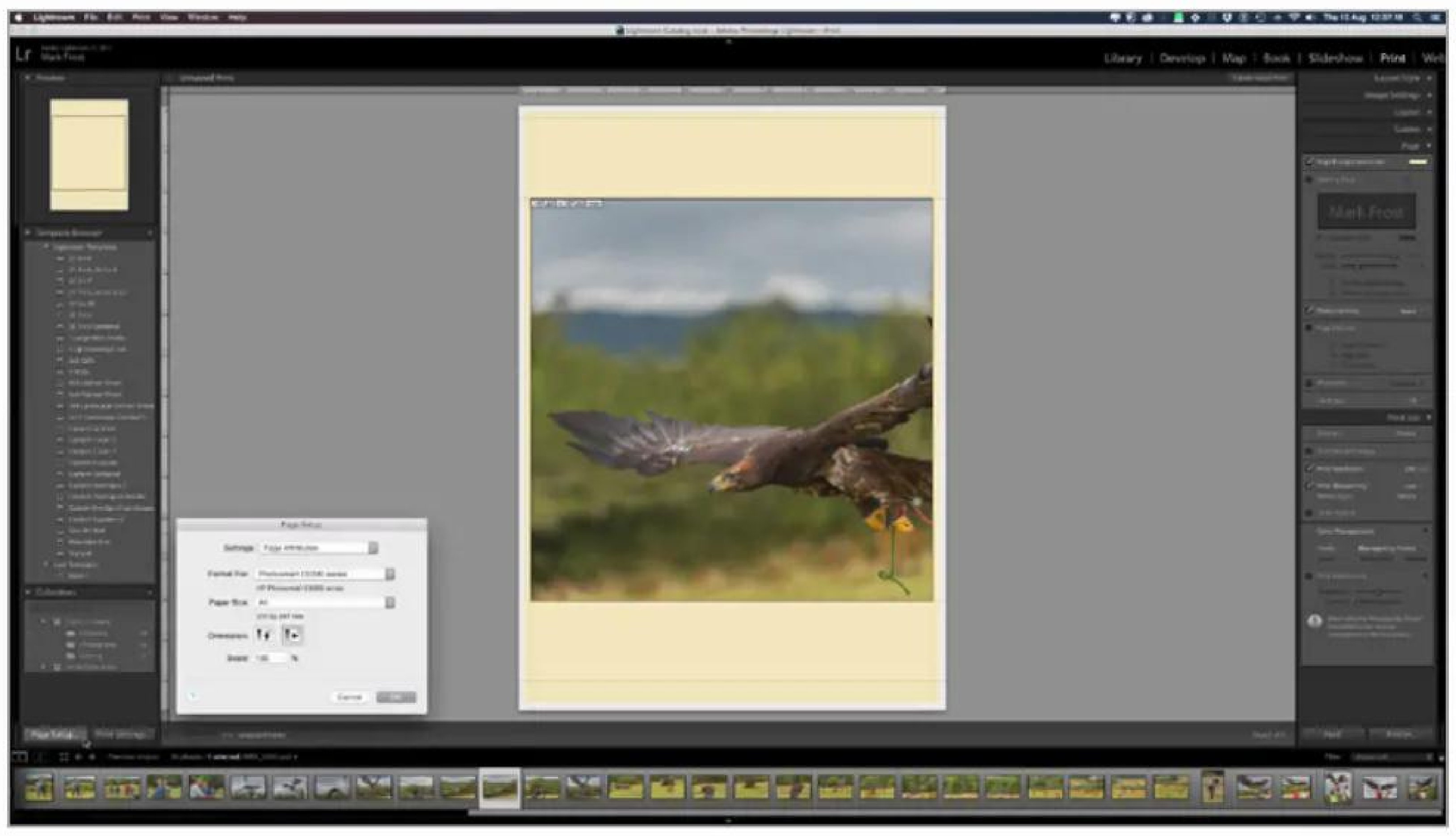
☑ Lock to Photo Aspect Ratio

Cells

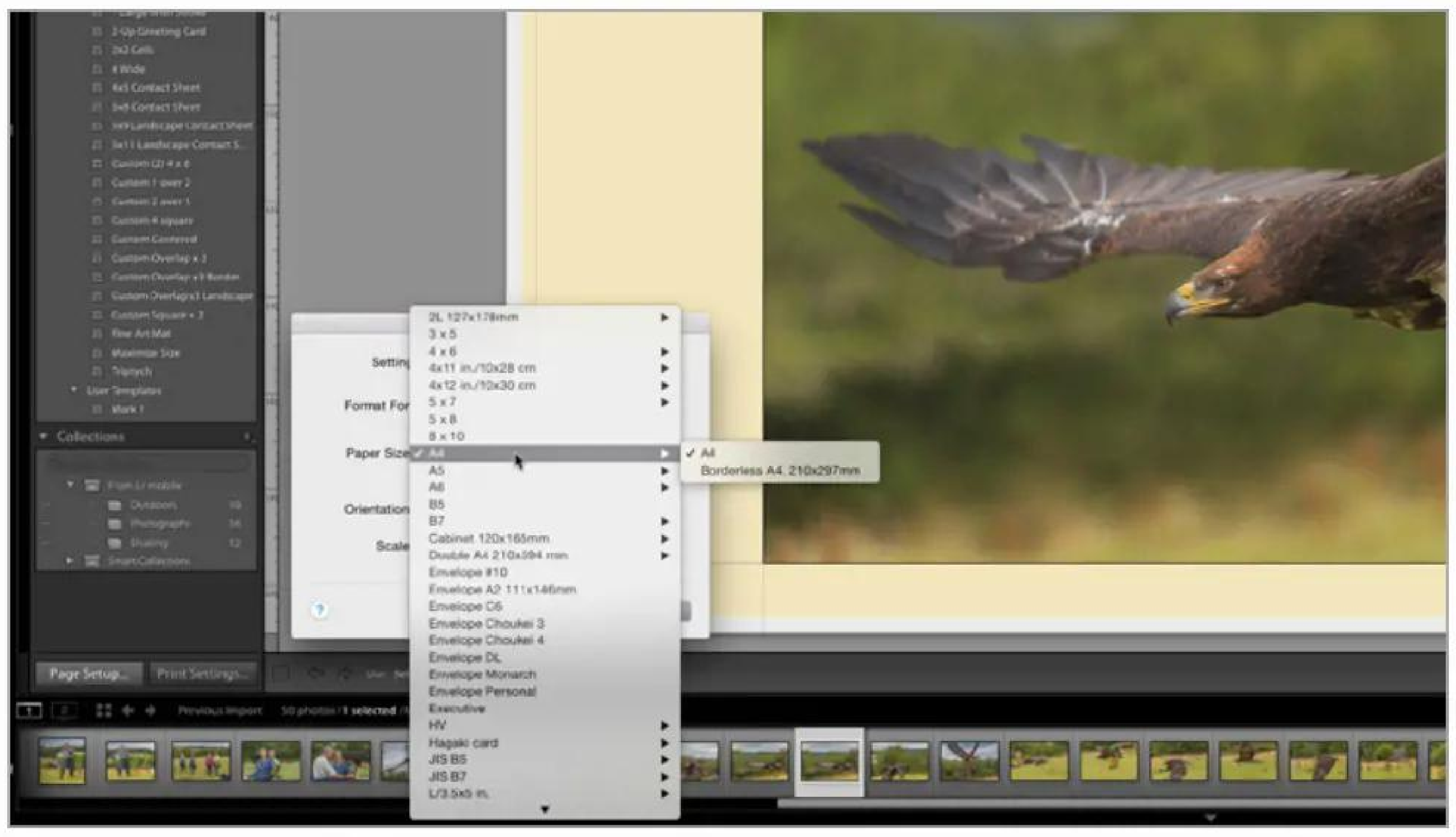
You only see this panel if you have opted to manually create your own page layout. It allows you to add preset image cells to the page.

Options and Features

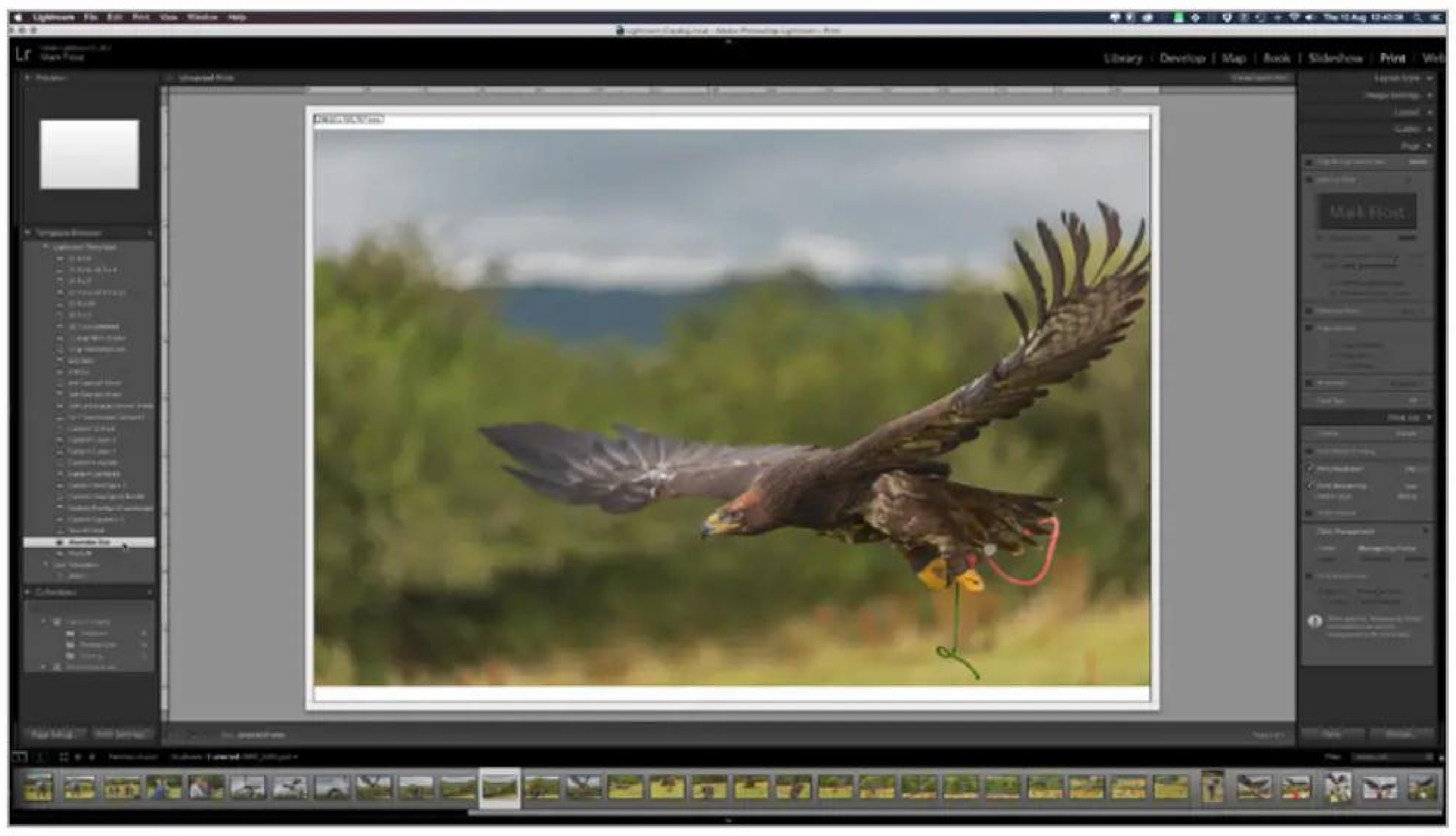
Lightroom's dedicated Print Module has multiple options to help produce stunning photographs that you can proudly display. From framed prints to producing a contact sheet for a client or a page to go in a wedding album, these features offer excellent results every time.



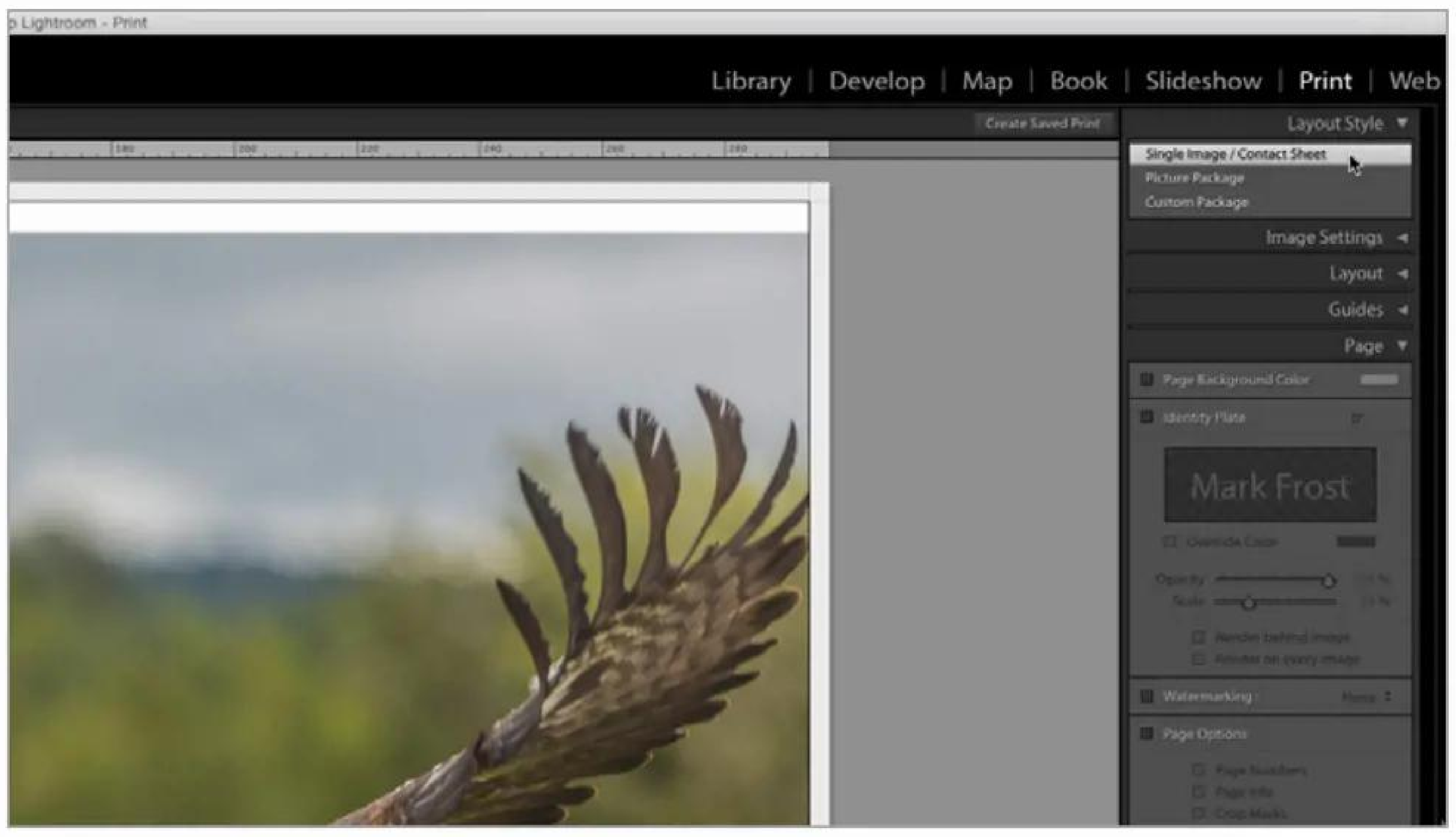
1 Before you start printing, you need to tell Lightroom which printer and what size and type of paper you're using. To do this, you click on the Page and Print Setup buttons in the lower left of the screen, which opens the Print Setup options panel. Note that our screen is on a Mac. It will look slightly different on a PC.


Page Setup...
Print Settings...
Borderless A4, 210x297mm

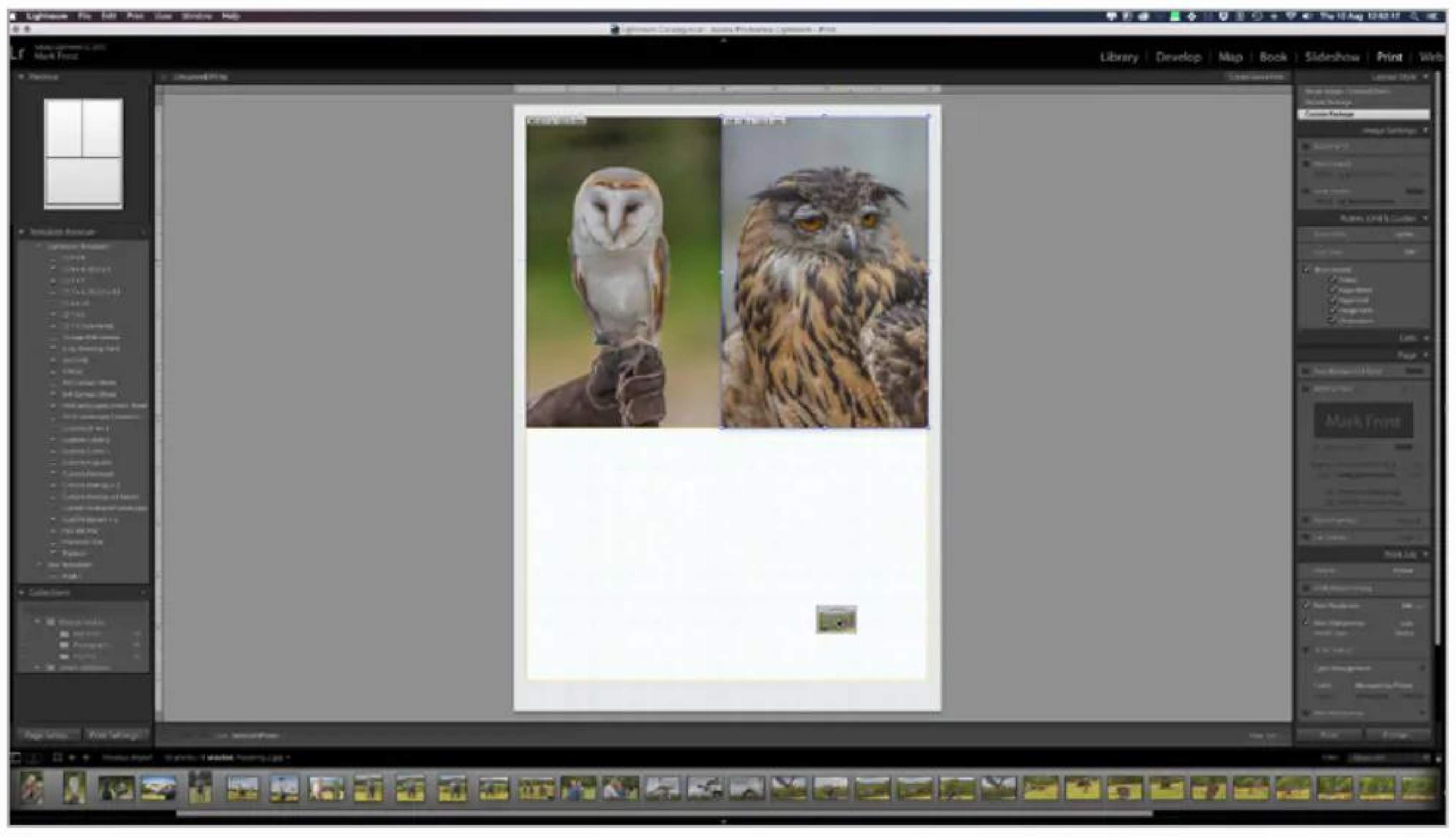
2 Your system's default printer will be preselected but if you have more than one you can choose which one you want to use from the drop-down menu. You can also choose to output to PDF. In the lower drop-down menu you can choose the paper size that you want to use. Lightroom defaults to 8.5 x 11in US Letter size, so do check this.



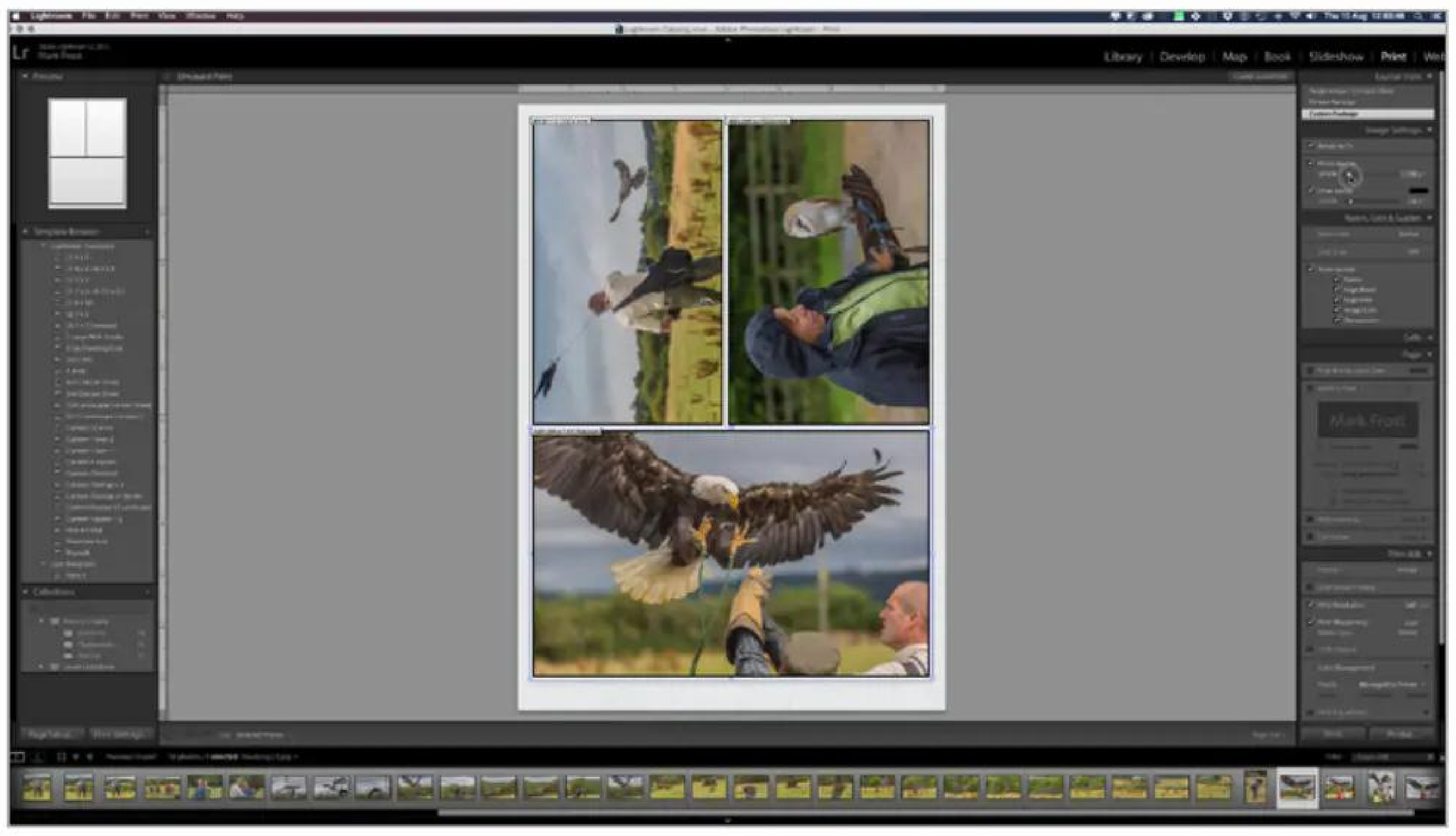
3 The template Browser offers a wide and varied selection of different print layouts, including contact sheets, greetings cards, overlapping collages and many more. One of the most useful, and a good starting point, is near the bottom of the list: Maximize Size, which as the name suggests, fills as much of the page as possible.


Lightroom - Print
Library | Develop | Map | Book | Slideshow | Print | Web
Create Saved Print
Layout Style
Single Image / Contact Sheet
Picture Package
Custom Package
Image Settings
Layout
Guides
Page
Page Background Color
Identity Plate
Mark Frost
Watermarking
Page Options

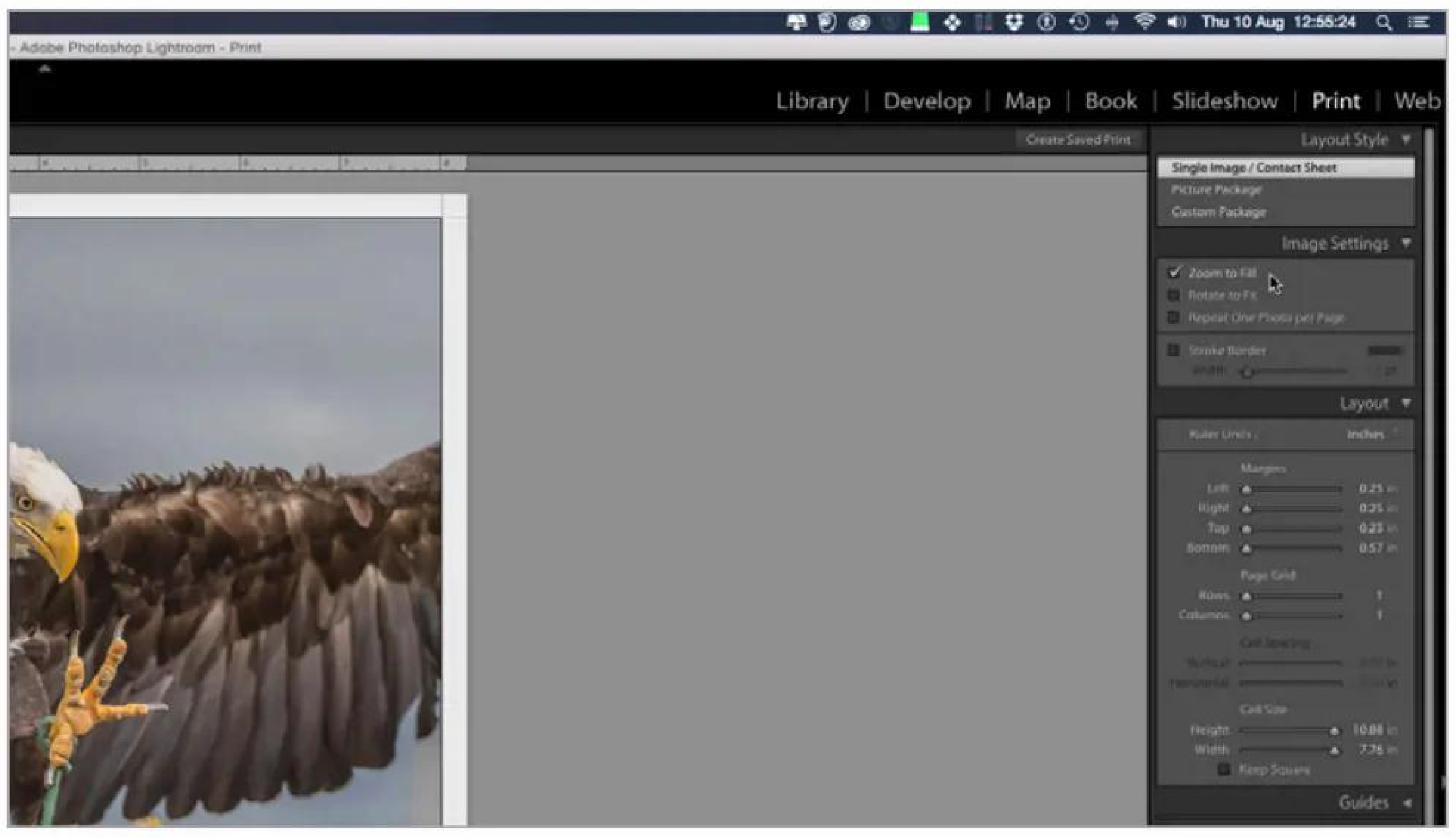
4 If you don't want to use a template, or if you prefer to create your own layout, go to the right-hand sidebar and at the top locate the Layout Style panel. We'll cover creating custom print layouts in more detail later on but if you want to just print a single image, select the top option, Single Image/ Contact Sheet.



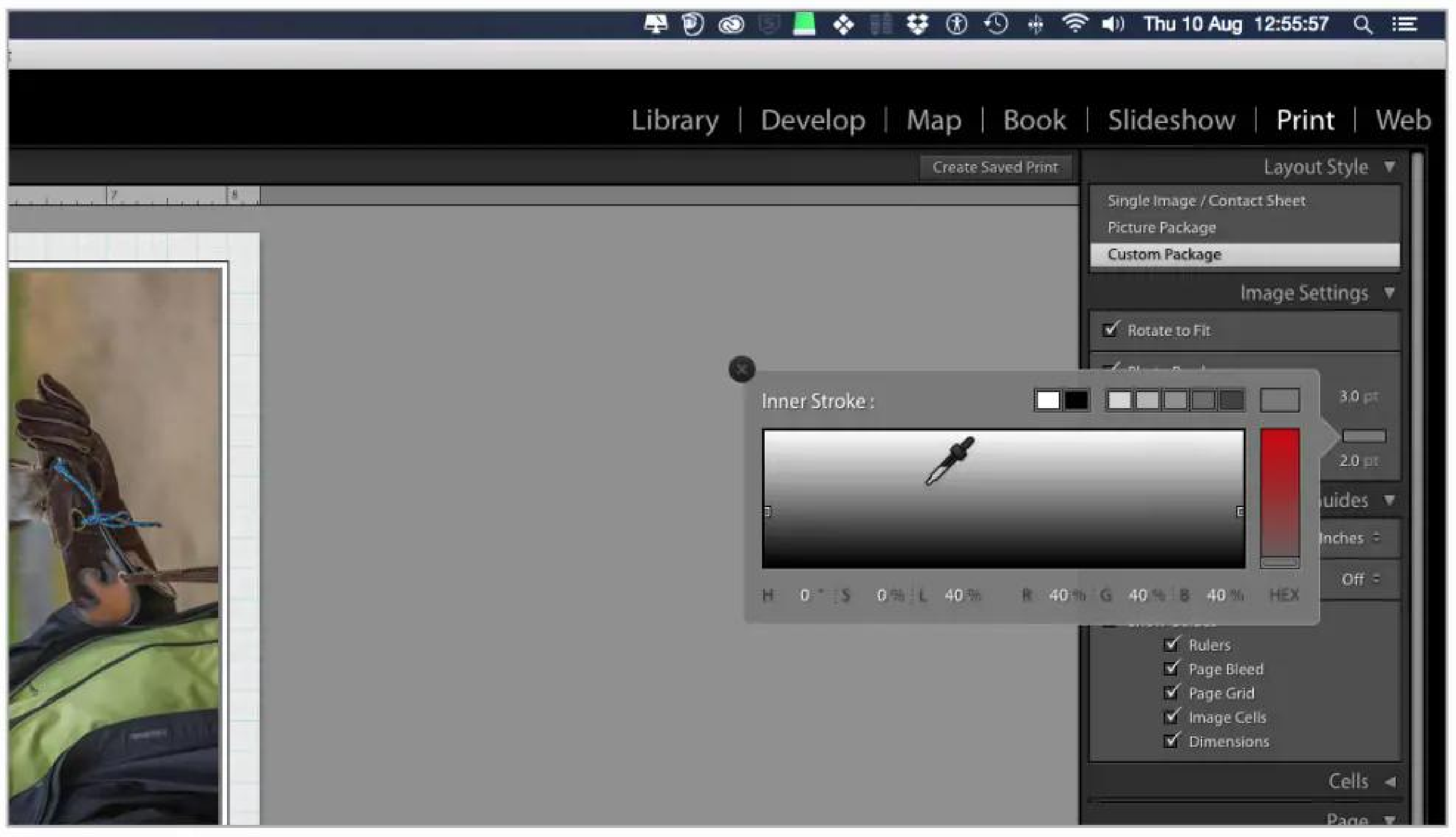
5 If you choose the Custom Package layout style, the currently selected image is added to the template automatically. With a template selected, to add an image to the page just select an image cell on the page and then drag an image from the Filmstrip into the cell. It will automatically be added to the page in its current orientation.



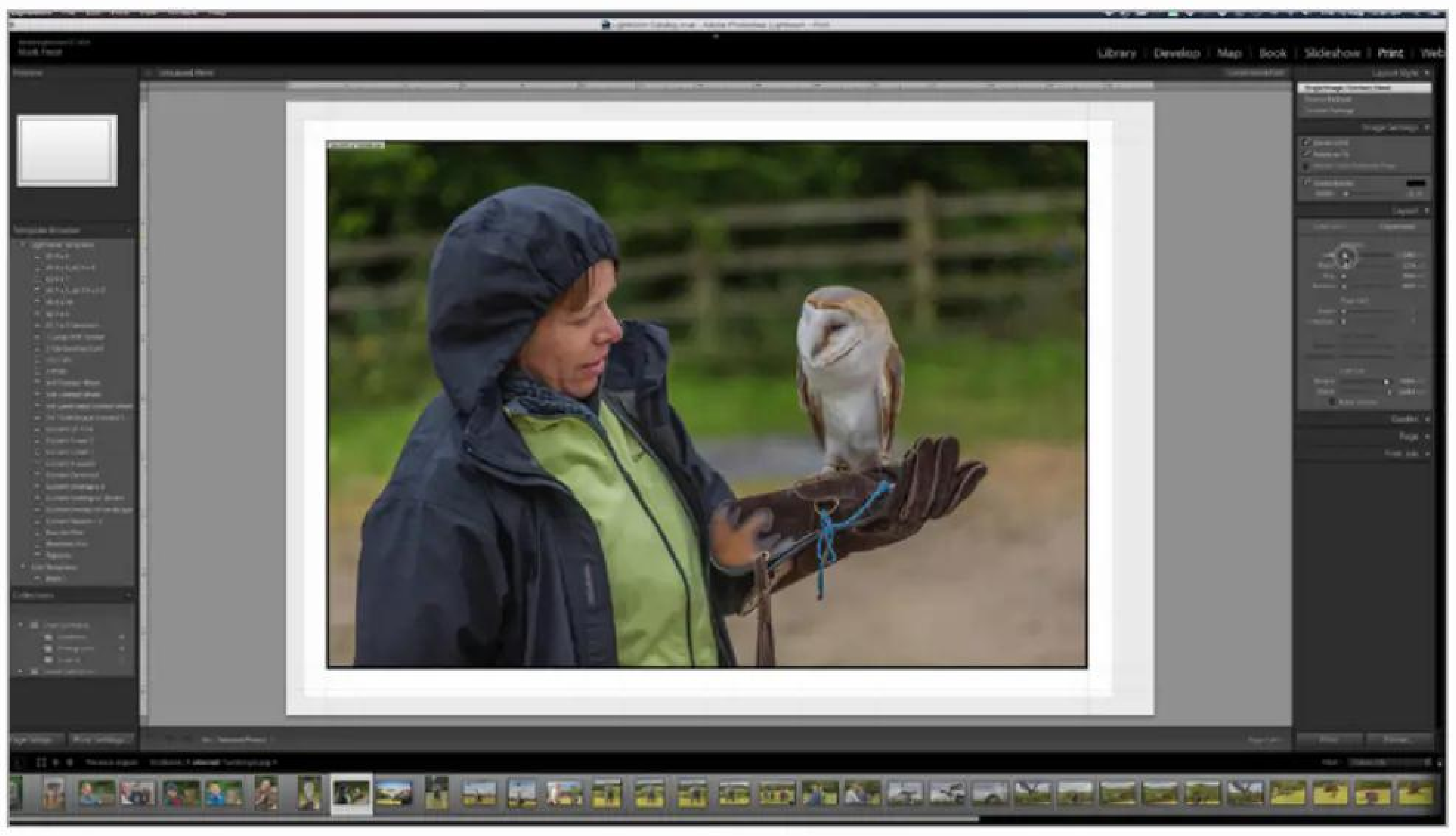
6 If you want to change the orientation of a placed image to fit the template, use the Rotate to Fit option. Note that the available options change depending on what layout style you're using. In our example we don't have Zoom to Fit or Cell Spacing but we do have Photo Borders and Inner Stroke, preset at 3.0 points.


Library | Develop | Map | Book | Slideshow | Print | Web
Layout Style
Single Image / Contact Sheet
Picture Package
Custom Package
Image Settings
Zoom to Fill
Rotate to Fit
Repeat One Photo per Page
Stroke Border
Layout
Margins
Page Grid
Cell Spacing
Cell Size
Guides

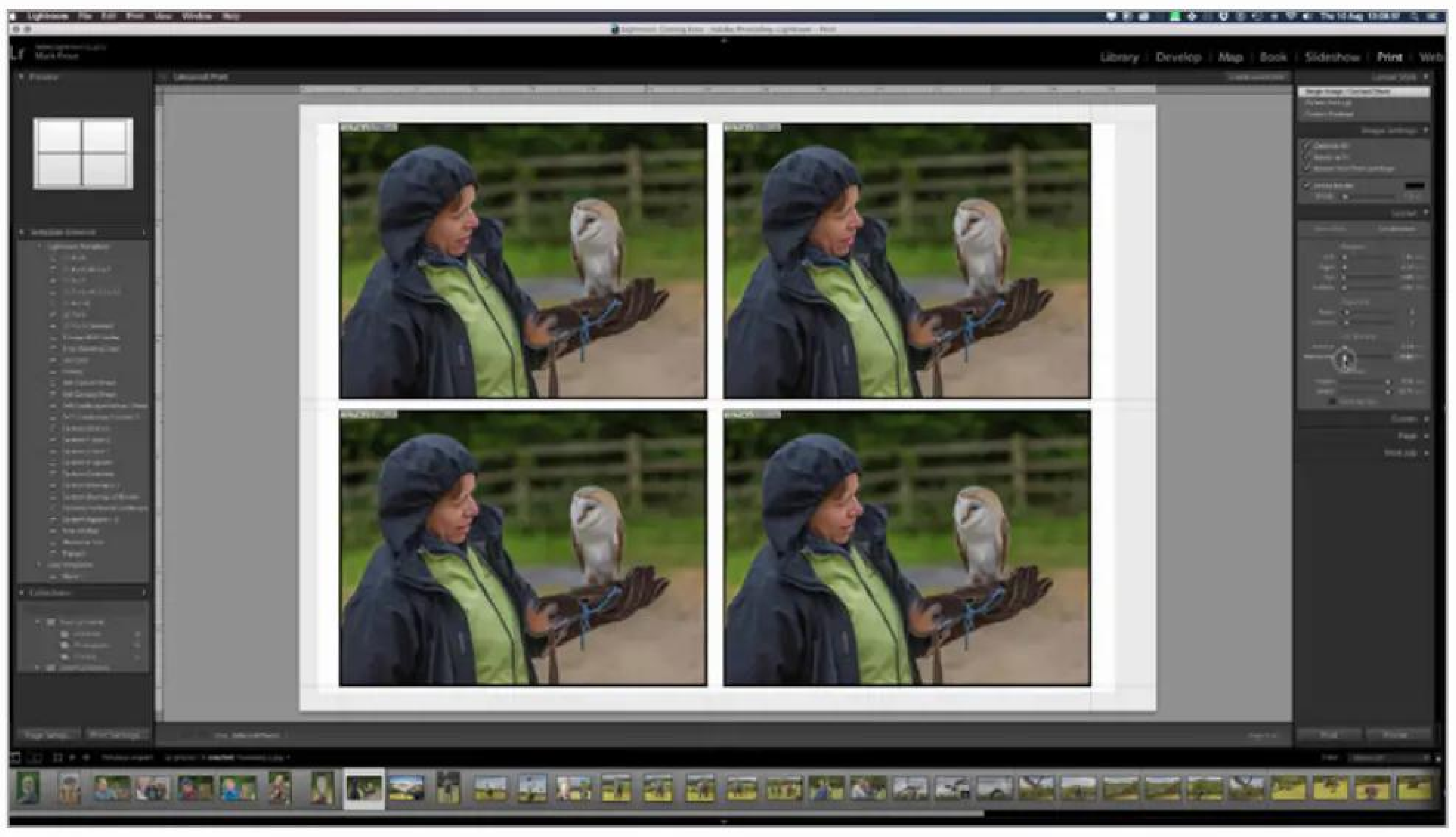
7 You have further options in the right-hand sidebar in Single Image mode. In the Image Settings panel there are a number of check boxes. The top one is Zoom to Fill. If you want to fill the page and don't mind cropping off part of your image, click this box. If you want the whole image to be printed, leave it unchecked.


Thu 10 Aug 12:55:57
Library | Develop | Map | Book | Slideshow | Print | Web
Create Saved Print
Layout Style
Single Image / Contact Sheet
Picture Package
Custom Package
Image Settings
Rotate to Fit
Inner Stroke :
3.0 pt
2.0 pt
Rulers
Page Bleed
Page Grid
Image Cells
Dimensions
Cells
Page

8 The Stroke Border option adds a line around the image, which can look good especially if you're printing a high-key image on a white background with a border. You can choose the colour of the stroke by clicking in the small black box and the thickness by moving the slider. Generally, thinner is better, so less than 3.0pts.



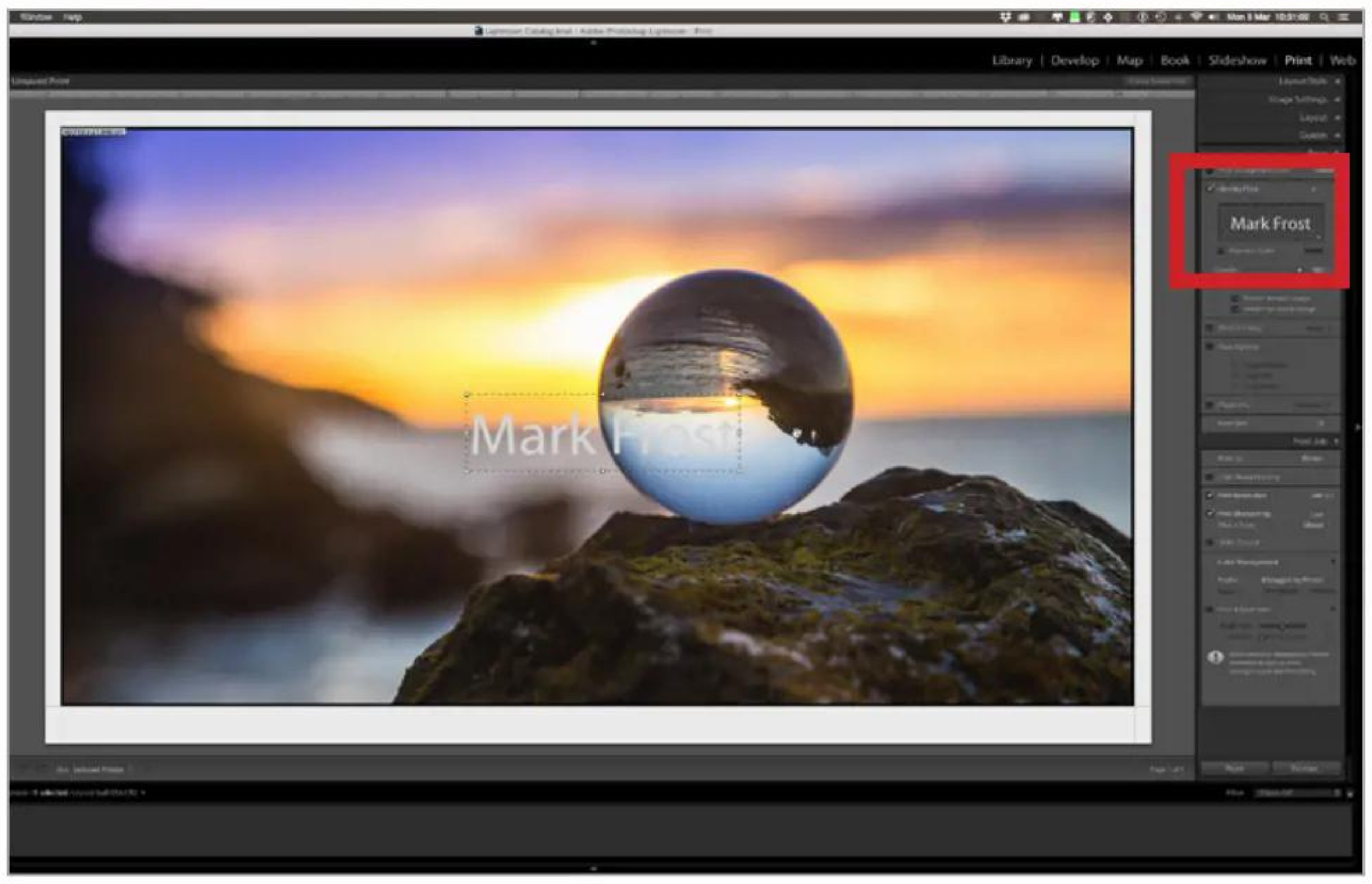
9 In the Layout panel you can see a bank of sliders that let you control the size of the white border around your image. In the Custom Package mode these are replaced by a single Photo Border slider. To add a border around your image, either move the sliders individually or type a value directly into the number boxes.



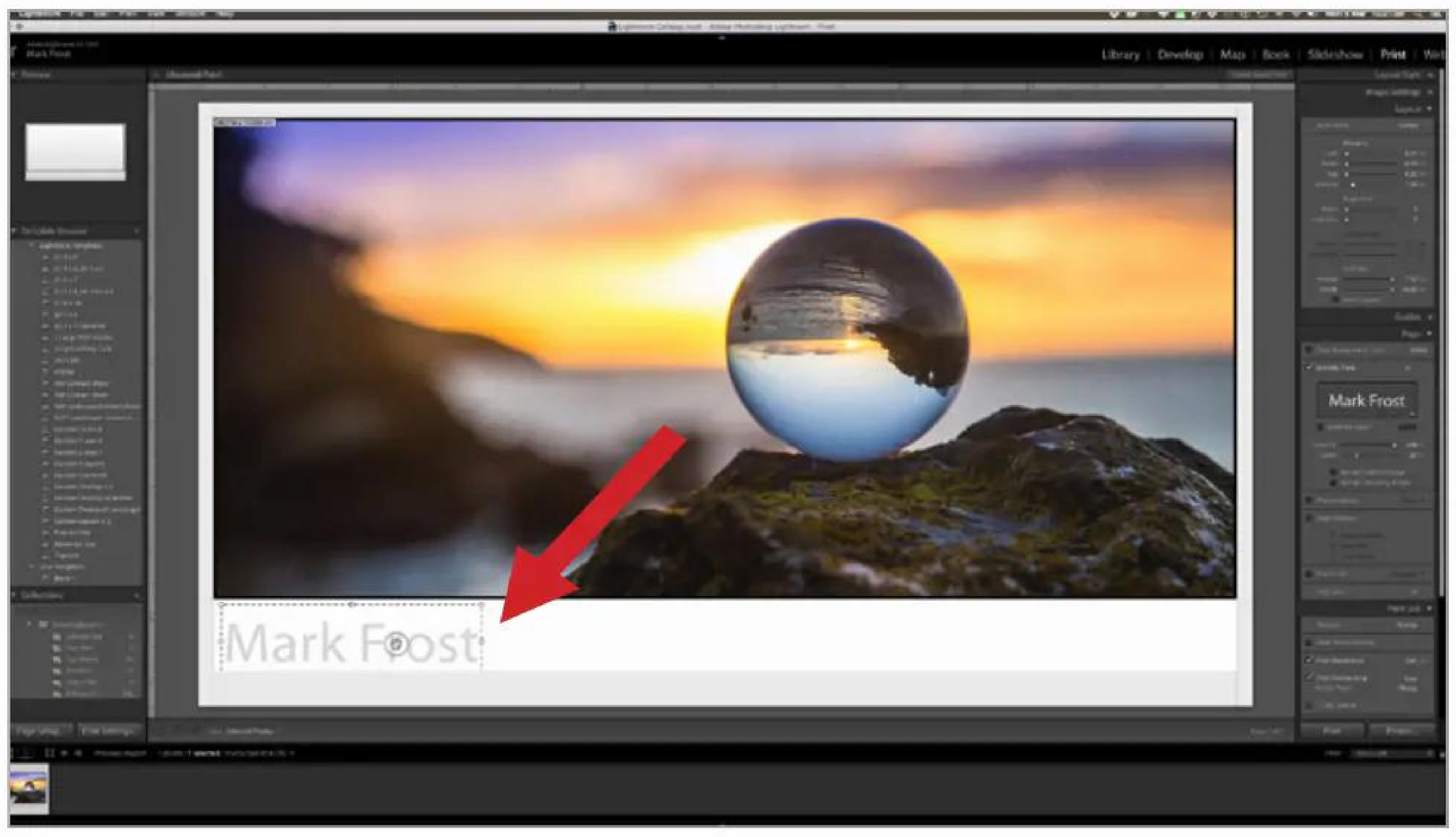
10 Finally you have the Page Grid, Cell Spacing and Cell Size sliders. Using these you can create a grid of cells on the page, adjust the spacing between the cells and adjust the size of those cells. Image settings are repeated for each cell in the grid; you can repeat the same photo in every cell by checking the Repeat One Photo per Page box.

Naming Photos with Identity Plates

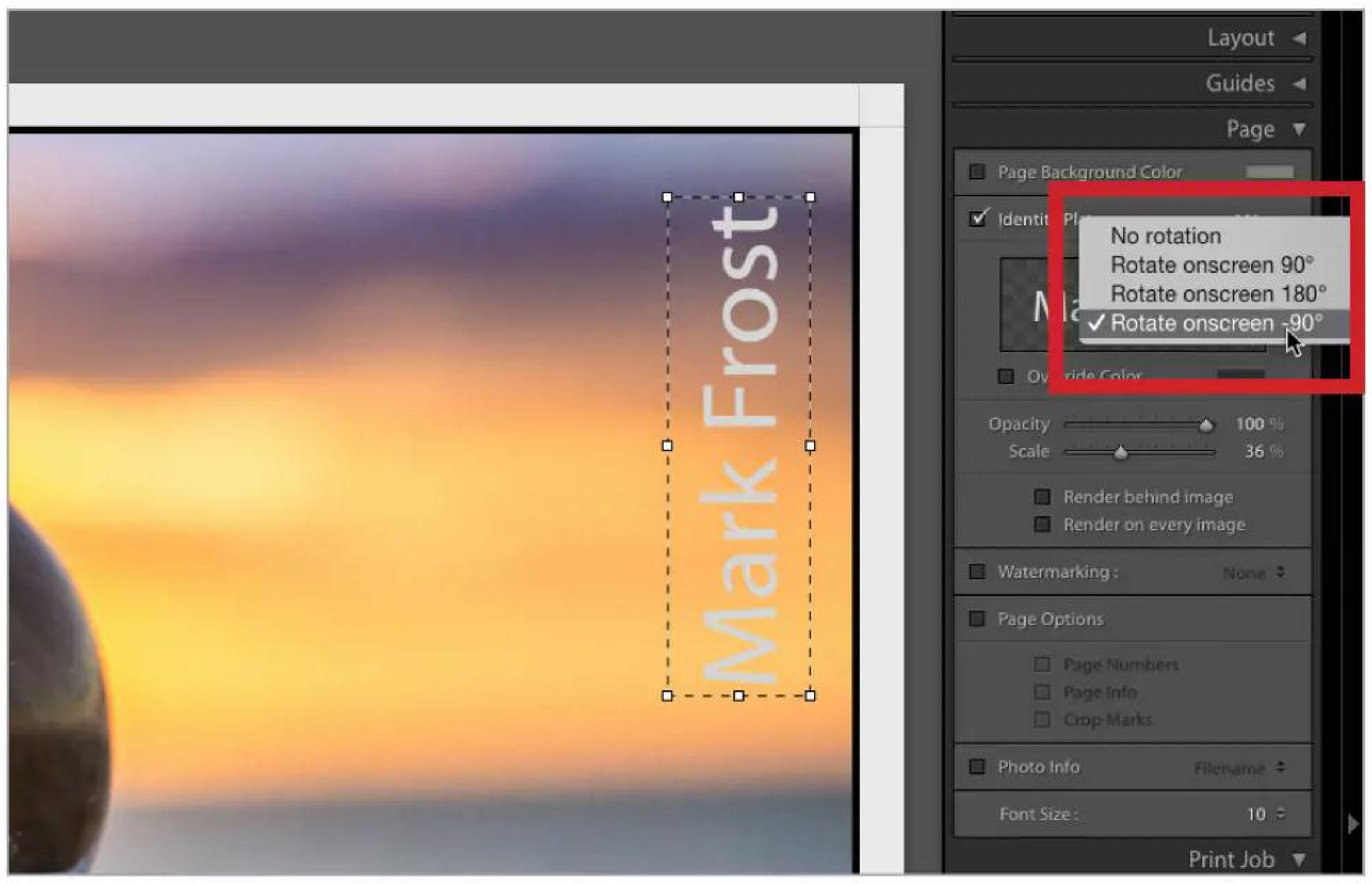
You can add your name, your company or your website address to your printed photographs by using the Lightroom Print Module Identity Plates feature. It's easy to do and adds individuality to your prints.


Library | Develop | Map | Book | Slideshow | Print | Web
Mark Frost
Mark Frost

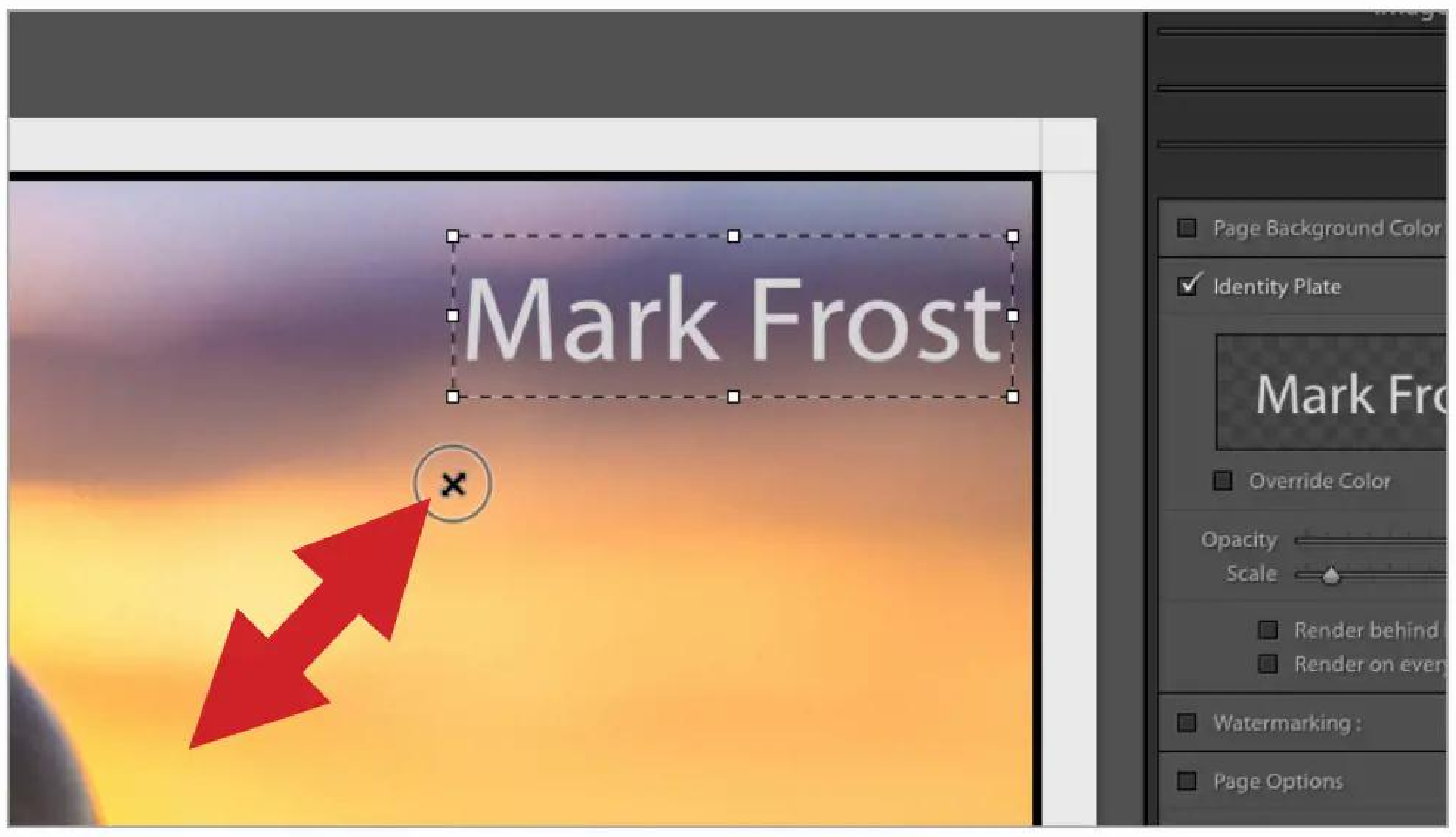
1 Adding a basic identity plate is very simple. In the right-hand sidebar, open up the Page panel and click in the check-box for Identity Plate. The default name that is added is the name on the account that you used to register Lightroom, in large letters in the Tahoma sans-serif typeface, positioned in the centre of the image.


Library | Develop | Map | Book | Slideshow | Print | Web
Mark Frost
Mark Frost

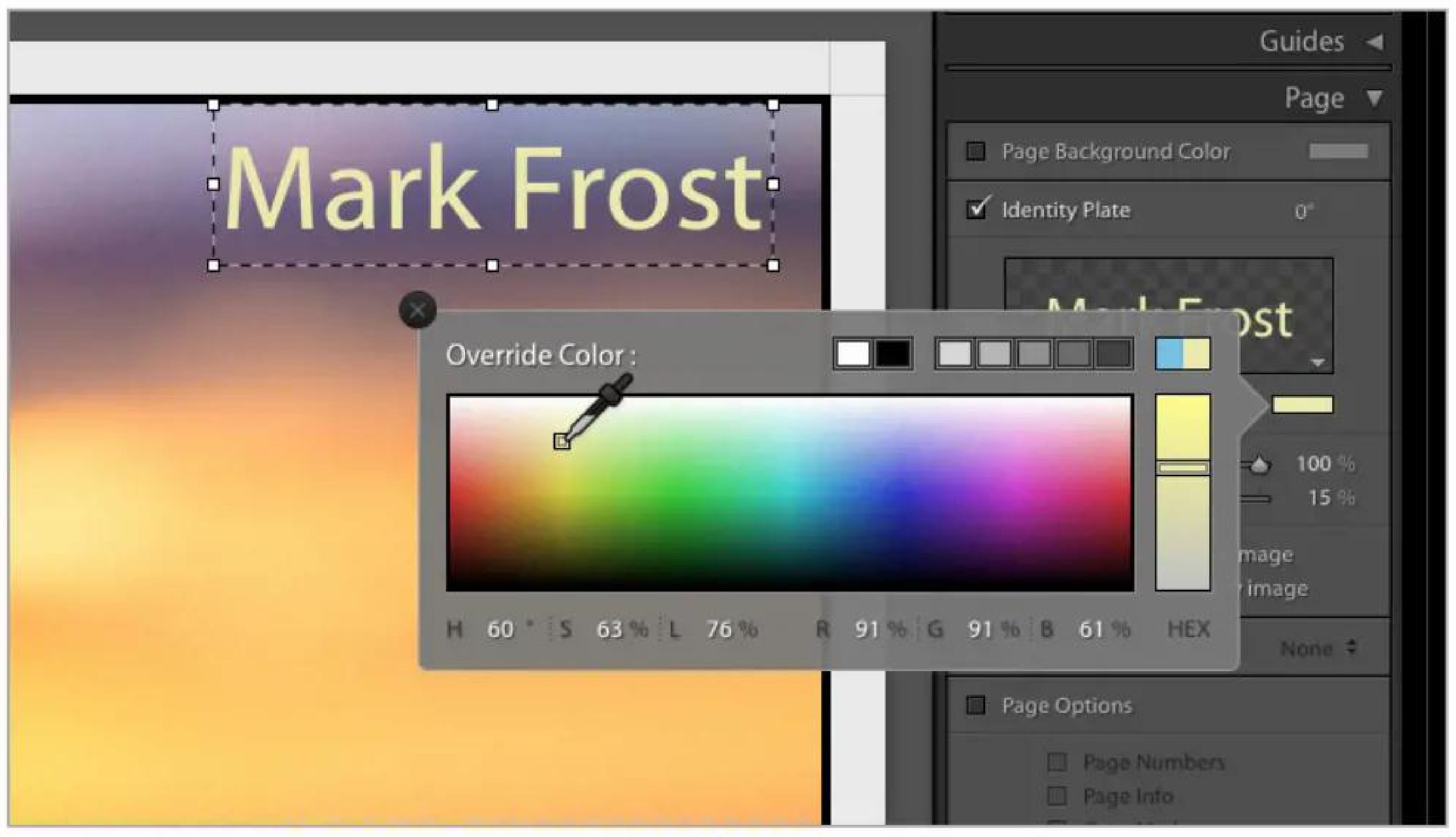
2 You can move the identity plate to anywhere on the page by simply clicking and dragging it; it doesn't have to be on the image itself. if you want, you can increase the size of a border using the sliders in the Layout panel and move the identity plate onto that border, leaving an unobstructed view of your image.


Mark Frost
Layout
Guides
Page
Page Background Color
Identity Plate
No rotation
Rotate onscreen 90°
Rotate onscreen 180°
✓ Rotate onscreen -90°
Override Color
Opacity 100 %
Scale 36 %
Render behind image
Render on every image
Watermarking : None
Page Options
Page Numbers
Page Info
Crop Marks
Photo Info Filename
Font Size : 10
Print Job

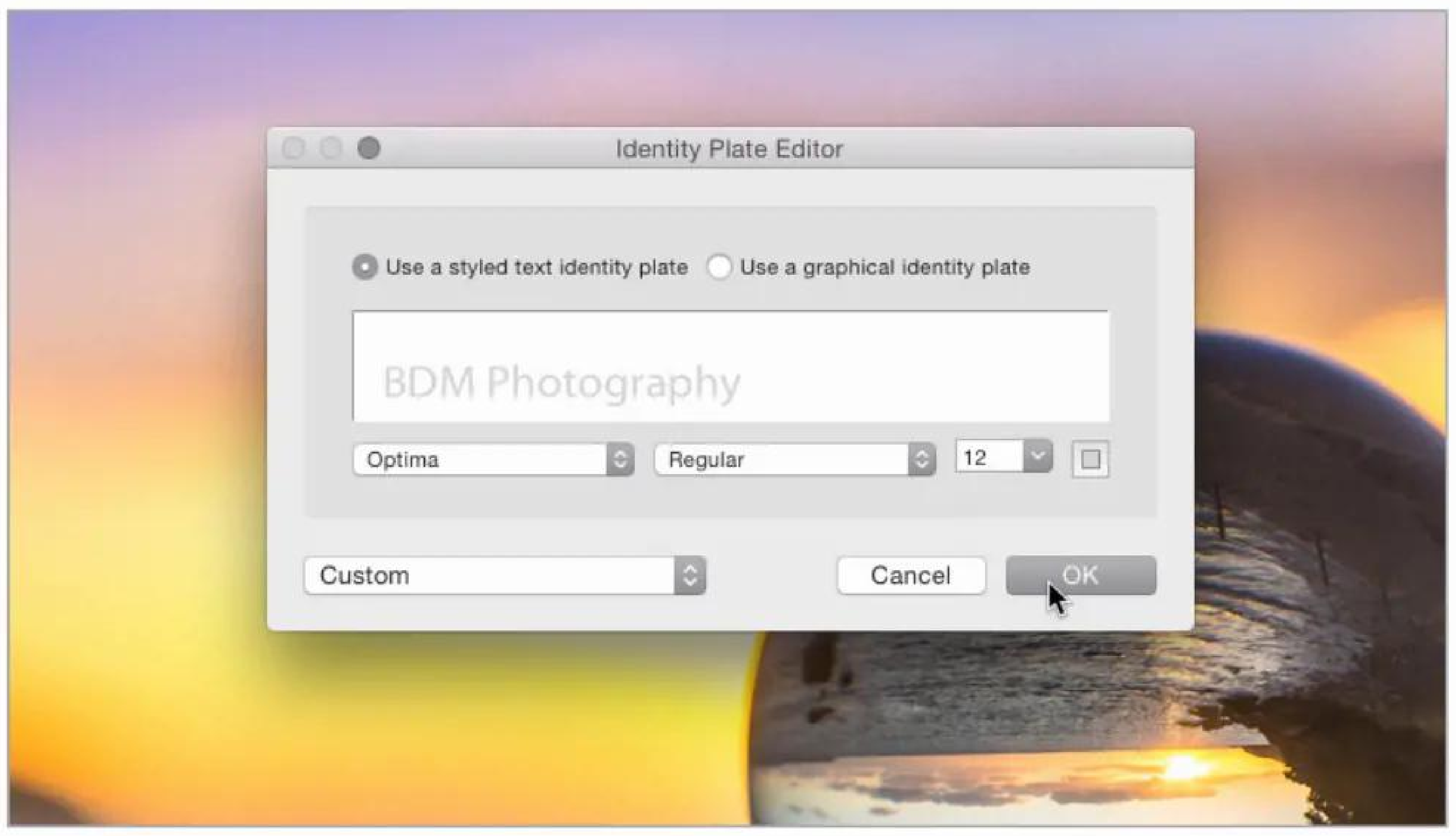
3 You can rotate the identity plate by clicking on the angle menu, which you can find just to the right of the Identity Plate check-box option in the Page panel. The rotation options are limited, either 90 degrees one way or the other, or a 180-degree flip but combined with a wide border it does allow for an arty look to your prints.


Mark Frost
Page Background Color
Identity Plate
Mark Fr
Override Color
Opacity
Scale
Render behind
Render on ever
Watermarking :
Page Options

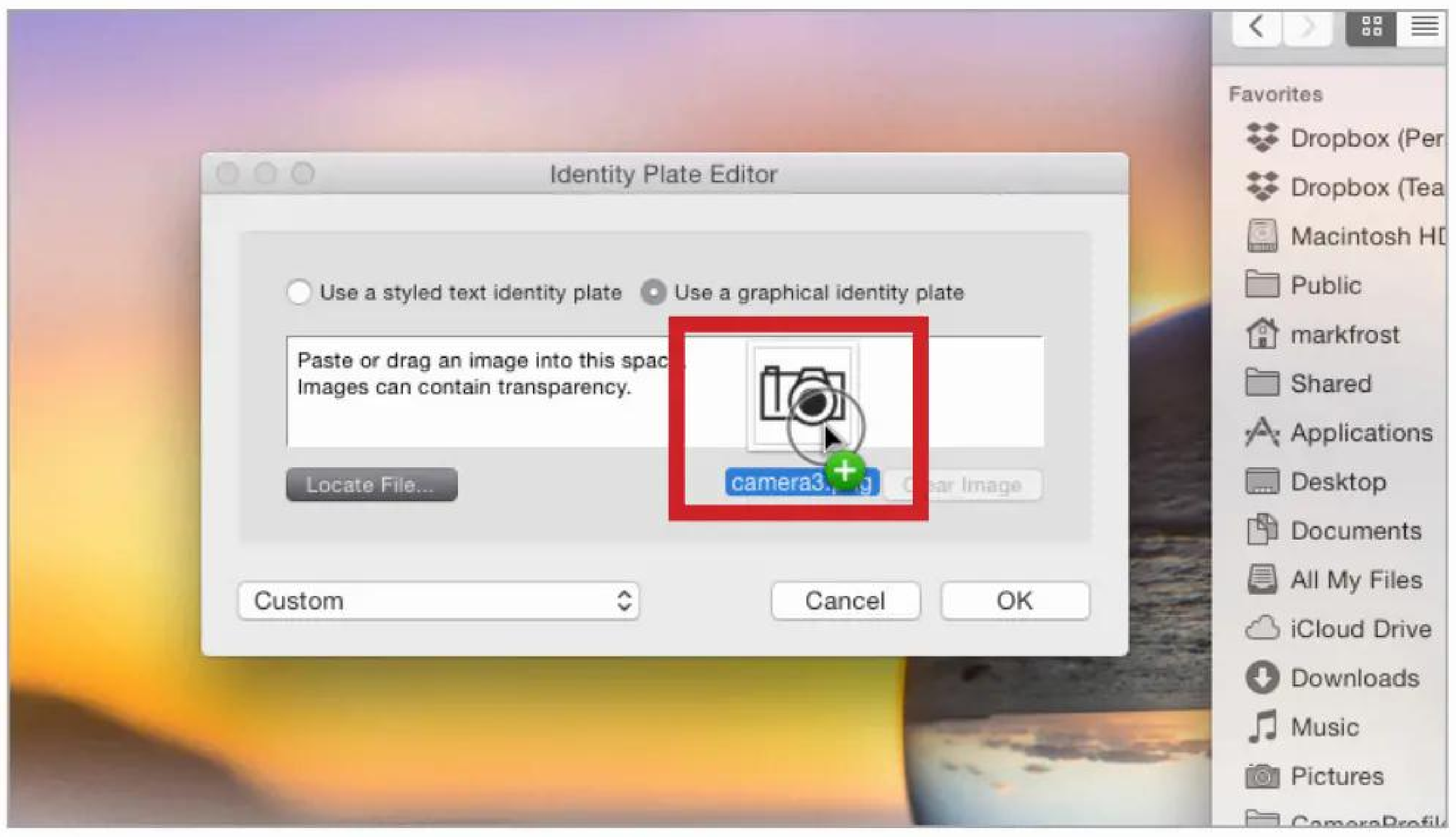
4 You can change the size of the identity plate in two ways. You can move the Scale slider in the Page panel but a more precise and controllable way to change the size is to grab and drag one of the corner handles on the bounding box of the identity plate itself. You can see that the slider moves by itself when you do this.


Guides
Page
Page Background Color
Identity Plate
Mark Frost
Override Color :
H 60 S 63 % L 76 % R 91 % G 91 % B 61 % HEX
100 %
15 %
None
Page Options
Page Numbers
Page Info

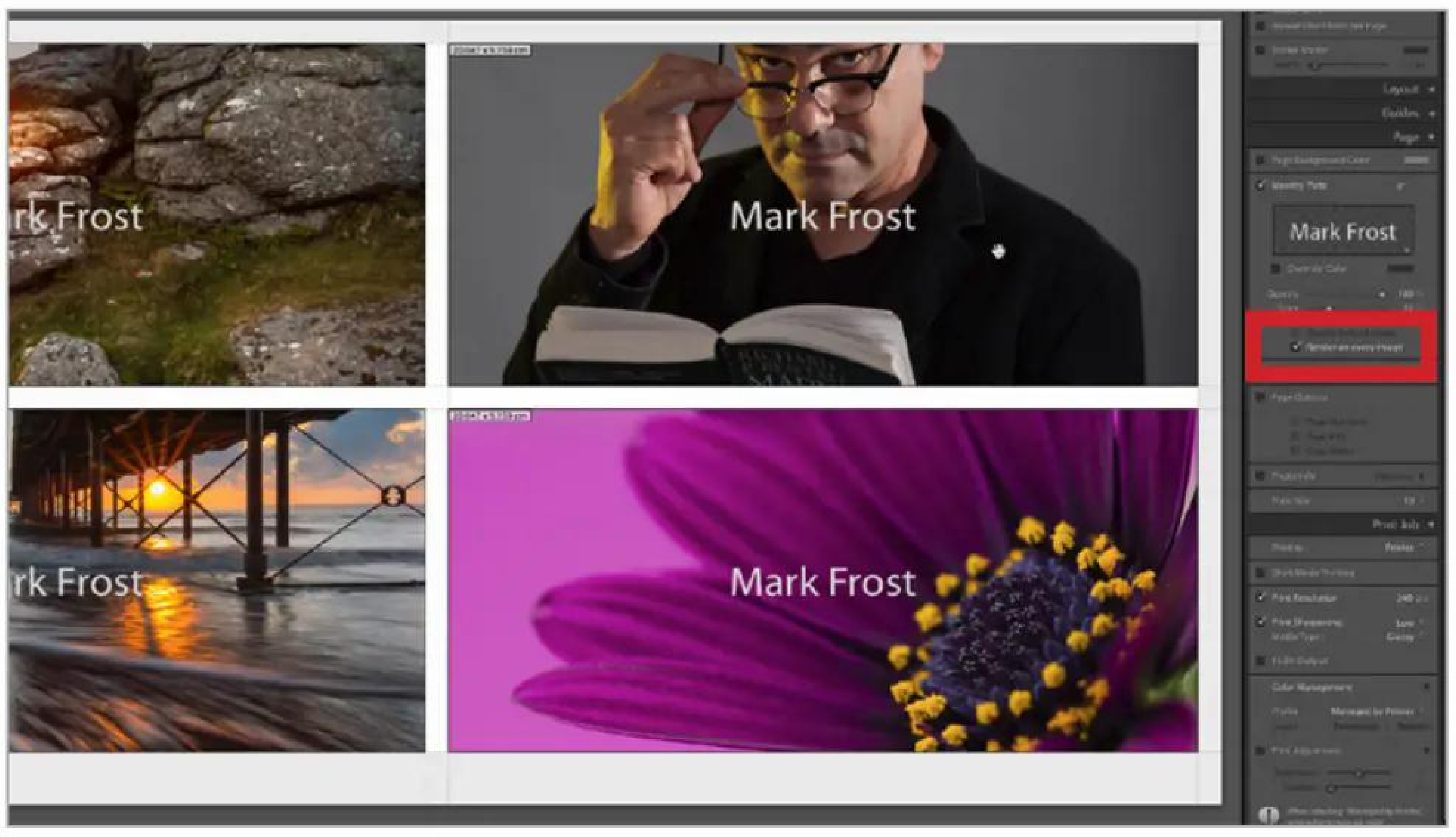
5 The default colour for the text in your identity plate is a light grey. To change the colour, click in the Override Colour check-box and then click on the small black rectangle next to it. This will bring up a colour palette. The default options are all shades of grey but if you want to choose a brighter colour, click on the saturation slider on the right.


Identity Plate Editor
○ Use a styled text identity plate
○ Use a graphical identity plate
BDM Photography
Optima
Regular
12
Custom
Cancel
OK

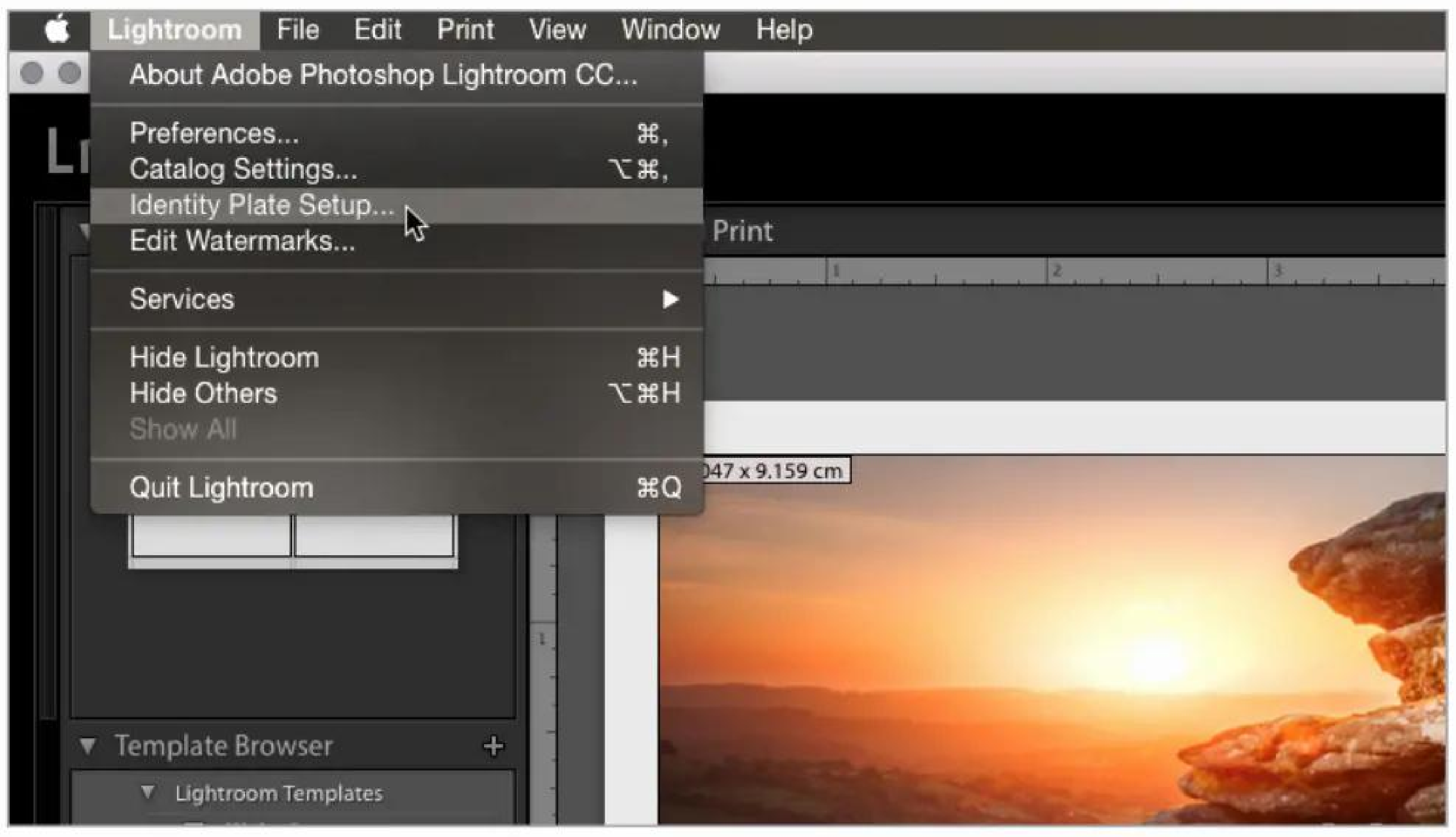
6 You can edit the text in your identity plate. Click in the box on the Page panel that shows your current plate and select Edit from the drop-down menu. The Identity Plate Editor panel will appear, in which you can change the text and font of your plate. You can drag the editor panel out wider if you need to fit in more text.


Identity Plate Editor
○ Use a styled text identity plate
● Use a graphical identity plate
Paste or drag an image into this spac
Images can contain transparency.
Locate File...
camera3
Clear Image
Custom
Cancel
OK
Favorites
Dropbox (Per
Dropbox (Tea
Macintosh HD
Public
markfrost
Shared
Applications
Desktop
Documents
All My Files
iCloud Drive
Downloads
Music
Pictures

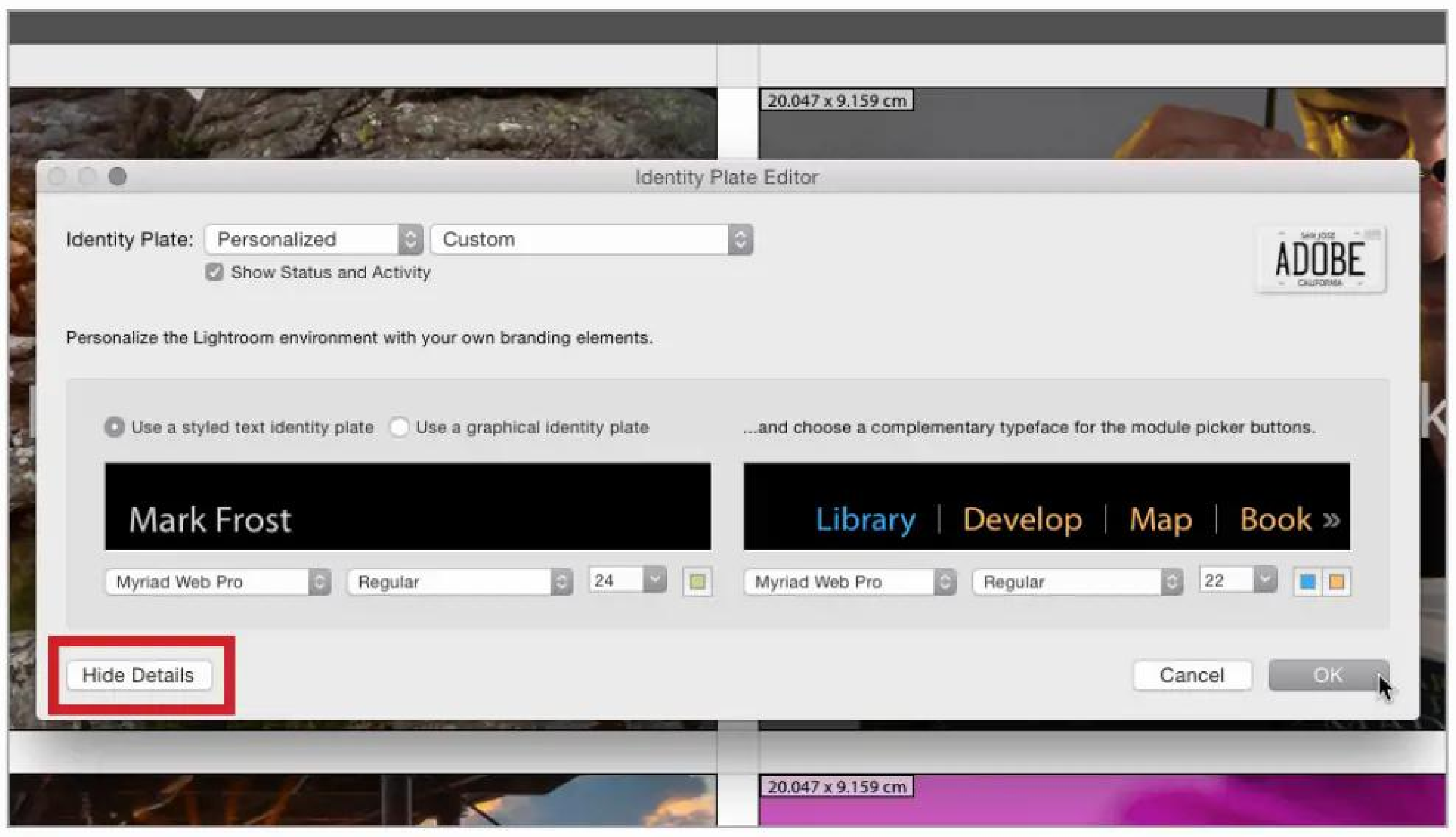
7 If you have a company logo, you can use that as your identity plate instead. In the Identity Plate Editor panel, click on the button labelled 'Use a graphical identity plate', then click on the Locate File button. Navigate to your logo and double-click in to add it to Lightroom. Use a PNG file with transparency for the best effect.


rk Frost
Mark Frost
rk Frost
Mark Frost
Mark Frost

8 If you are printing a multi-image page, there is an option to add an identity plate to every image. Unfortunately, it will place the plate in the centre of the image and it cannot be moved. Alternatively, you can just have a single ID plate but set it to render behind the images. Obviously, this will only work with certain layouts.


Lightroom
File
Edit
Print
View
Window
Help
About Adobe Photoshop Lightroom CC...
Preferences... ⌘,
Catalog Settings... ⌥⌘,
Identity Plate Setup...
Edit Watermarks...
Services
Hide Lightroom ⌘H
Hide Others ⌥⌘H
Show All
Quit Lightroom ⌘Q
Print
Template Browser
Lightroom Templates

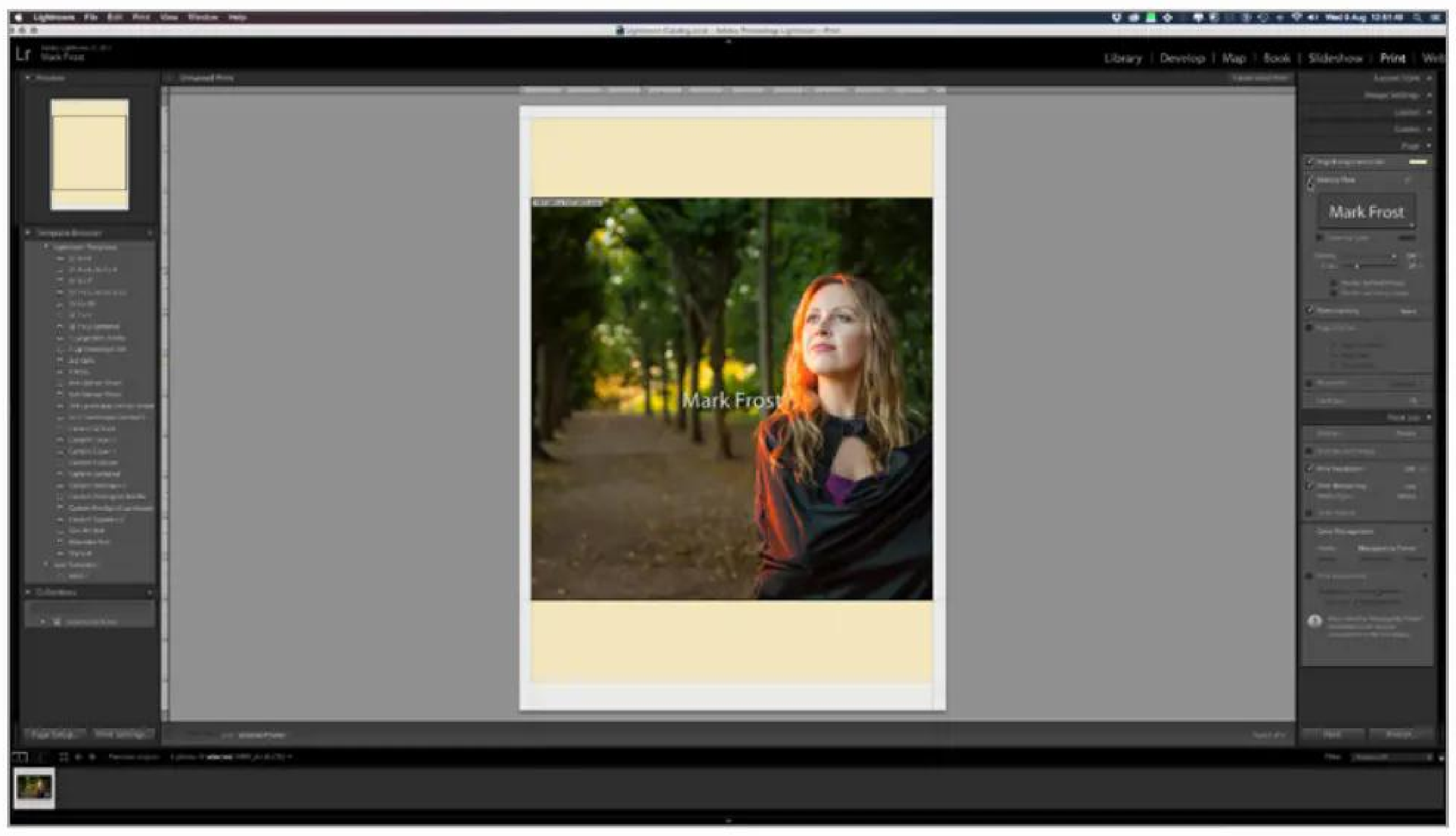
9 You can personalise more than just your prints with identity plates; you can personalise your Lightroom workspace as well. Go to the Edit menu (PC) or Lightroom menu (Mac) and select Identity Plate Setup. You can see a panel like the one from step 6. If you saved your Identity Plate, you can see it available as an option in the drop-down menu.


Identity Plate Editor
Identity Plate: Personalized
Custom
Show Status and Activity
Personalize the Lightroom environment with your own branding elements.
○ Use a styled text identity plate
○ Use a graphical identity plate
...and choose a complementary typeface for the module picker buttons.
Mark Frost
Library | Develop | Map | Book »
Myriad Web Pro
Regular
24
Myriad Web Pro
Regular
22
Hide Details
Cancel
OK

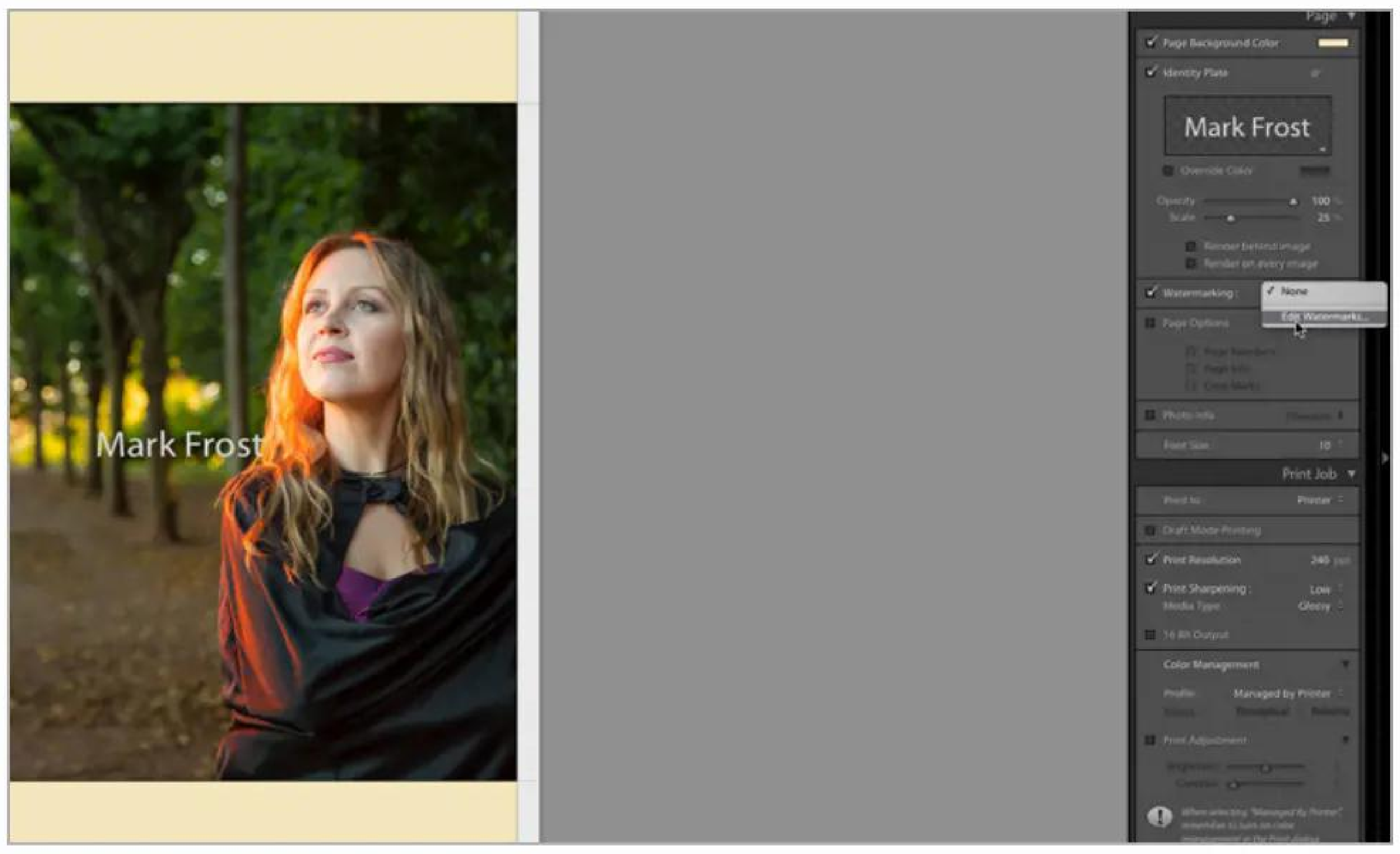
10 If you click on the Show Detail button, you can also customise the module picker buttons. You then have the option to use a graphical logo as the Lightroom identity plate. Using these options, a professional photographer can create a matching company identity for their Lightroom workspace as well as their printed output.

Creating Your Own Watermarks

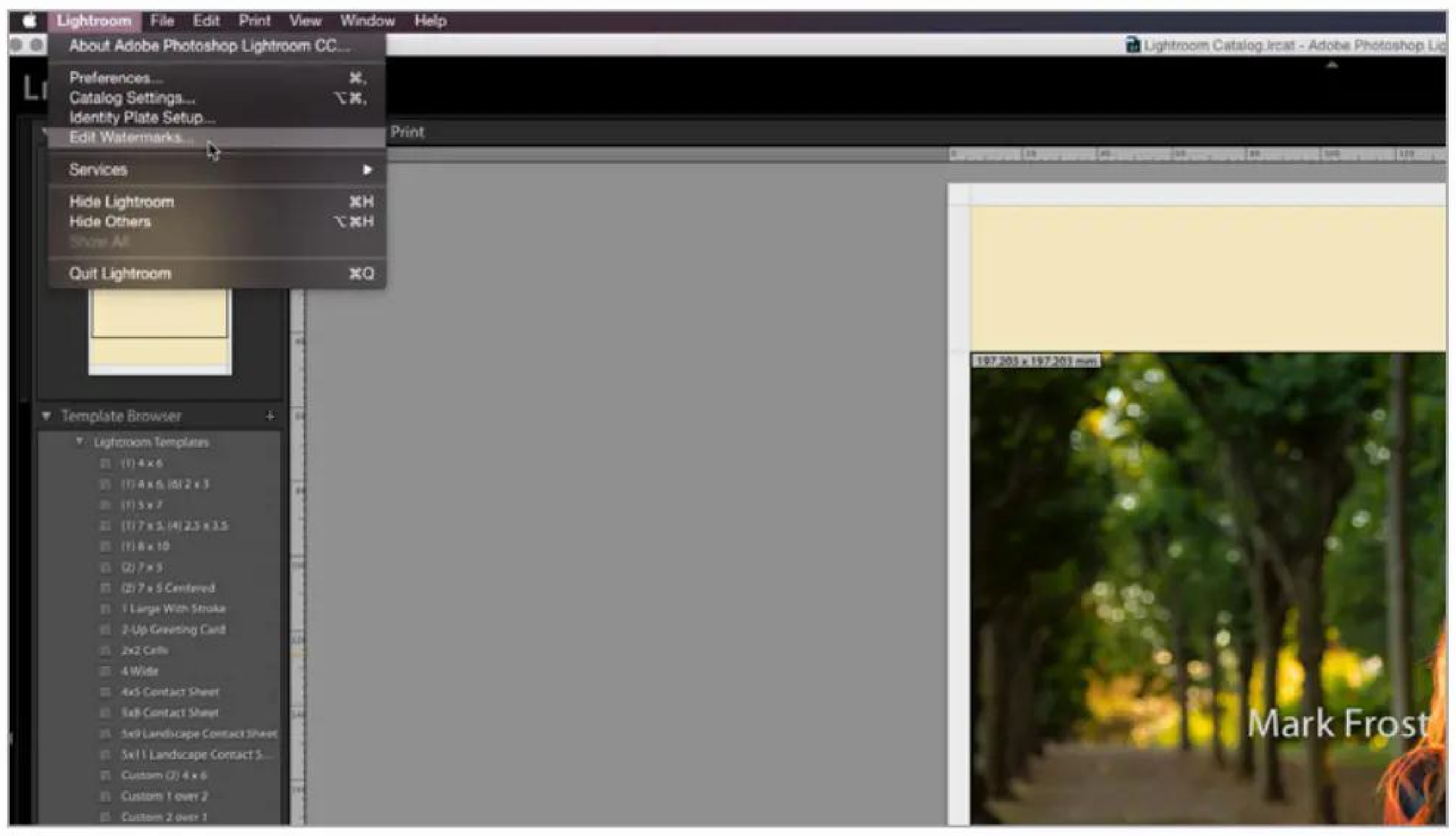
Copyright theft is an increasingly frequent problem, especially in online publishing, so it's wise to take every precaution you can to protect your work. Adding copyright watermarks isn't foolproof but it does help to deter casual theft.


Mark Frost
Mark Frost

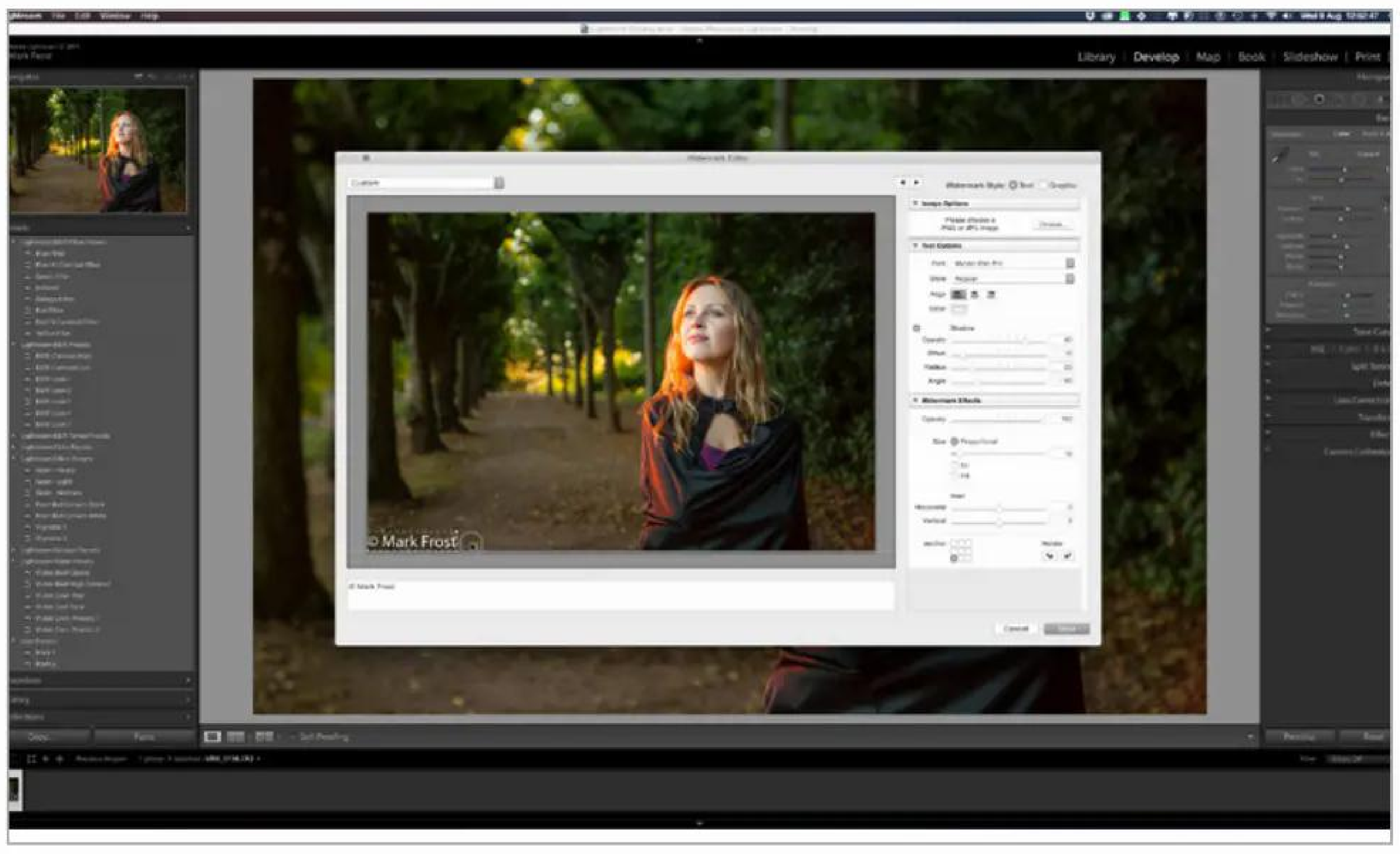
1 We have already covered details about adding an identity plate to your prints in the previous section. Adding a copyright watermark is very similar and can be used in conjunction with an identity plate for additional security; or you can uncheck the Identity Plate option to turn it off and just use your own edited version.


Page
Page Background Color
Identity Plate
Mark Frost
Mark Frost
Watermarking
None
Edit Watermarks...
Print Job

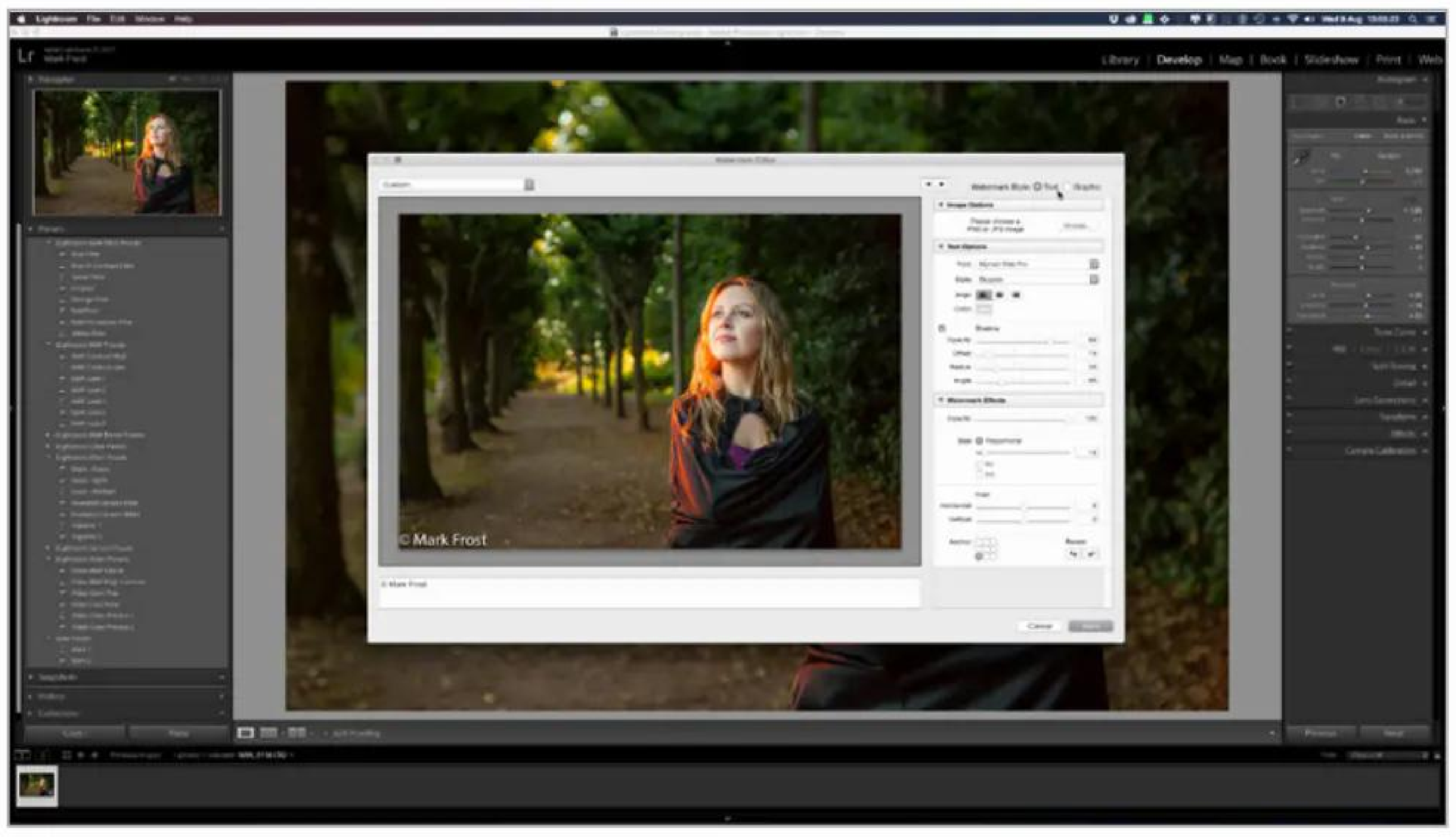
2 If you're in the Print Module, you can find the Watermarking option on the Page panel just below the Identity Plate options. Check the Watermarking box and change the option from None to Edit Watermarks. This will open the watermark editor where you begin the watermarking process.


Lightroom
File
Edit
Print
View
Window
Help
About Adobe Photoshop Lightroom CC...
Preferences...
Catalog Settings...
Identity Plate Setup...
Edit Watermarks...
Services
Hide Lightroom
Hide Others
Show All
Quit Lightroom
Print
Template Browser
Lightroom Templates
Mark Frost

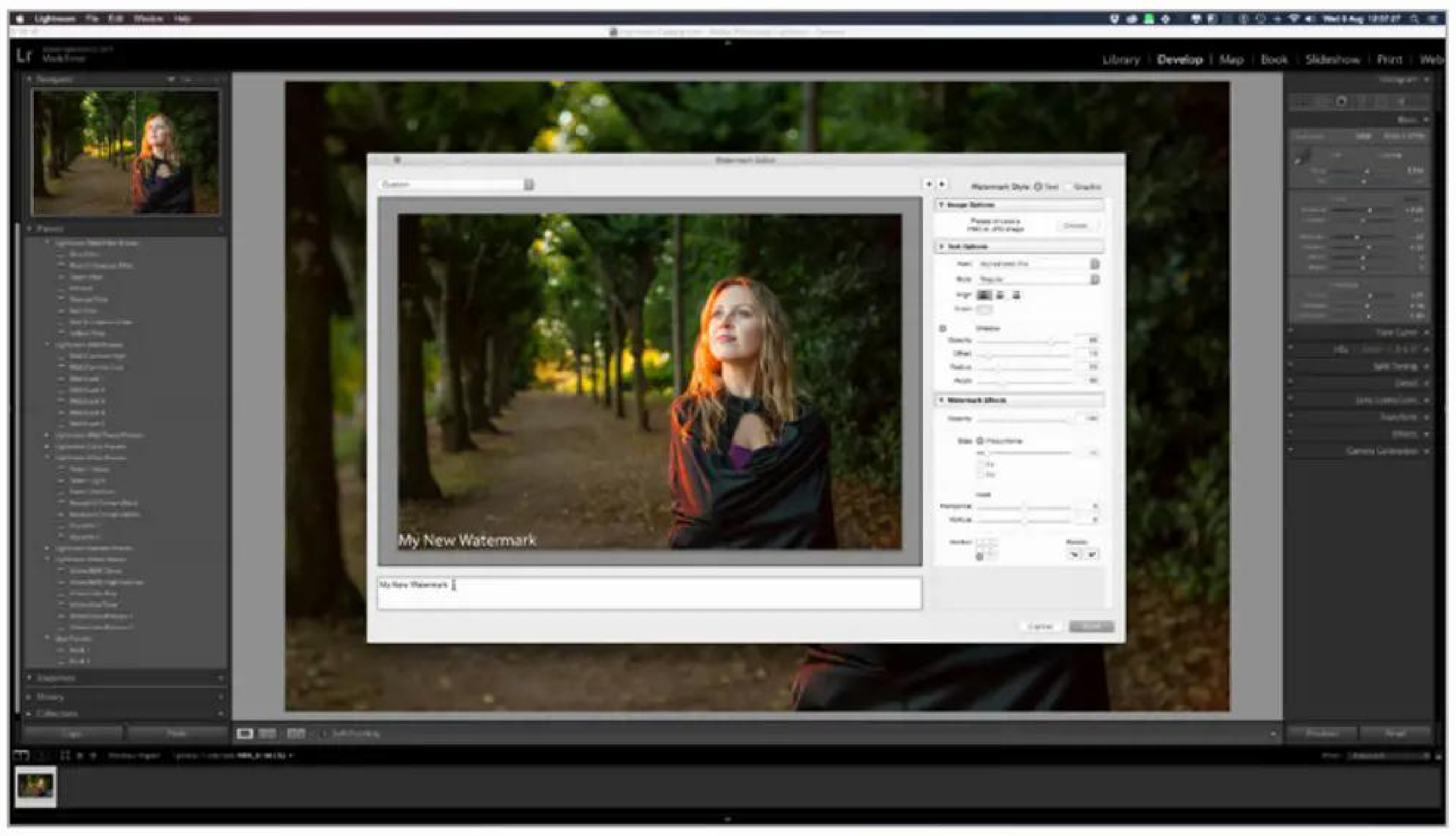
3 Bear in mind you can also access the Watermarks Editor from any module by selecting either Lightroom > Edit Watermarks (Mac) or Edit > Edit Watermarks (PC). Whichever operating system you use, it still calls up the same watermark editor and you can begin to think about what kind of watermark you wish to create.


Watermark Editor
© Mark Frost

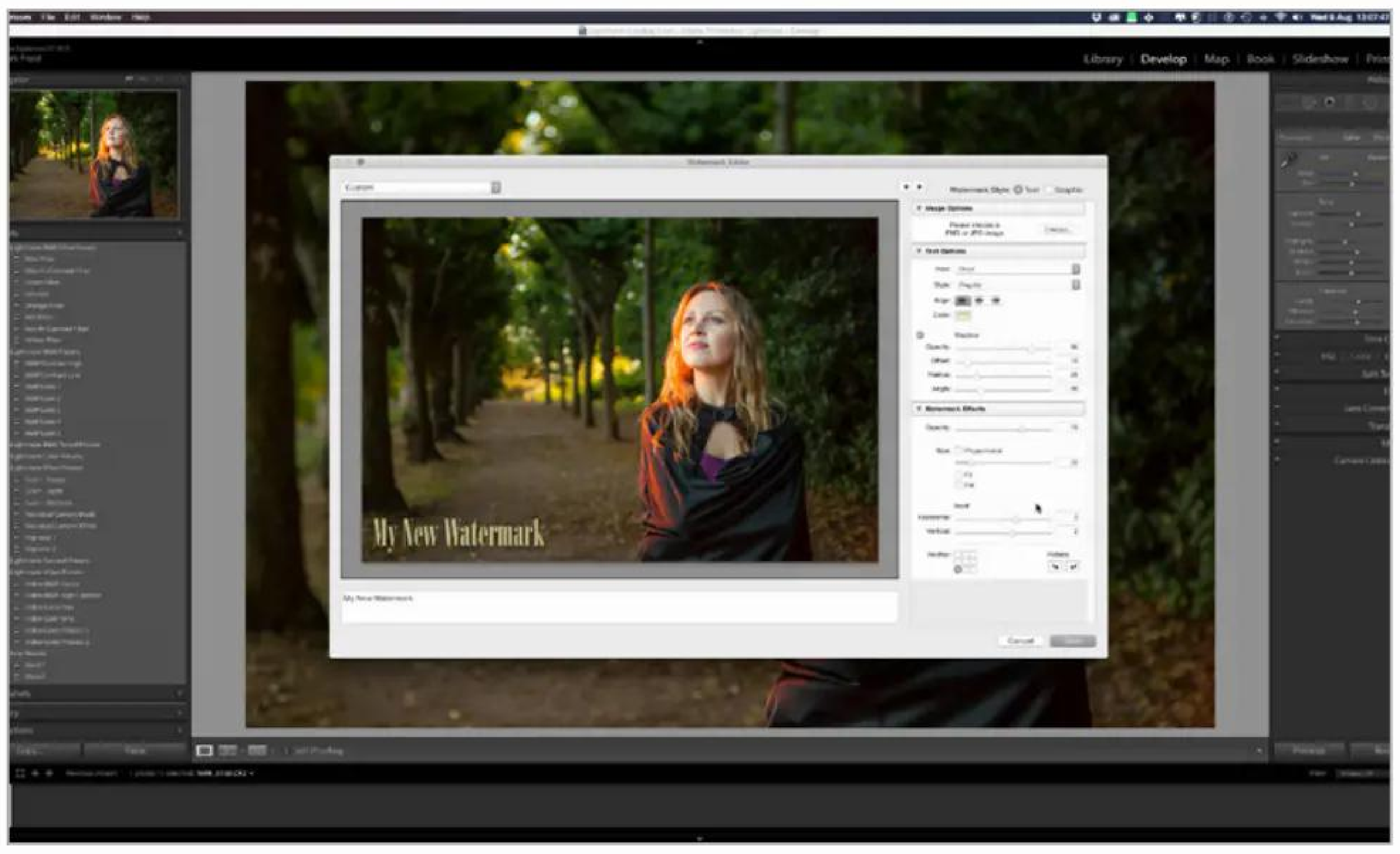
4 The default watermark that is created will be the name under which you registered your copy of Lightroom, plus the copyright symbol ©. Oddly the Watermarks Editor is much more extensive and versatile than the Identity Plate editor; the latter may well be updated at some point.



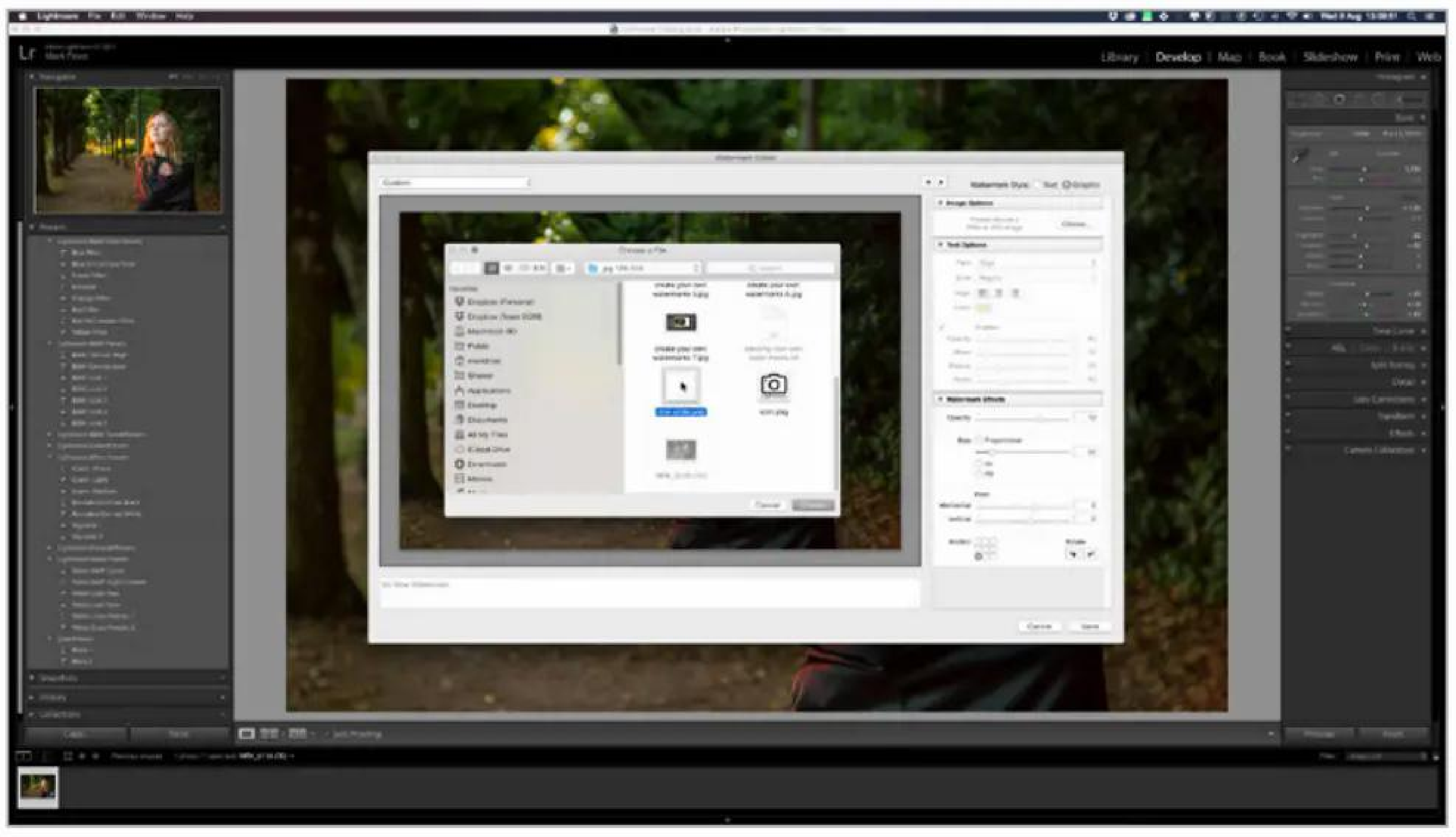
5 You can choose your Watermark Style from the top right of the editor. You have two options to choose from. You can use a purely text-based watermark using whatever fonts you have on your computer, or you can choose to use a graphic such as a JPG or PNG file. This might be in the form of a logo or name style that you have created separately.



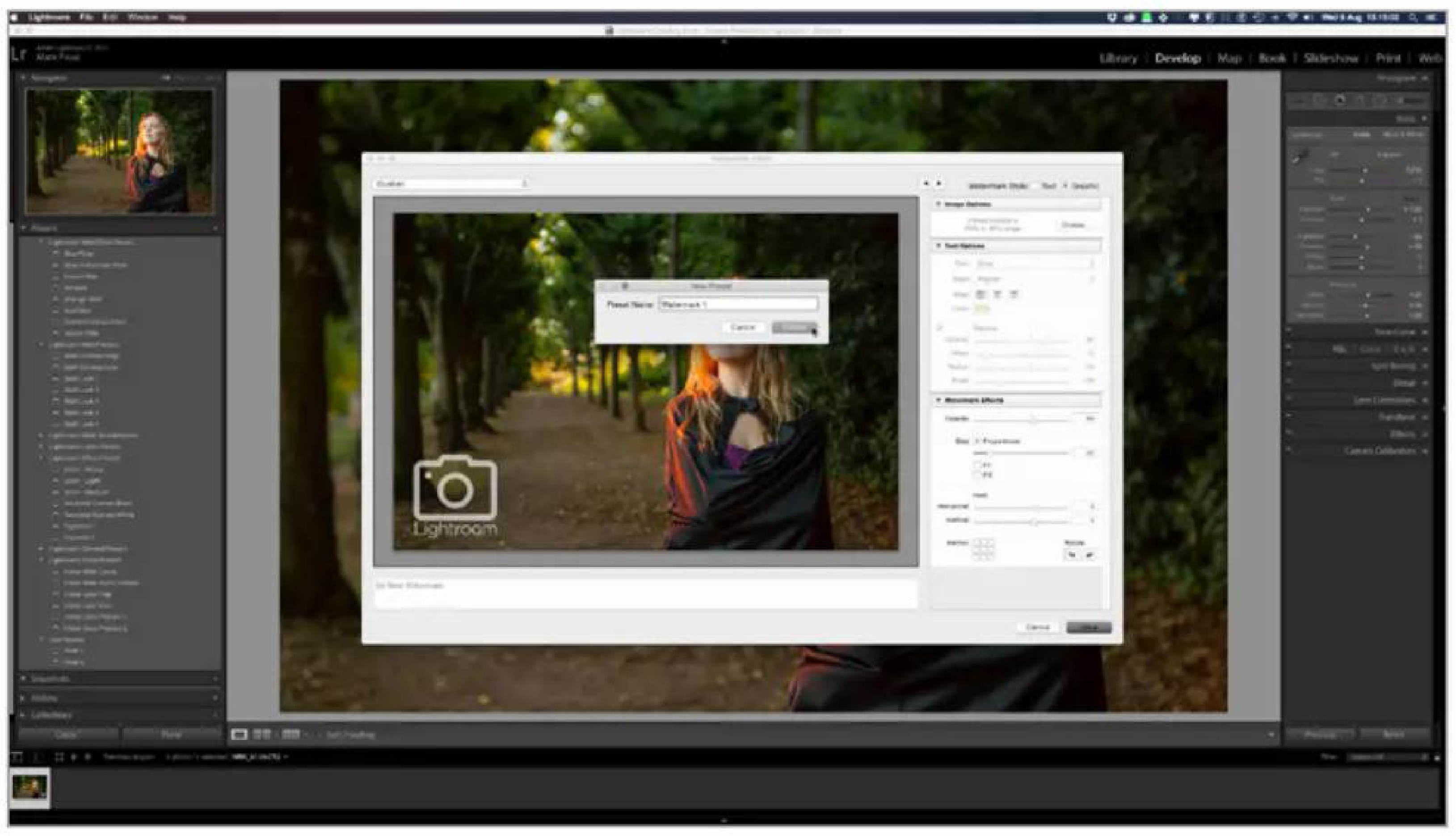
6 If you choose to create a Text watermark, you can enter the text you want to appear on the image by clicking in the text box in the lower left corner of the editor and replacing the default text with whatever you choose. It will use the fonts you have on your computer but be aware that OpenType fonts are not supported.



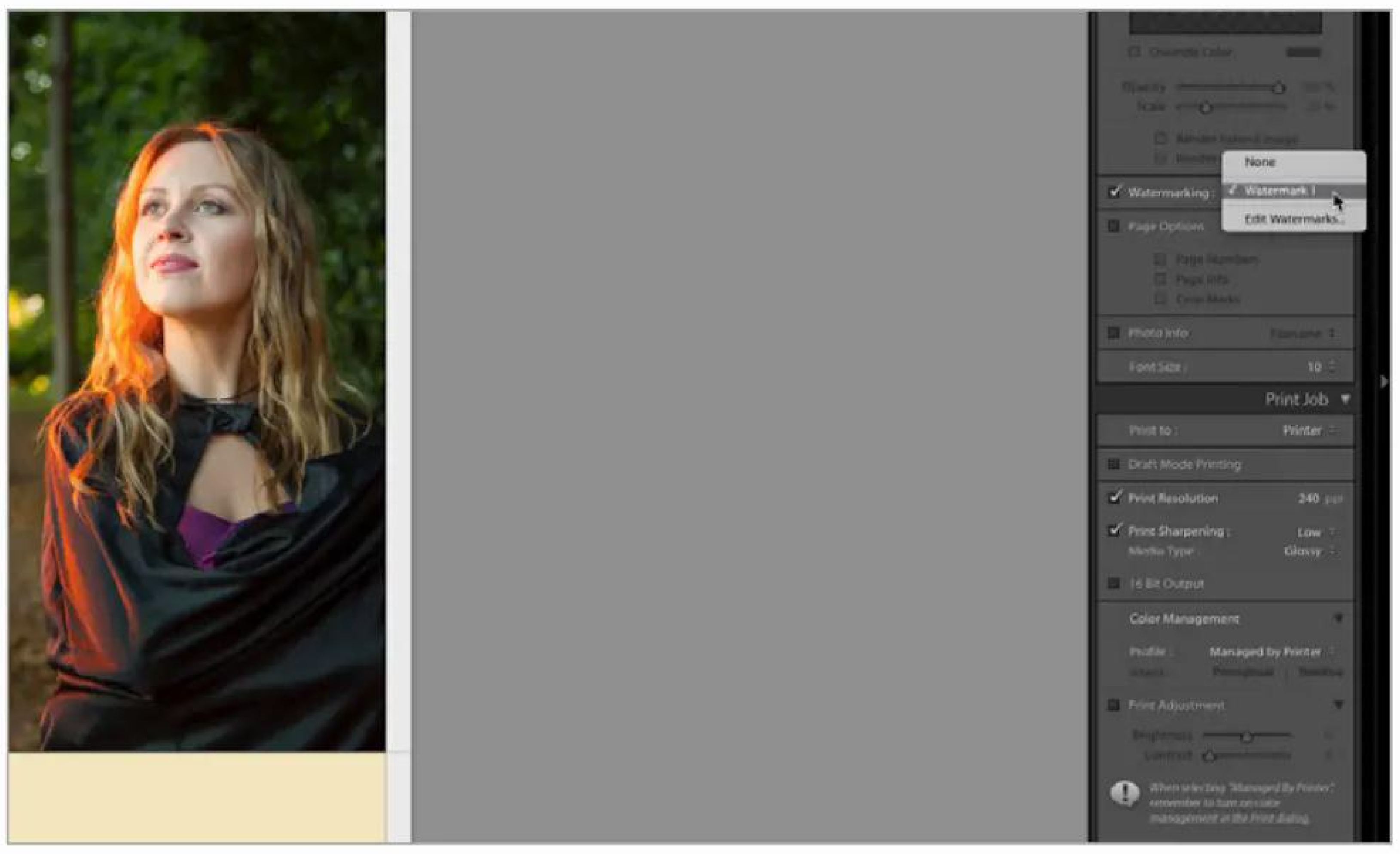
7 You can alter the look of the text by changing its Text Options to a new font and style. You can also add a shadow whose Opacity, Offset, Radius and Angle can all be changed. Under Watermark Effects you can alter text Opacity, Size and Horizontal and Vertical position and Rotation.



8 Alternatively, if you wish to use an image or graphic, click on the Graphic button on the top right of the editor. A browser window will appear and you are prompted to choose an image file to use as your watermark. We have a simple white icon saved as a PNG file which has a transparent background. Click Choose to use your graphic.



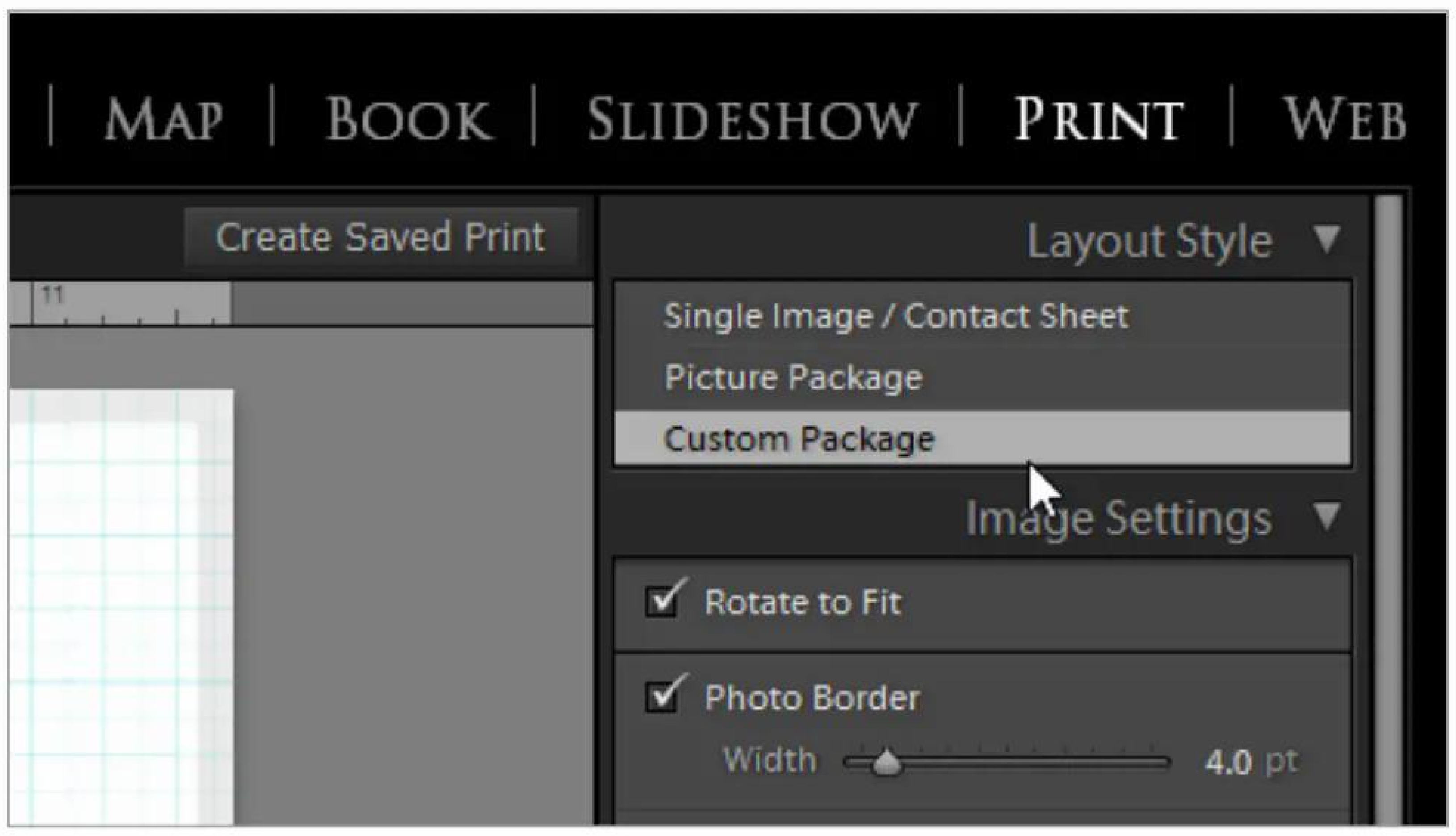
9 The PNG file you chose now replaces the text. You can alter its Opacity and its Size. Just like the text, you can alter Horizontal and Vertical positioning and choose which corner the graphic is anchored to. When you are happy with the watermark, click Save. You will be asked to save it as a Preset, which we named ‘Watermark 1’.



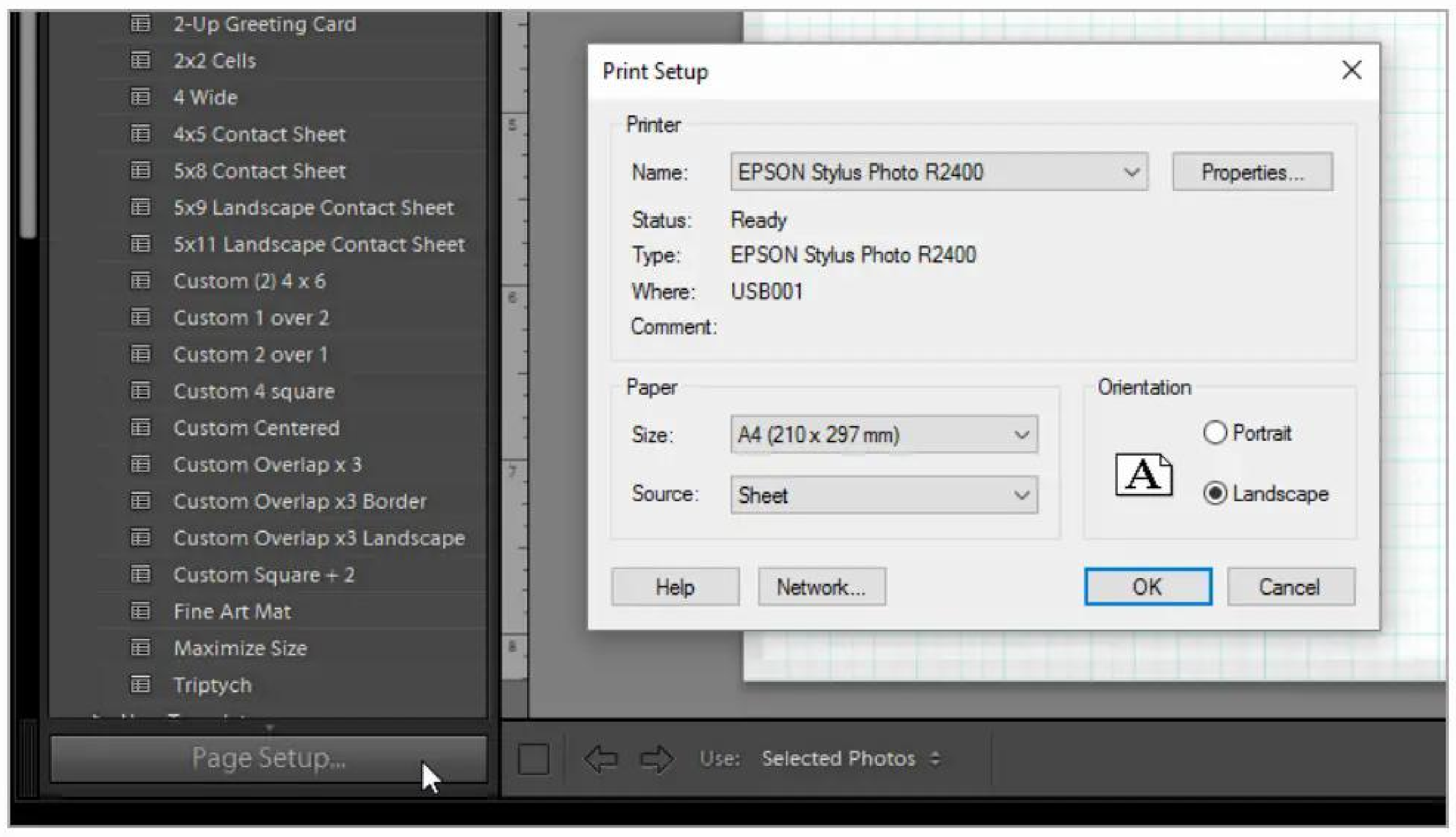
10 Back in the Print Module, if you now go back to the Page panel, next to Watermarking, you can choose the option Watermark 1 as your preferred preset from the menu selector. The watermark you just created will appear on your image and it is ready for print.

Creating Custom Print Layouts

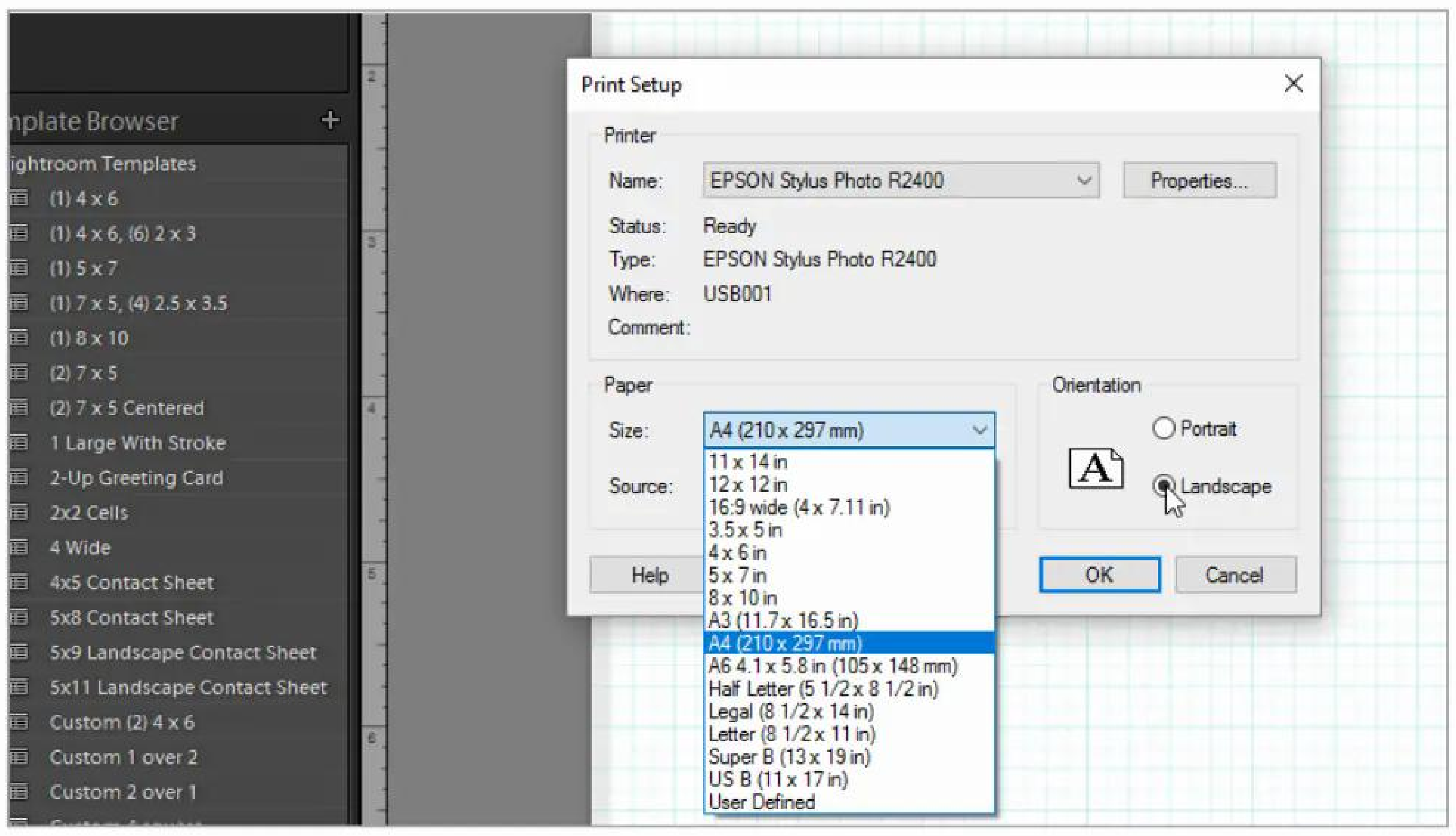
Custom print layouts allow you to arrange your images on a page, resize them, change their orientation and add borders and strokes to help them stand out. Whether preparing a presentation or just making greetings cards, custom print layouts are the way forward.


MAP
BOOK
SLIDESHOW
PRINT
WEB
Create Saved Print
Layout Style
Single Image / Contact Sheet
Picture Package
Custom Package
Image Settings
Rotate to Fit
Photo Border
Width
4.0 pt

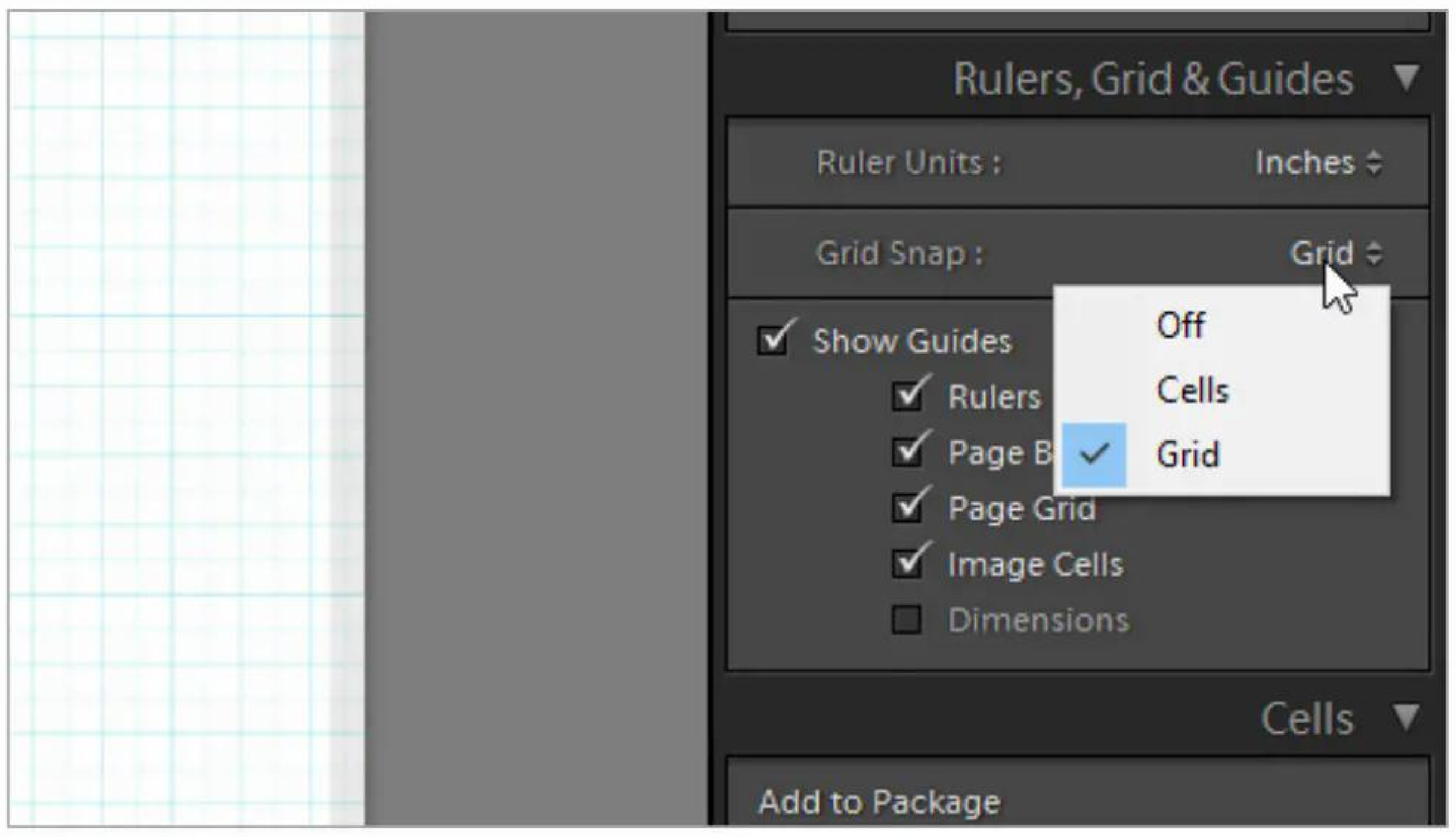
1 To get started with creating a custom print layout, first open the Print Module. At the top of the right-hand sidebar, in the Layout Style panel, click on the third item on the list, Custom Package. This opens up the Cells panels and creates a new project page that appears as a blank page in the main viewing area.


2-Up Greeting Card
2x2 Cells
4 Wide
4x5 Contact Sheet
5x8 Contact Sheet
5x9 Landscape Contact Sheet
5x11 Landscape Contact Sheet
Custom (2) 4 x 6
Custom 1 over 2
Custom 2 over 1
Custom 4 square
Custom Centered
Custom Overlap x 3
Custom Overlap x3 Border
Custom Overlap x3 Landscape
Custom Square + 2
Fine Art Mat
Maximize Size
Triptych
Page Setup...
Use: Selected Photos
Print Setup
Printer
Name: EPSON Stylus Photo R2400
Properties...
Status: Ready
Type: EPSON Stylus Photo R2400
Where: USB001
Comment:
Paper
Size: A4 (210 x 297 mm)
Source: Sheet
Orientation
Portrait
Landscape
Help
Network...
OK
Cancel

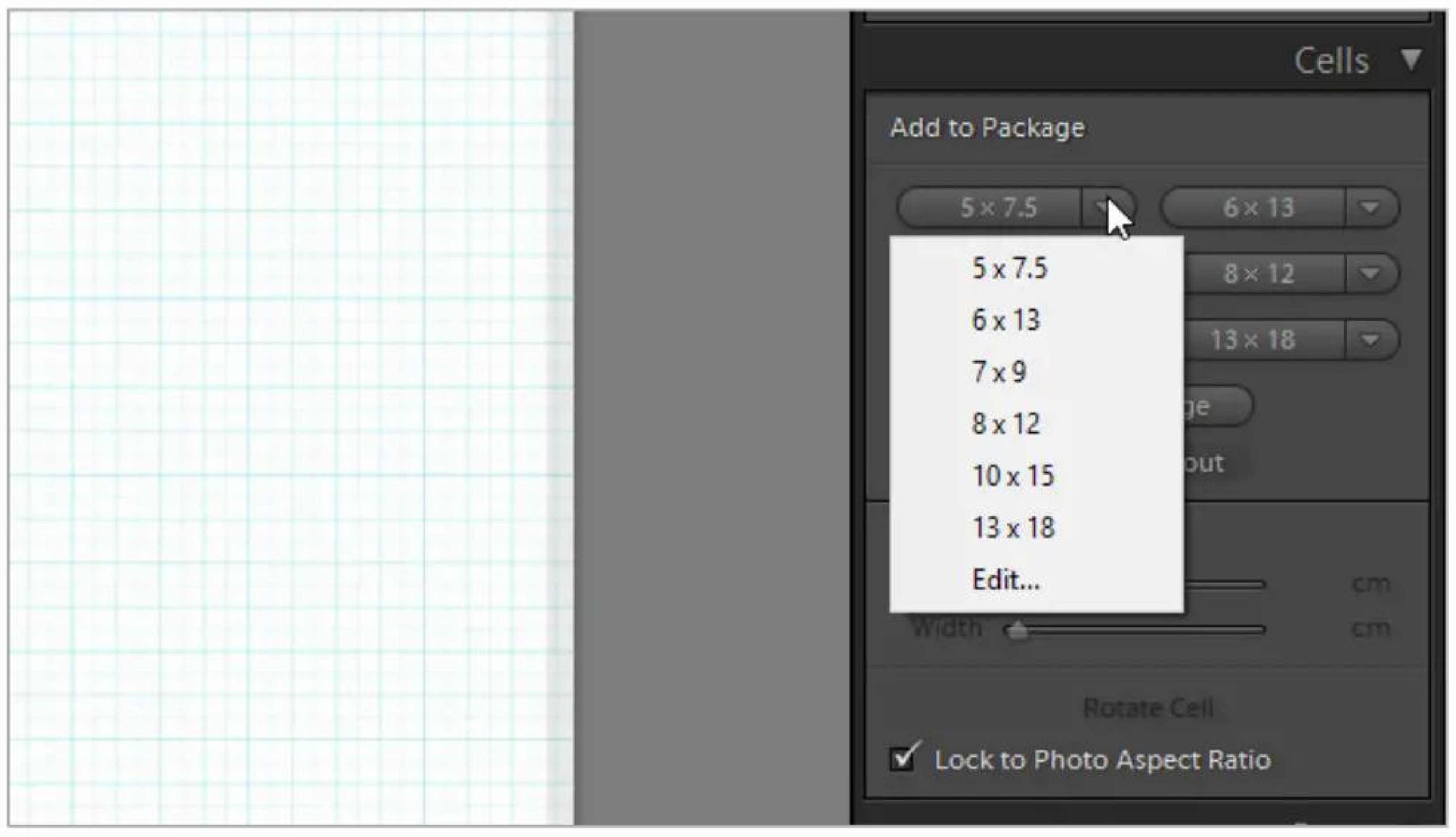
2 Before you can start adding cells to our page, you need to set up the page dimensions and orientation. In the bottom left of the screen, click on the Page Setup button. This will take you to the Print Setup dialogue, showing your installed printer. If you don't have a printer on your system it should show Print to PDF as a default.


Template Browser
Lightroom Templates
(1) 4 x 6
(1) 4 x 6, (6) 2 x 3
(1) 5 x 7
(1) 7 x 5, (4) 2.5 x 3.5
(1) 8 x 10
(2) 7 x 5
(2) 7 x 5 Centered
1 Large With Stroke
2-Up Greeting Card
2x2 Cells
4 Wide
4x5 Contact Sheet
5x8 Contact Sheet
5x9 Landscape Contact Sheet
5x11 Landscape Contact Sheet
Custom (2) 4 x 6
Custom 1 over 2
Custom 2 over 1
Print Setup
Printer
Name: EPSON Stylus Photo R2400
Properties...
Status: Ready
Type: EPSON Stylus Photo R2400
Where: USB001
Comment:
Paper
Size: A4 (210 x 297 mm)
Source:
Orientation
Portrait
Landscape
Help
OK
Cancel
11 x 14 in
12 x 12 in
16:9 wide (4 x 7.11 in)
3.5 x 5 in
4 x 6 in
5 x 7 in
8 x 10 in
A3 (11.7 x 16.5 in)
A4 (210 x 297 mm)
A6 4.1 x 5.8 in (105 x 148 mm)
Half Letter (5 1/2 x 8 1/2 in)
Legal (8 1/2 x 14 in)
Letter (8 1/2 x 11 in)
Super B (13 x 19 in)
US B (11 x 17 in)
User Defined

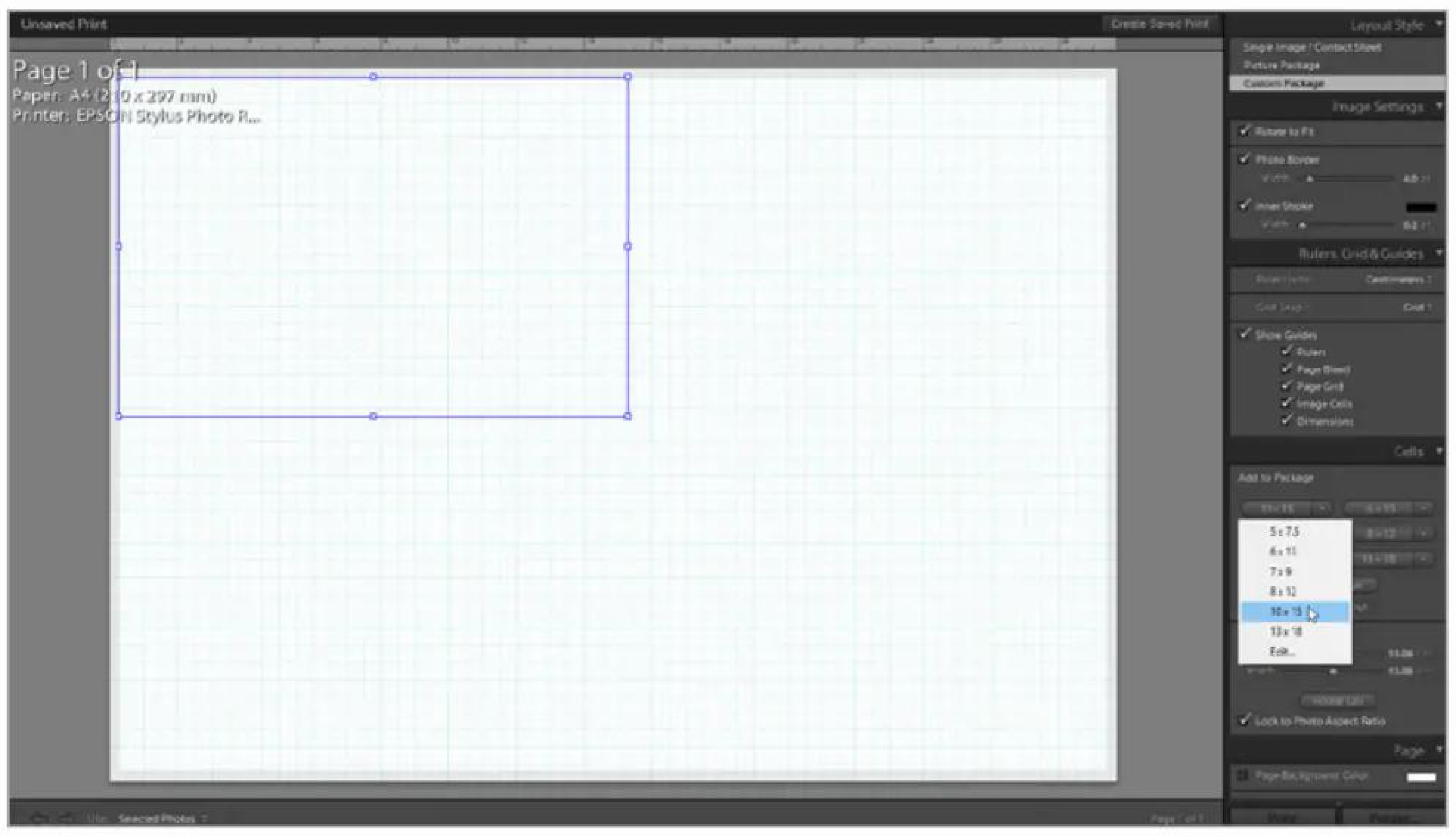
3 In the Print Setup screen, ensure that your printer is selected, select the paper size that you want to use, in this case the standard A4, and choose whether to use portrait or landscape orientation. We used landscape orientation for our example, so that it's easier for you to see what we did. Once you're satisfied, click OK.


Rulers, Grid & Guides
Ruler Units :
Inches
Grid Snap :
Grid
Off
Cells
Grid
Show Guides
Rulers
Page Bleed
Page Grid
Image Cells
Dimensions
Cells
Add to Package

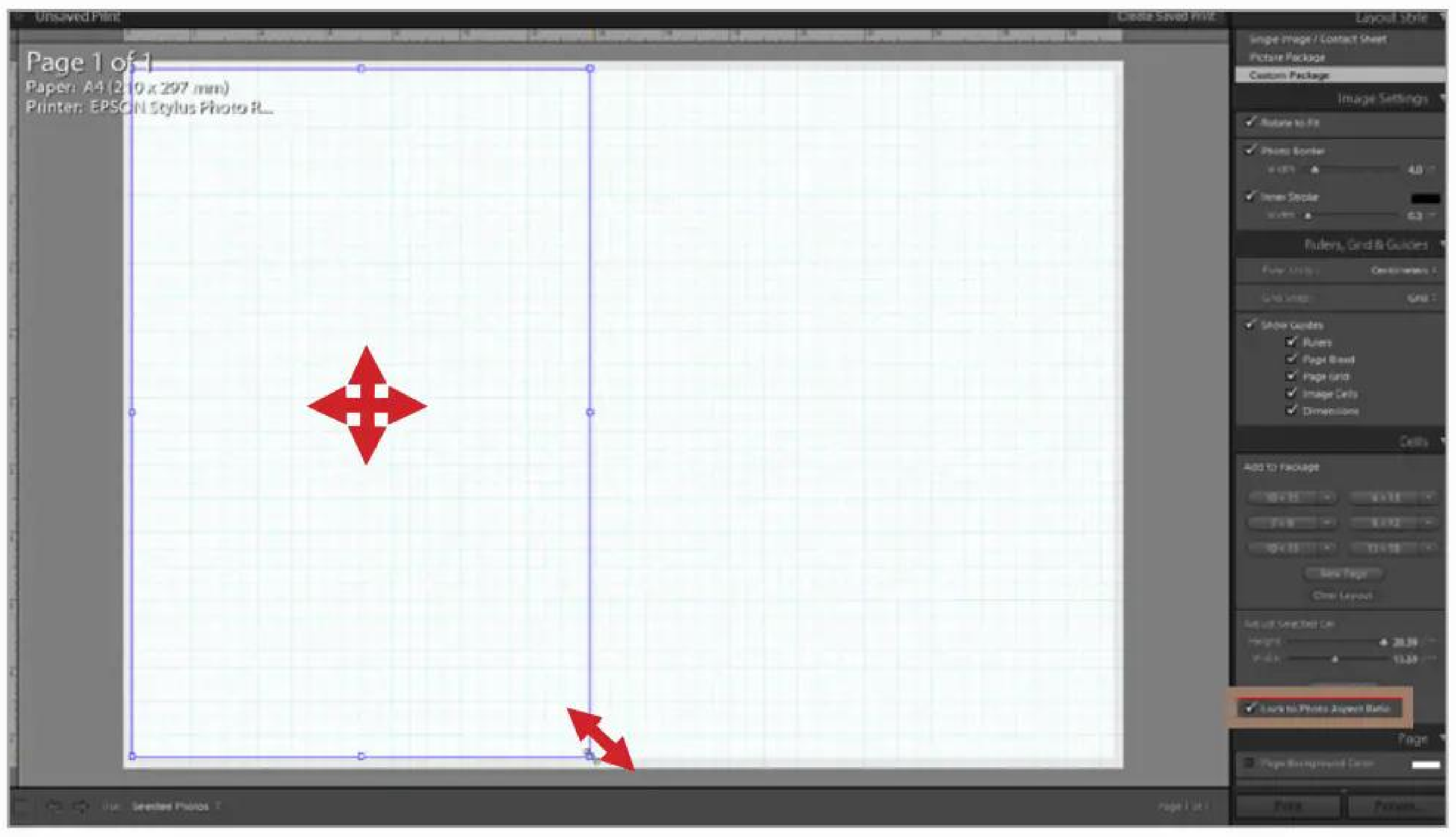
4 Next, go to the Rulers, Grids & Guides panel. In the Grid Snap menu, select Grid and click on each of the check boxes for Show Guides, Rulers, Page Bleed, Page Grid and Image Cells. You can see a grid and bleed borders appear on your page. You can also set the measurement units for the grid and the image cells.


Cells
Add to Package
5 x 7.5
6 x 13
8 x 12
13 x 18
5 x 7.5
6 x 13
7 x 9
8 x 12
10 x 15
13 x 18
Edit...
Width
cm
Rotate Cell
Lock to Photo Aspect Ratio

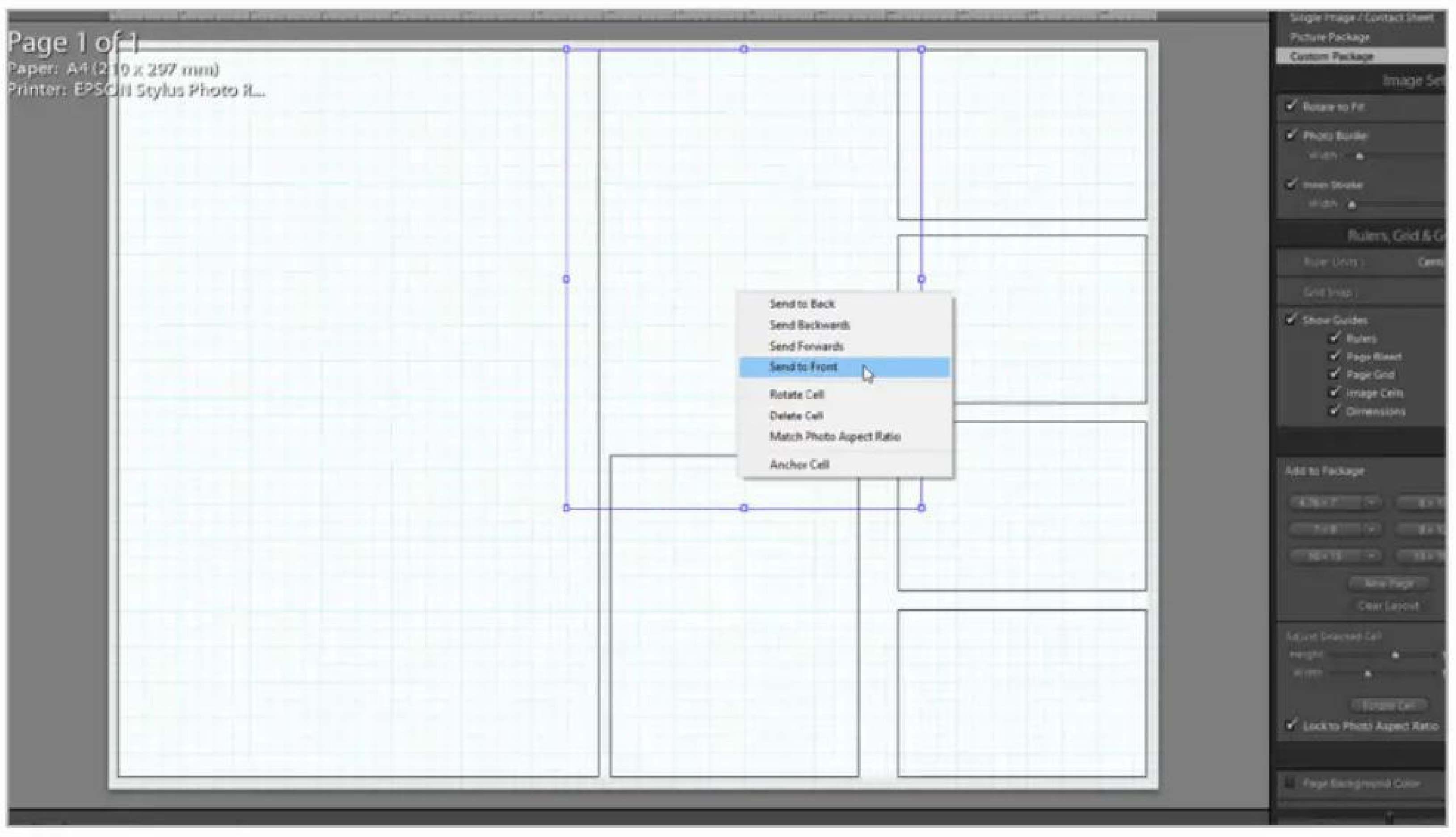
5 Now you're ready to start adding image cells to your layout. In the Cells panel you can see a range of Preset buttons and next to each one is a drop-down menu. When you click on this you can see a list of standard print sizes, in either inches or centimetres. These are only a guide; you can fully customise the size of each cell.


Page 1 of 1
Paper: A4 (210 x 297 mm)
Printer: EPSON Stylus Photo R...

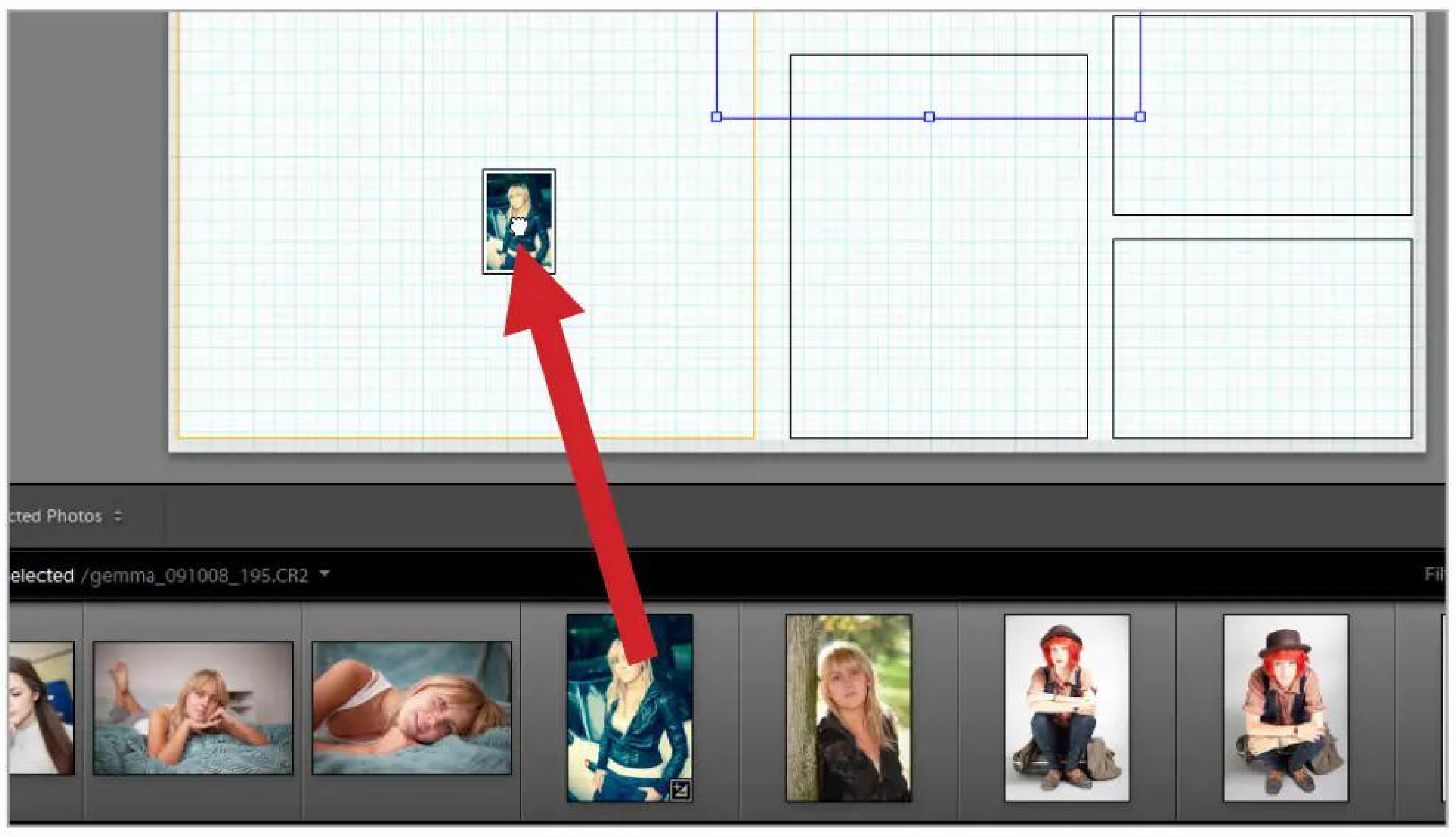
6 Select 10 x 15 from the menu and a cell of that size will automatically be added to your page, aligned to the top left. By default, the cell will be aligned on the horizontal landscape format, matching the alignment of the page. You can click the Rotate Cell button at the bottom of the Cells panel to turn it by 90 degrees.


Page 1 of 1
Paper: A4 (210 x 297 mm)
Printer: EPSON Stylus Photo R...

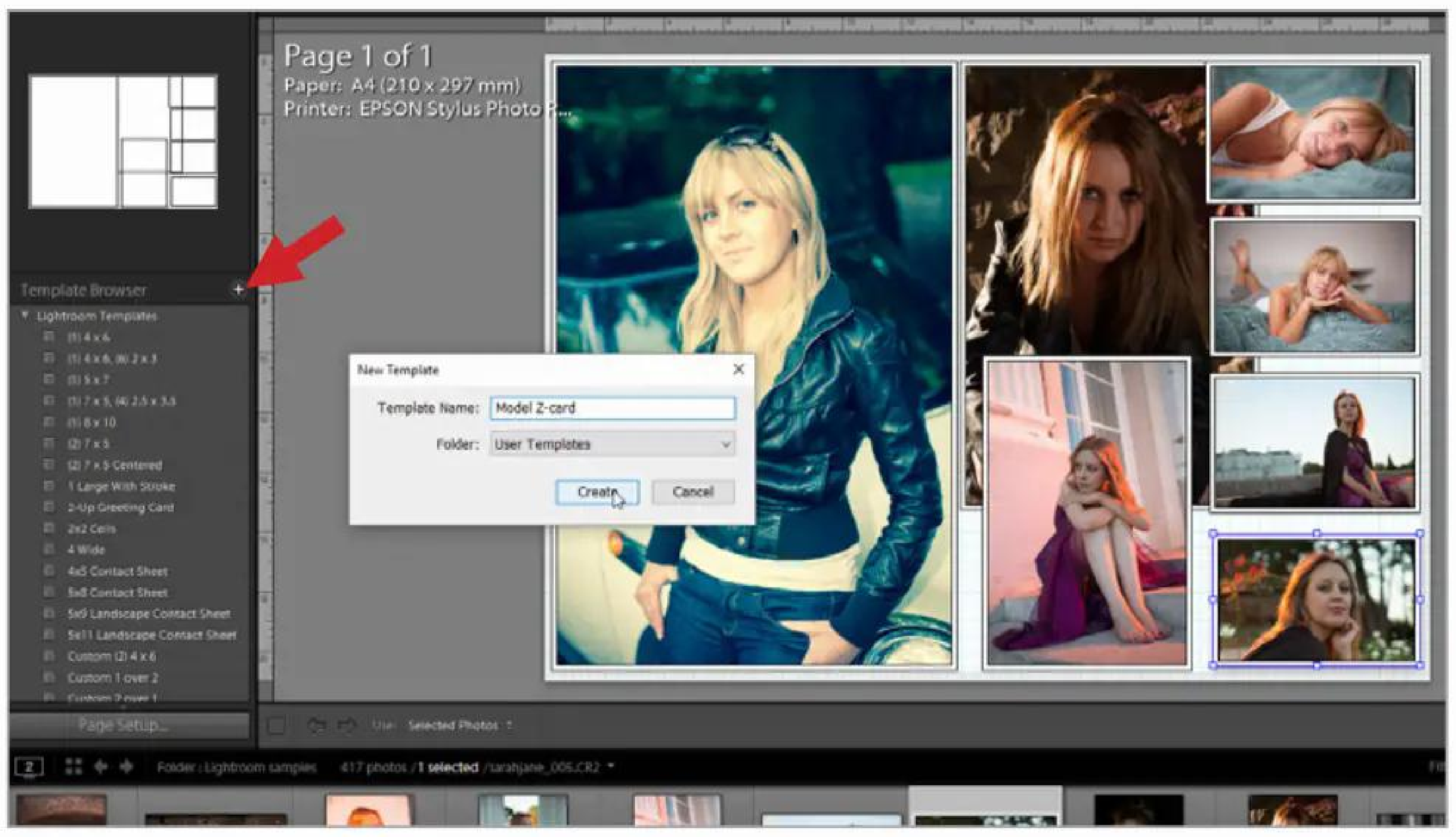
7 You can drag the new cell to any position by clicking anywhere within it, and by dragging the corner handles you can resize it. If you have Grid Snap turned on (step 4) the sides of the grid will snap to the grid lines in the background. To change the aspect ratio, you need to uncheck the Lock to Photo Aspect Ratio option.


Page 1 of 1
Paper: A4 (210 x 297 mm)
Printer: EPSON Stylus Photo R...
Send to Back
Send Backwards
Send Forwards
Send to Front
Rotate Cell
Delete Cell
Match Photo Aspect Ratio
Anchor Cell

8 You can go on adding, moving and resizing cells until you're happy that you have an arrangement that you like. If you try to add a cell that doesn't fit on the page, a new page will be automatically added; but you can still drag from one page on to another. You can overlap cells and arrange them in a stack by right-clicking.


cted Photos
elected /gemma_091008_195.CR2

9 Next, we can add some photos to our page layout. Open the filmstrip and simply drag-and-drop images into the frames. Note that if the aspect ratio of the image doesn't match that of the cell, Lightroom will resize the cell to fit. Unfortunately, there's no way to lock cells to a preset size, so just be a bit careful.


Page 1 of 1
Paper: A4 (210 x 297 mm)
Printer: EPSON Stylus Photo R...
Template Browser
Lightroom Templates
New Template
Create
Cancel

Template Name: Model Z-card
Folder: User Templates

10 By deliberately positioning and selecting the right images, you can create attractive photo collages like this; or simply maximise the amount of printing that you can fit onto a single sheet of paper. Once you've created a custom layout, you can save it for later reuse by clicking on the + button in the Templates Browser panel.

Dramatic Effects

With Lightroom you're able to tweak and alter any photo and produce an end result that's drastically and dramatically different to its original. There's a lot that can be applied to an image in Lightroom. Of course, you need to know where to go to apply these effects; thankfully, we cover this too.

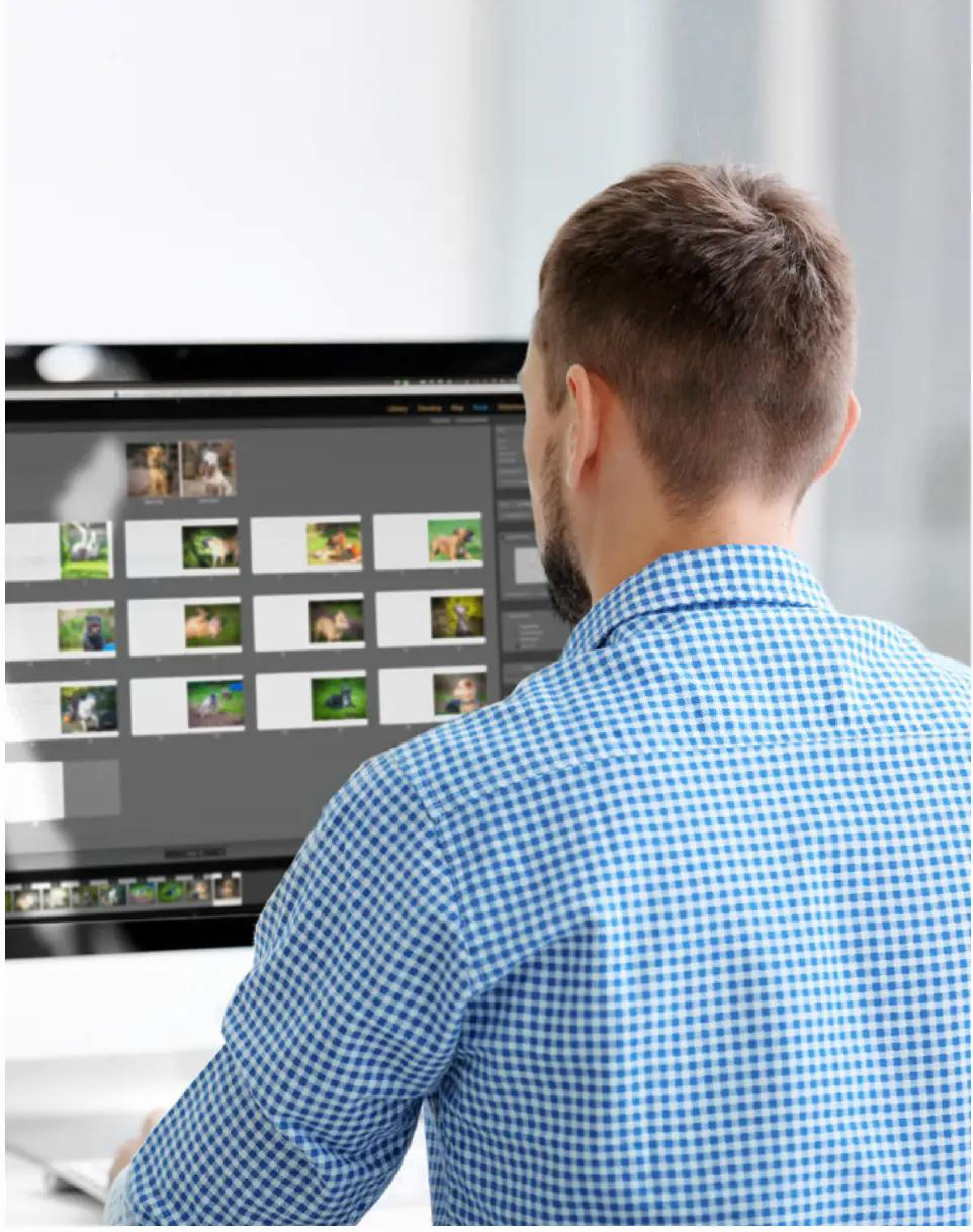
The Tone Curve panel is one of the most powerful tools in Lightroom's arsenal. It allows you to selectively alter that relative brightness of different tonal ranges within an image, but does so smoothly, blending from one tone into another on a curve. When combined with the Masking Tool's Select Subject option, it can create some terrific effects, as seen on this dramatic portrait shot.

AFTER
BEFORE

Show and Tell: Publishing Your Work

Organising, editing and improving your photographs is only part of the story. You'll also want to share your work with others and that's what we're going to look at next. In the Publish Module you have the opportunity to present your finished photographs via printed books, slideshow presentations or online web galleries.

Publishing Your Work



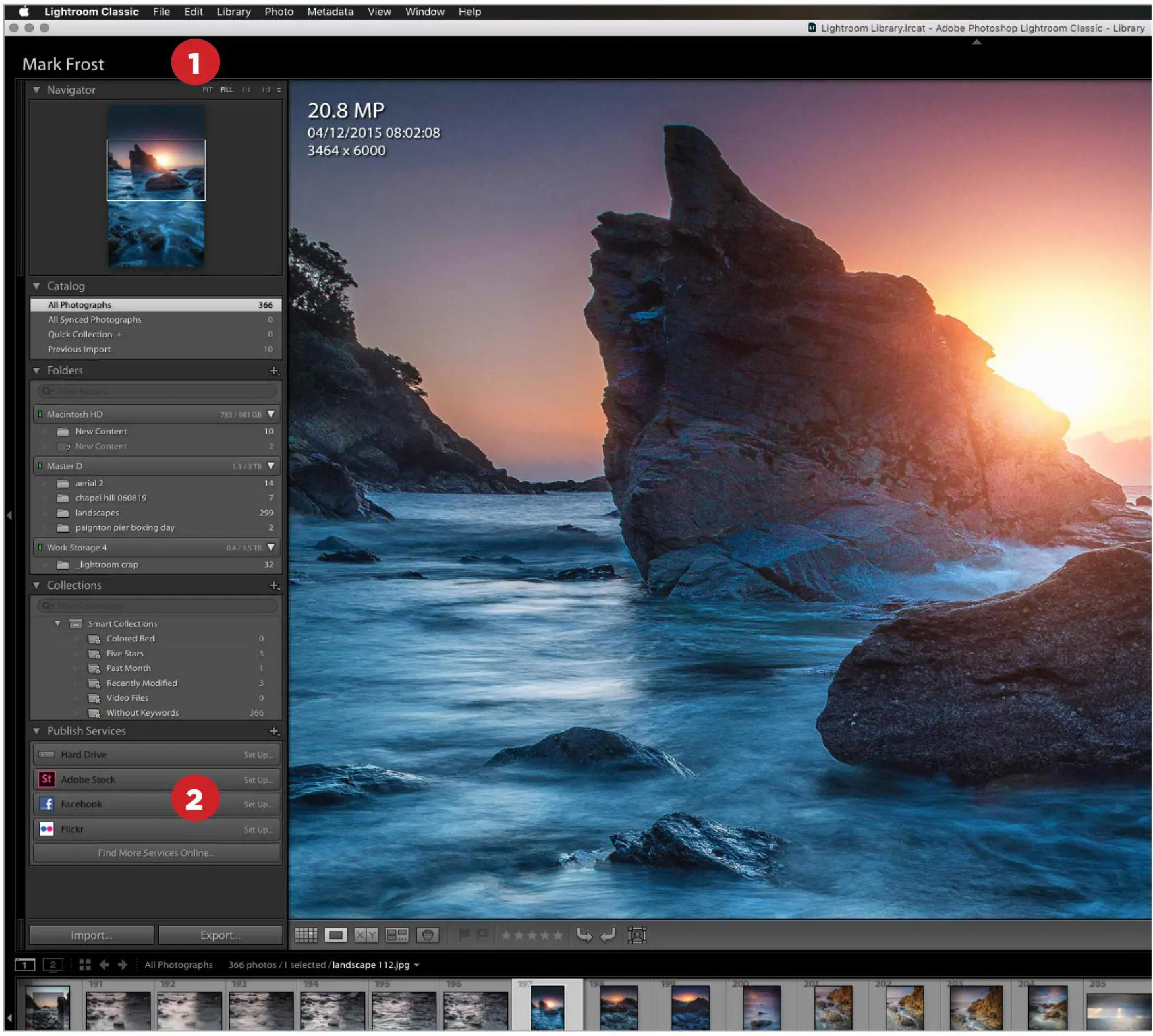
Lightroom offers the user a wealth of possible choices when it comes to publishing your work. You have the option to prepare it and send it to Facebook or Flickr, you can prepare it ready for web viewing and even create a slideshow.

1 The Lightroom Identity Plate

The Lightroom Identity Plate is also worth looking at when you're considering uploading or creating published works. Use it to create your own unique signature or graphical logo and further personalise your photos, slideshows and potential bestselling books. It's also something worth considering in addition to any watermarks you may be using, to help stop someone else online from stealing your photos and much valued hard work.

2 Publish Services

The Publish Services module can be found in the left-hand panels, under the navigator window. It's minimised by default, so you need to click the arrow to the left of it, to expand the module selection and the options within. Doing so reveals the basic, default publishing options: Hard Drive, Adobe Stock, Facebook and Flickr; whilst another box allows you to explore more possible options from the Adobe Add-on store. You then need to drill down to the Lightroom selections to find what you want whilst there.


Lightroom Classic
File
Edit
Library
Photo
Metadata
View
Window
Help
Lightroom Library.lrcat - Adobe Photoshop Lightroom Classic - Library
Mark Frost
1
Navigator
20.8 MP
04/12/2015 08:02:08
3464 x 6000
Catalog
All Photographs 366
All Synced Photographs 0
Quick Collection + 0
Previous Import 10
Folders
Macintosh HD
New Content 10
New Content 2
Master D
aerial 2 14
chapel hill 060819 7
landscapes 299
paignton pier boxing day 2
Work Storage 4
_lightroom crap 32
Collections
Smart Collections
Colored Red 0
Five Stars 3
Past Month 1
Recently Modified 3
Video Files 0
Without Keywords 366
Publish Services
Hard Drive
Adobe Stock
Facebook
Flickr
Set Up...
2
Find More Services Online...
Import...
Export...
All Photographs
366 photos / 1 selected / landscape 112.jpg

3 Book Module

The Book module is found along the top menu strip; clicking it will automatically add the imported and chosen images into a design mode, allowing you to create your own book. These pages can then be uploaded and printed through a self-publishing vendor or printed locally as PDFs.

4 Slideshow Module

The Slideshow module is next to the Book module and when clicked, launches the Lightroom wizard, allowing you to create presentations from your photo selection. There are plenty of options available, such as photo borders, background appearance, title screens and even an option to insert a soundtrack. What's available is certainly a more entertaining and stylistic collection of tools than that of some other slideshow tools we can think of.

5 The Histogram and Adjustment Panels

The Histogram and Adjustment Panels will be used extensively as you gradually improve your images ready for publishing. Using what you've already learned throughout this book, you can apply your knowledge to greatly improve, prepare and 'fix' any photos that you're planning on uploading to social media or a website. It's worth looking through some of the so far untouched tools within the Adjustment Panels, as these can add an extra element to the finished product that makes it stand out from the rest of the online photo world. It's also worth considering some elements to further the privacy of an individual in an image, such as blurring out the face of a child in the background of a shot for example.

6 Film Strip

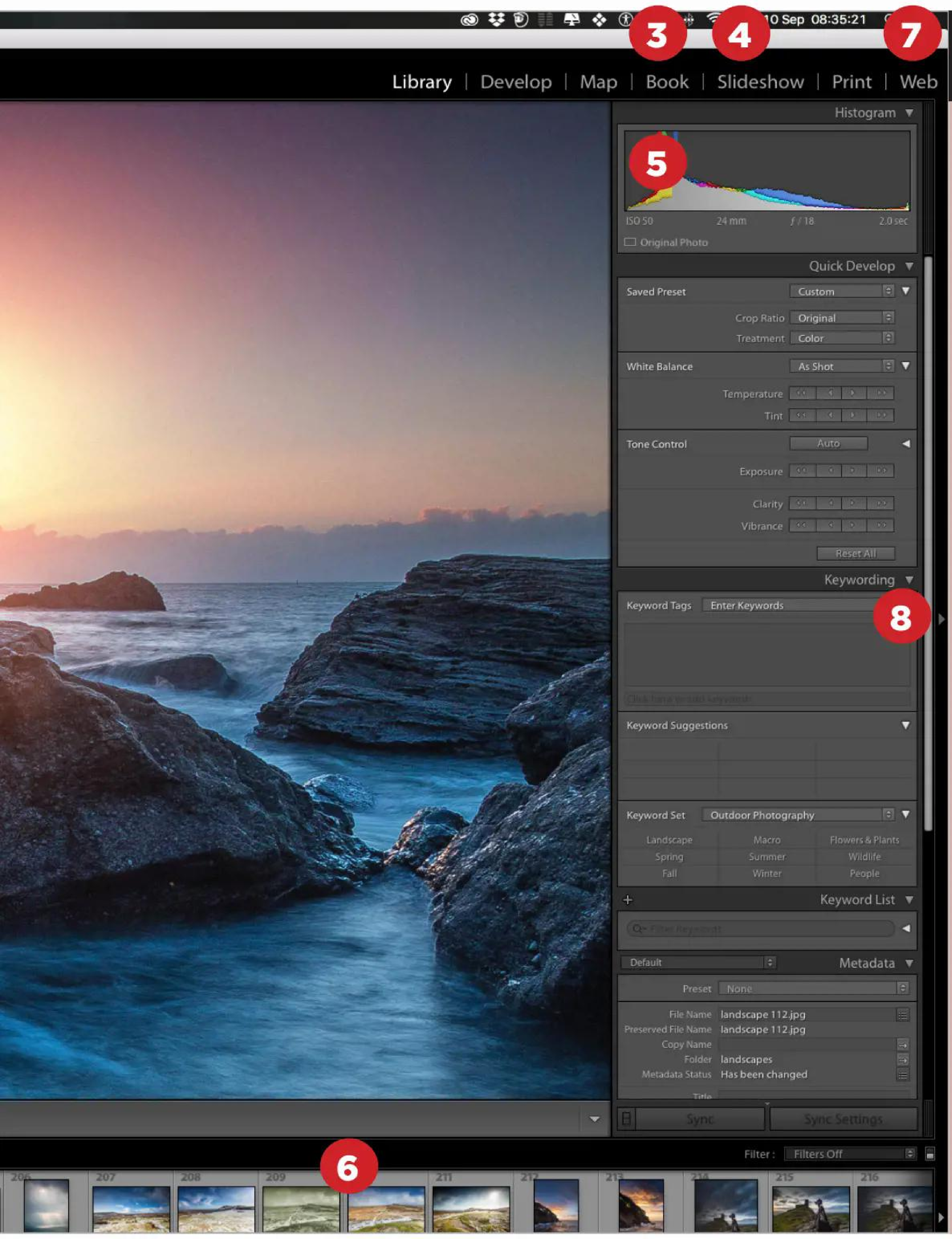
Don't forget the usefulness of the Film Strip at the bottom of the Lightroom interface. The Film Strip really comes into its own when you have multiple images being prepared for uploading to an online source. It's especially useful when you're creating a Slideshow, as you can easily navigate through all the individual slides and make any amends as you require.

7 Web Module

Finally, the Web module is the last option available along the top menu strip. This, as you assume, will help you create a HTML5 web gallery that can be directly uploaded to your website. Again, there are plenty of options available, which you can look at in a moment.

8 Hide Panels

For easier viewing of your work, uncluttered by the histogram and adjustment panels, click the small arrow icon to hide the panels. Alternatively, you can press the Tab button to hide all panels on both sides of the screen.

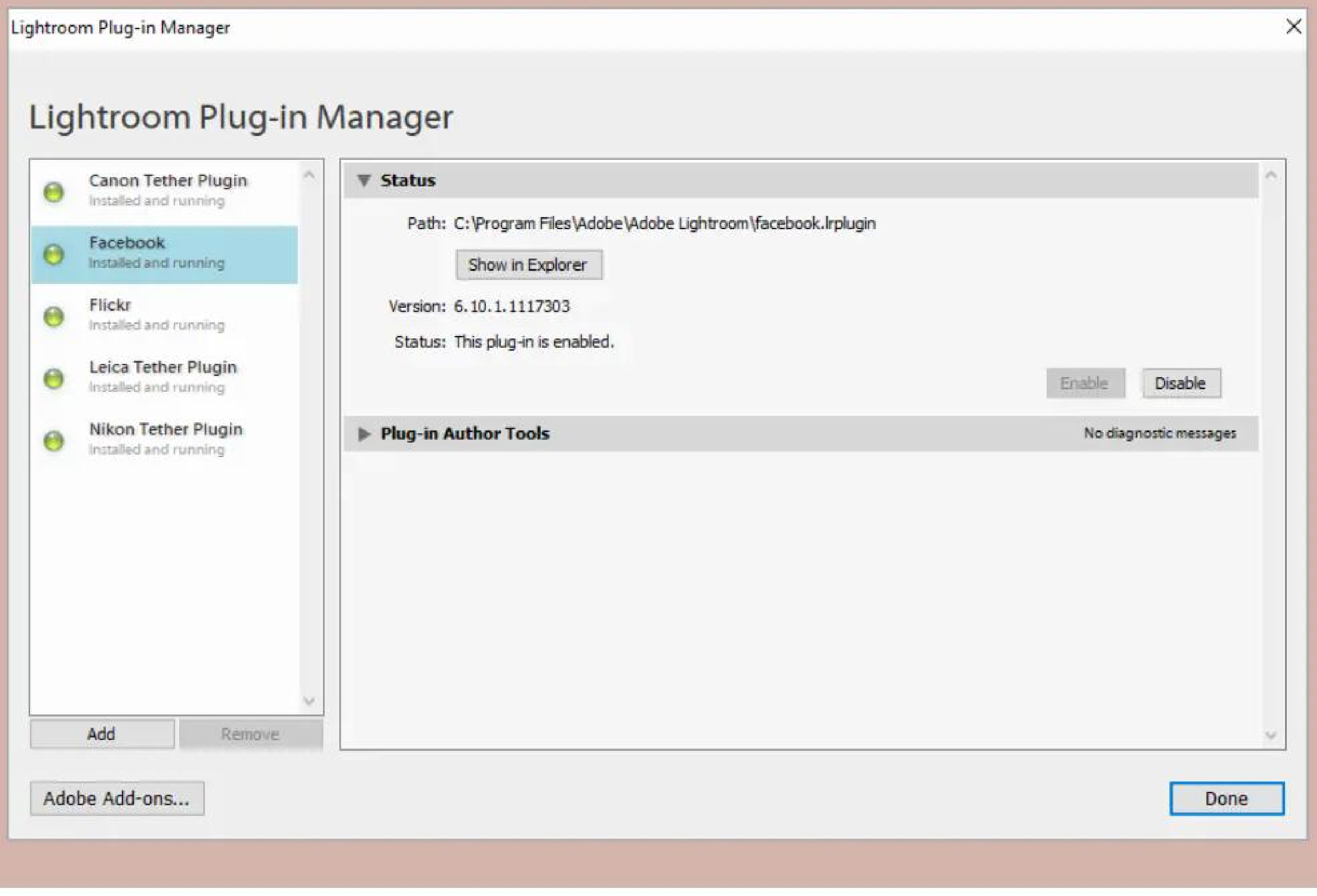


Being Social

Lightroom offers Facebook and Flickr posting by default but there are other social media examples you can install. These come in the form of various plugins and they cover the likes of Instagram, Twitter, PhotoBucket, Tumblr and more. Some examples you may need to scour the Internet for, as Lightroom users can create their own unique plugins, such is the versatility of the software.

A good place to start looking for Lightroom social media content is Best Plugins, found at www.bestplugins.com/software/lightroom-social-network-plugin.html. Here you can find seven excellent examples that will take you to the relevant sites, with installations instructions if needed. Another excellent source is the Lightroom Plugin Exchange, serviced by Adobe, and found at www.exchange.adobe.com/addons.

Installing a plugin can be done by clicking on File > Plug-in Manager, then click the Add button and point the Explorer (if you're using Windows) window to the downloaded, and extracted if necessary, plugin file.


Lightroom Plug-in Manager

Lightroom Plug-in Manager

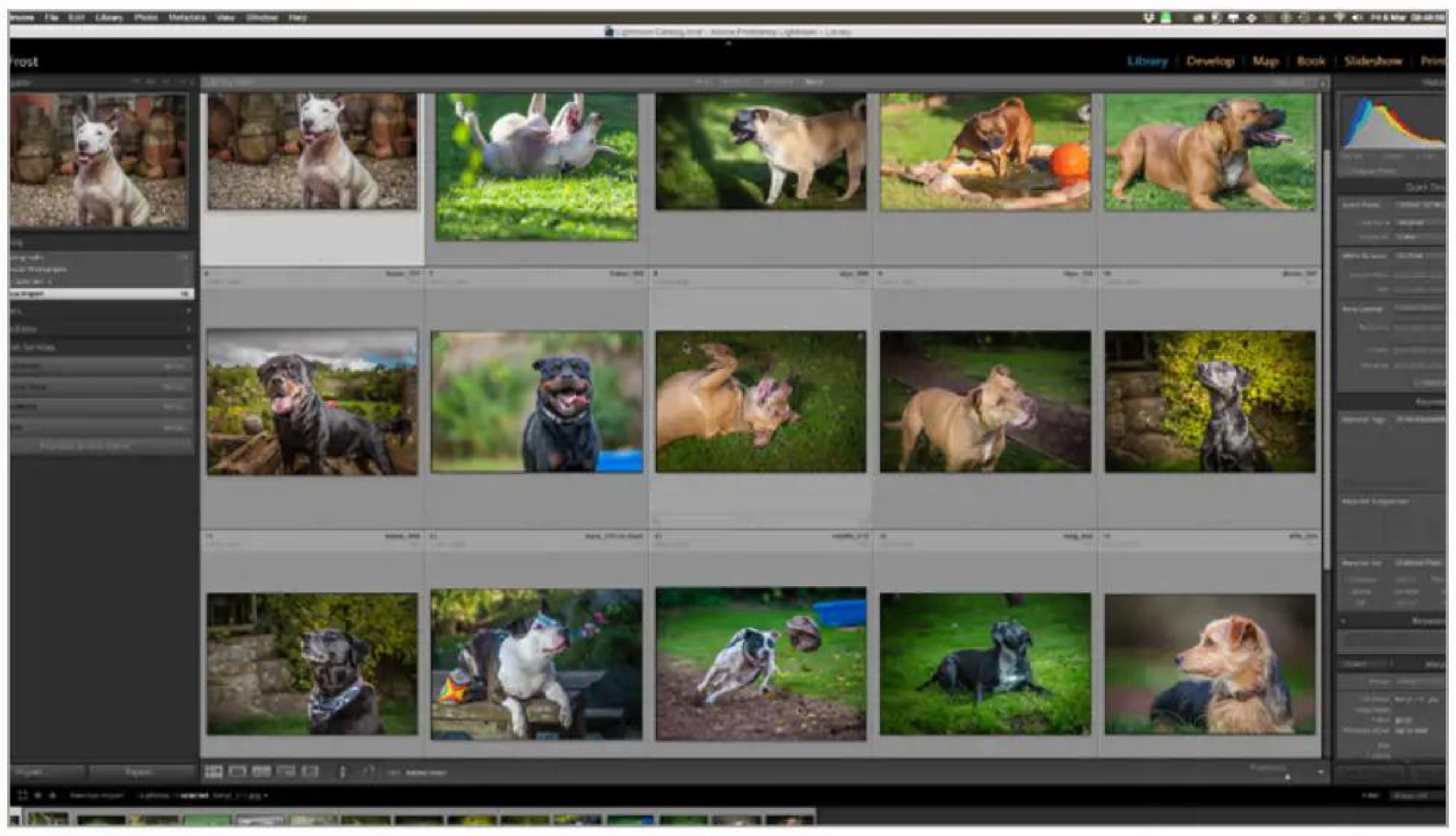
Canon Tether Plugin
Installed and running
Facebook
Installed and running
Flickr
Installed and running
Leica Tether Plugin
Installed and running
Nikon Tether Plugin
Installed and running

Status
Path: C:\Program Files\Adobe\Adobe Lightroom\facebook.lrplugin
Version: 6.10.1.1117303
Status: This plug-in is enabled.

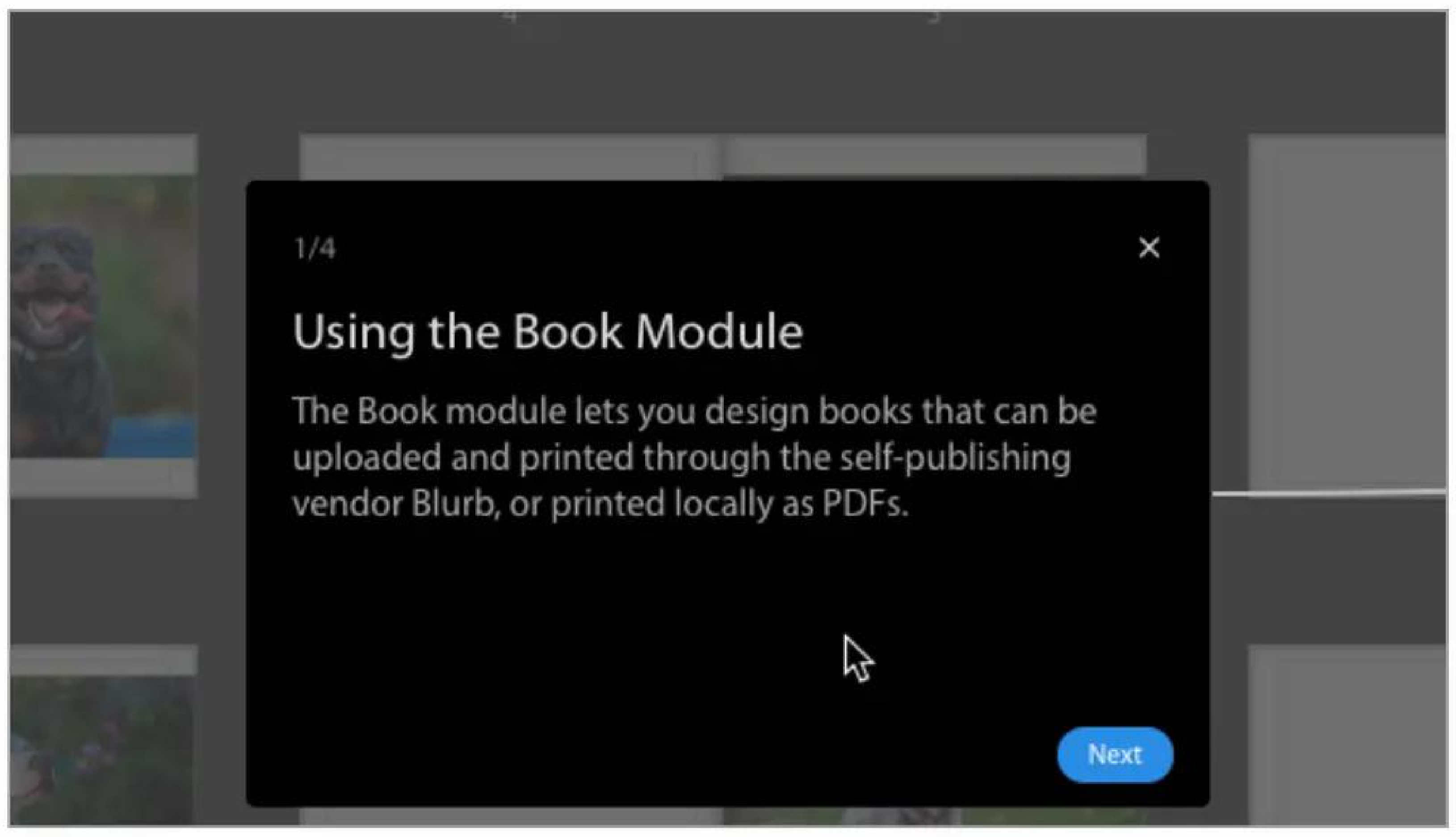
Plug-in Author Tools
No diagnostic messages

Introducing the Book Module

If you're going to use the Book module, it's best to invest some time in the Library module first, selecting the images you want, making any edits and sequencing them, i.e. laying them out how you would want the book to be viewed.



1 As we mentioned, start in the Library module and take some time to choose the images you want in the book. Make any alterations, then expand the Metadata section and enter a Title for each of the images. You can do this after applying the Book module but it's often recommended to make any alterations prior to running it.

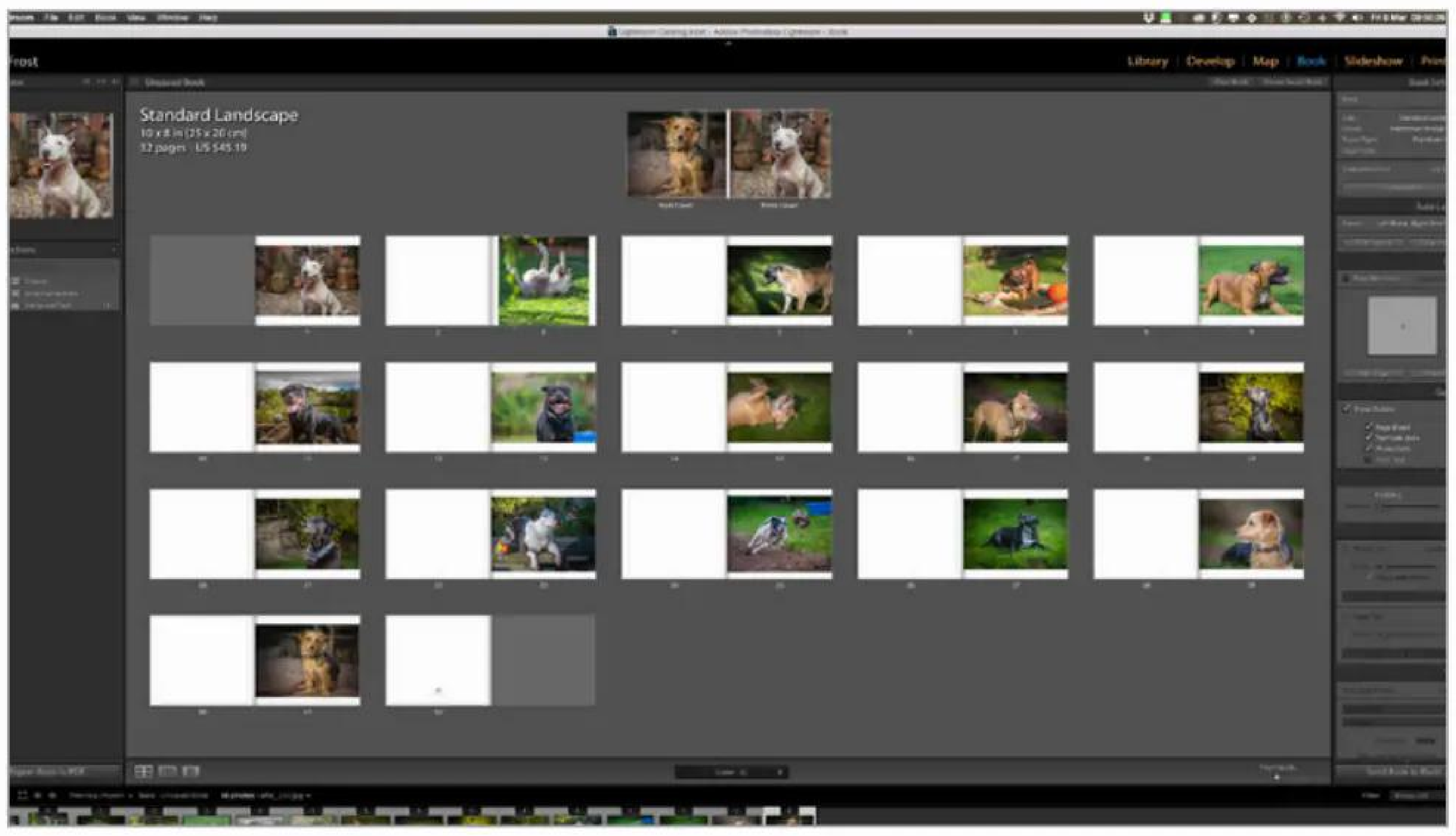


1/4

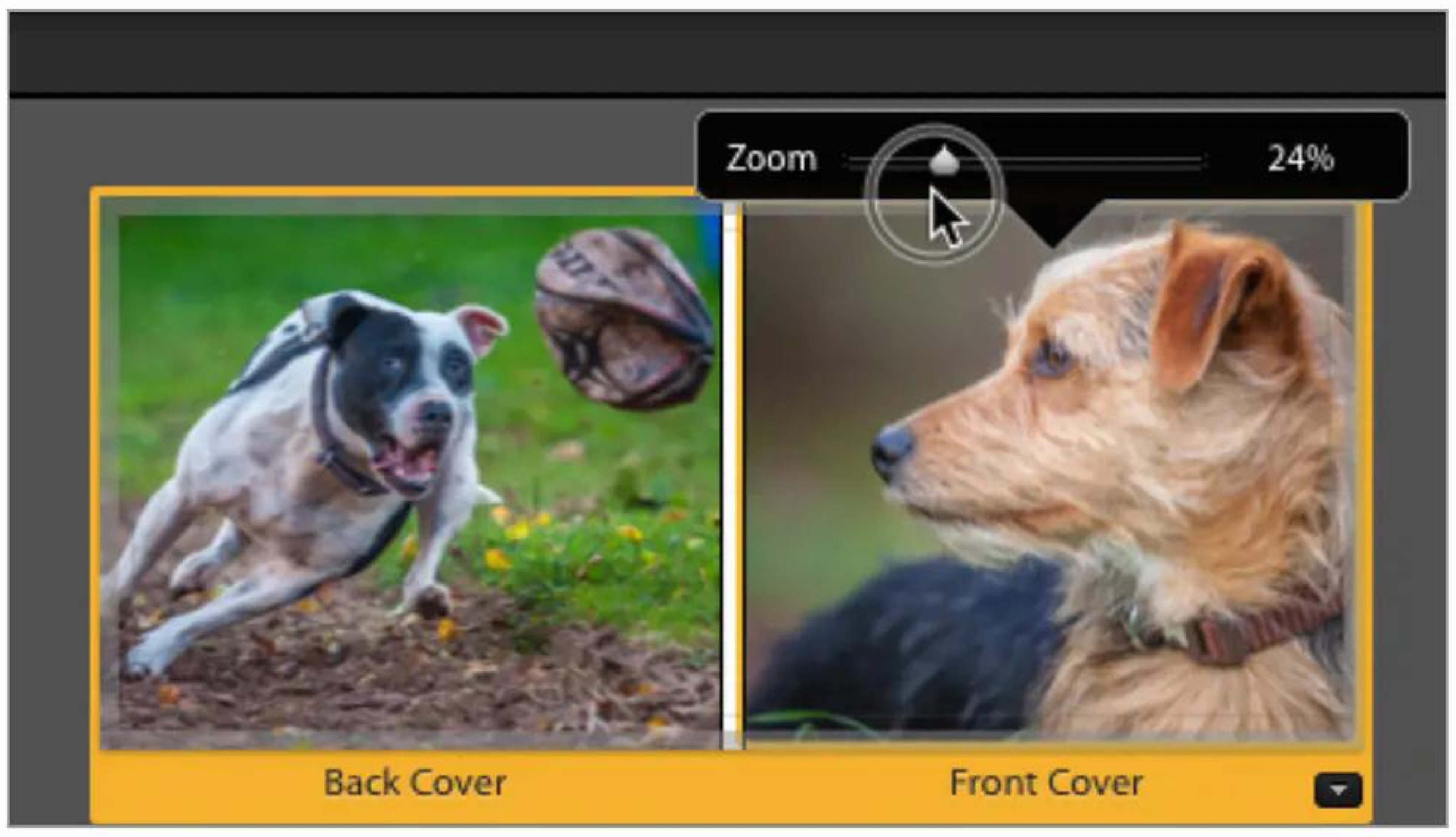
Using the Book Module

The Book module lets you design books that can be uploaded and printed through the self-publishing vendor Blurb, or printed locally as PDFs.

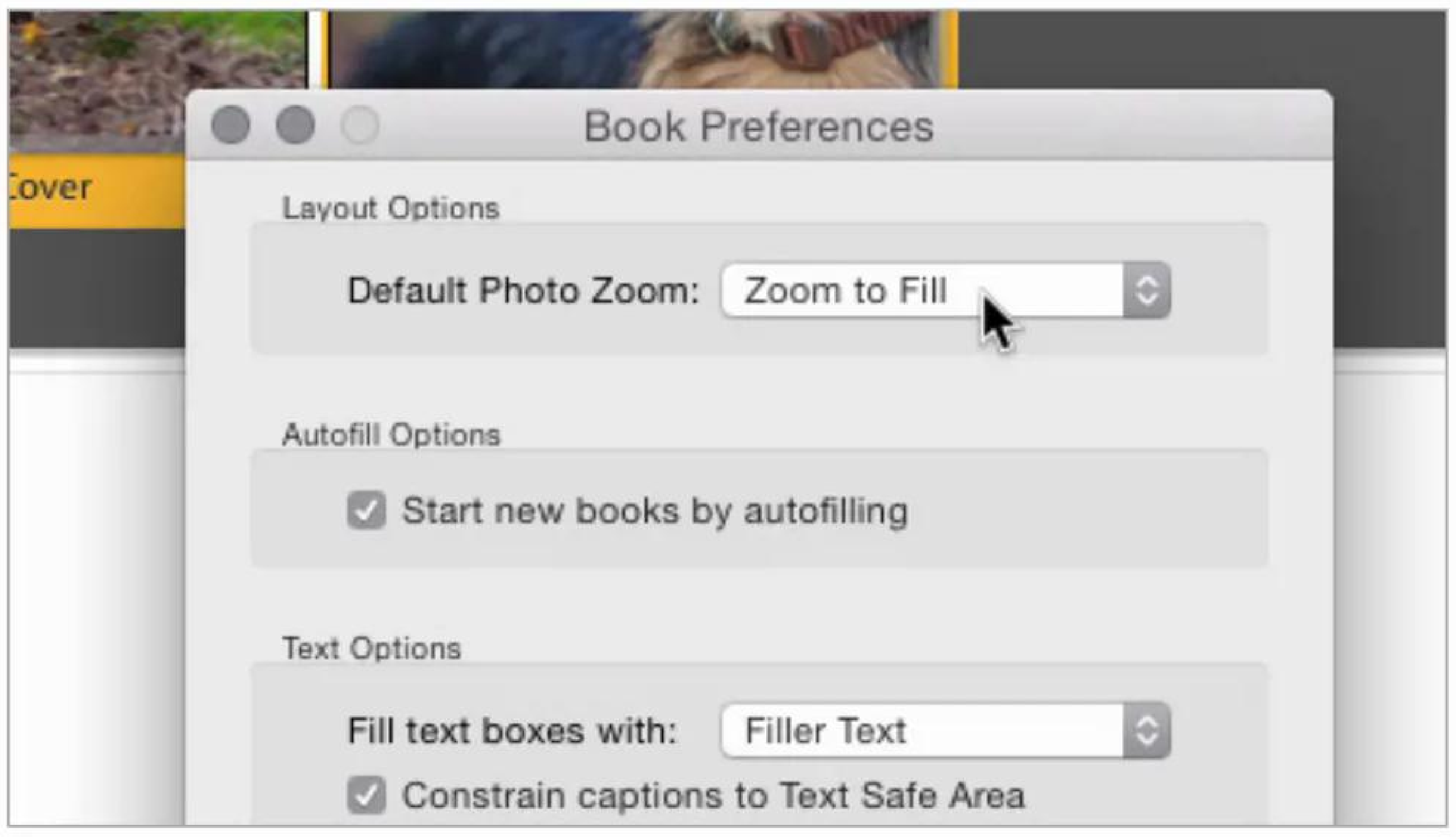
2 Once you've selected the images you want to use as part of your creation, click on the Book module title from the top menu. If it's the first time you've clicked the Book module, it runs through some starter tips displaying the various sections available and what you can achieve with it. If you prefer, you can exit out of the tips and carry on.



3 Scroll to the top of the book page, where you can see the Front and Back Covers. You can click the left-facing arrow to the very left of the screen and hide the Preview and Collections pane, giving you more room to view the pages of the book. Press the I-key to toggle the Standard Landscape information message on and off.



4 If you click to highlight the Front and Back Covers, you can see that you're able to zoom in and out for each of the images; you can of course do this with each of the images on every page that's been auto-filled by Lightroom. You have a handy zoom slider that you simply move to the left or right to scale the image as you see fit.


Book Preferences

Layout Options

Default Photo Zoom: Zoom to Fill

Autofill Options

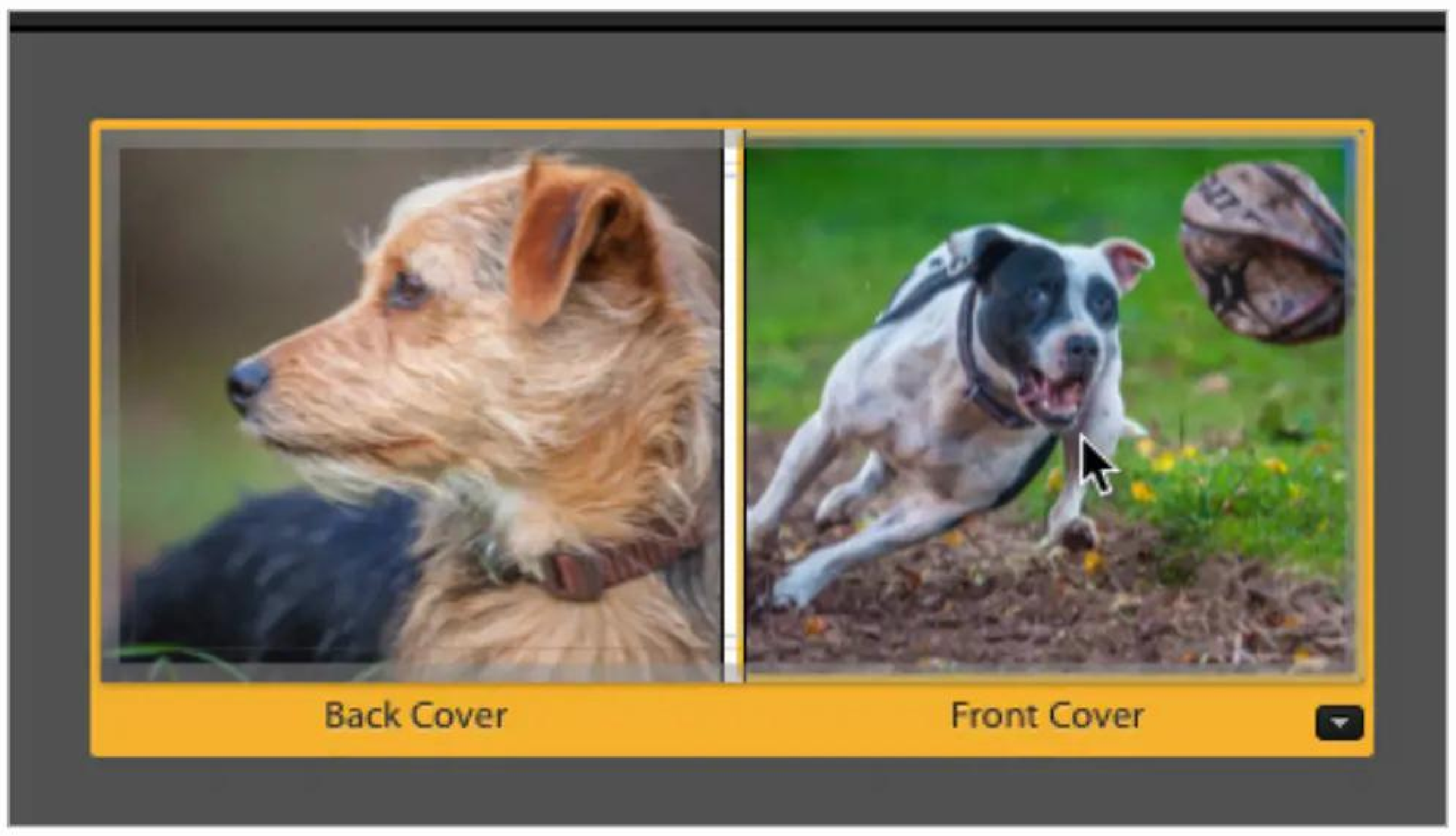
☑ Start new books by autofilling

Text Options

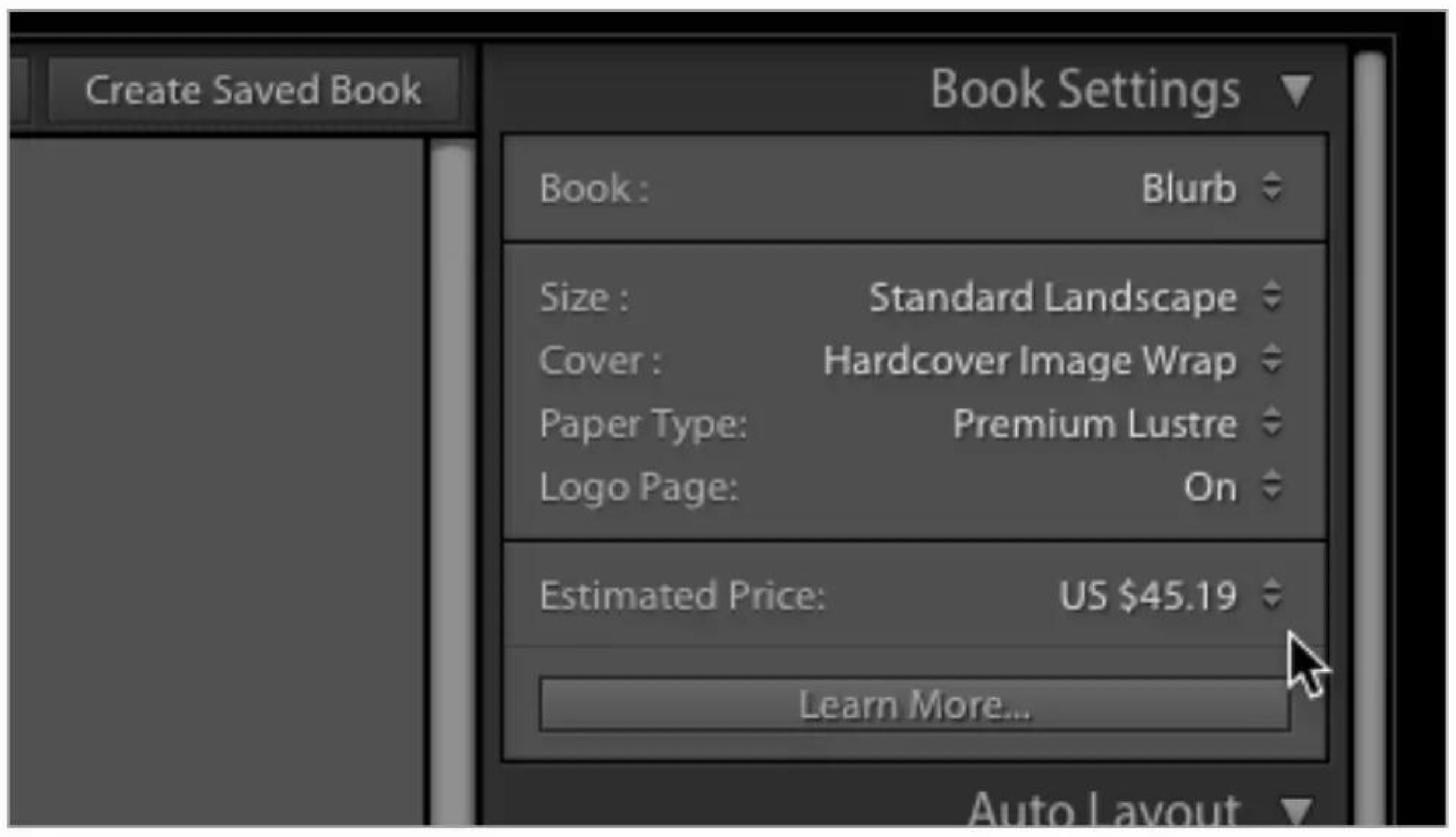
Fill text boxes with: Filler Text

☑ Constrain captions to Text Safe Area

5 If you click Book > Book Preferences In the top menu bar, you can set a Default Photo Zoom across the entire contents of the book. There are autofill options and text filler options as well if you want to specify certain parameters for the book you're creating. This includes Title Metadata for each of the images.



6 Should you choose to do so, it is very easy to change your photographs around for each of the pages. For example, here we want to swap the Front and Back Cover images. Simply click and hold, then drag the image to the new page; in this instance, just to swap the Front and Back Cover images around.



Book: Blurb

Size: Standard Landscape

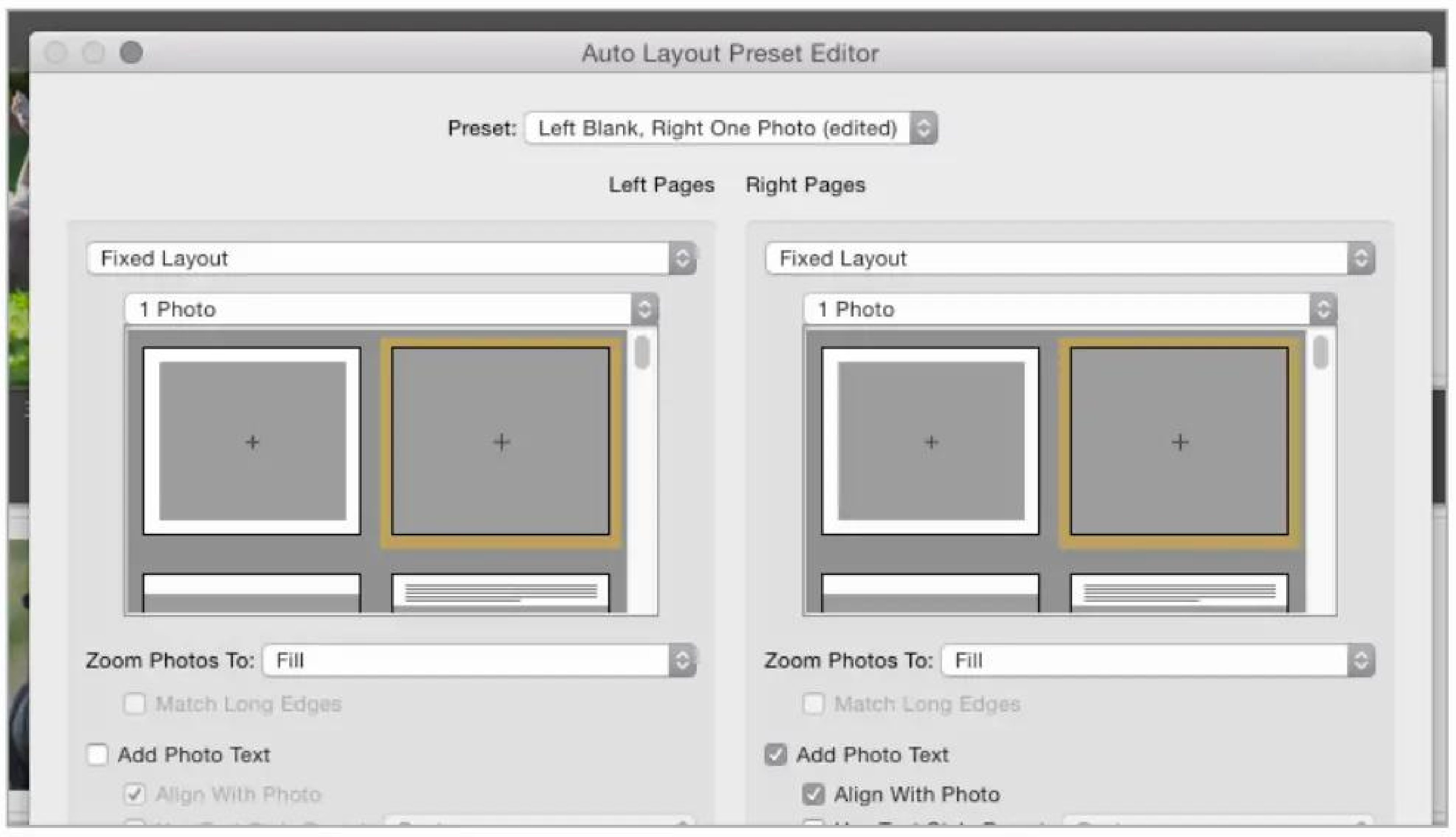
Cover: Hardcover Image Wrap

Paper Type: Premium Lustre

Logo Page: On

Estimated Price: US $45.19

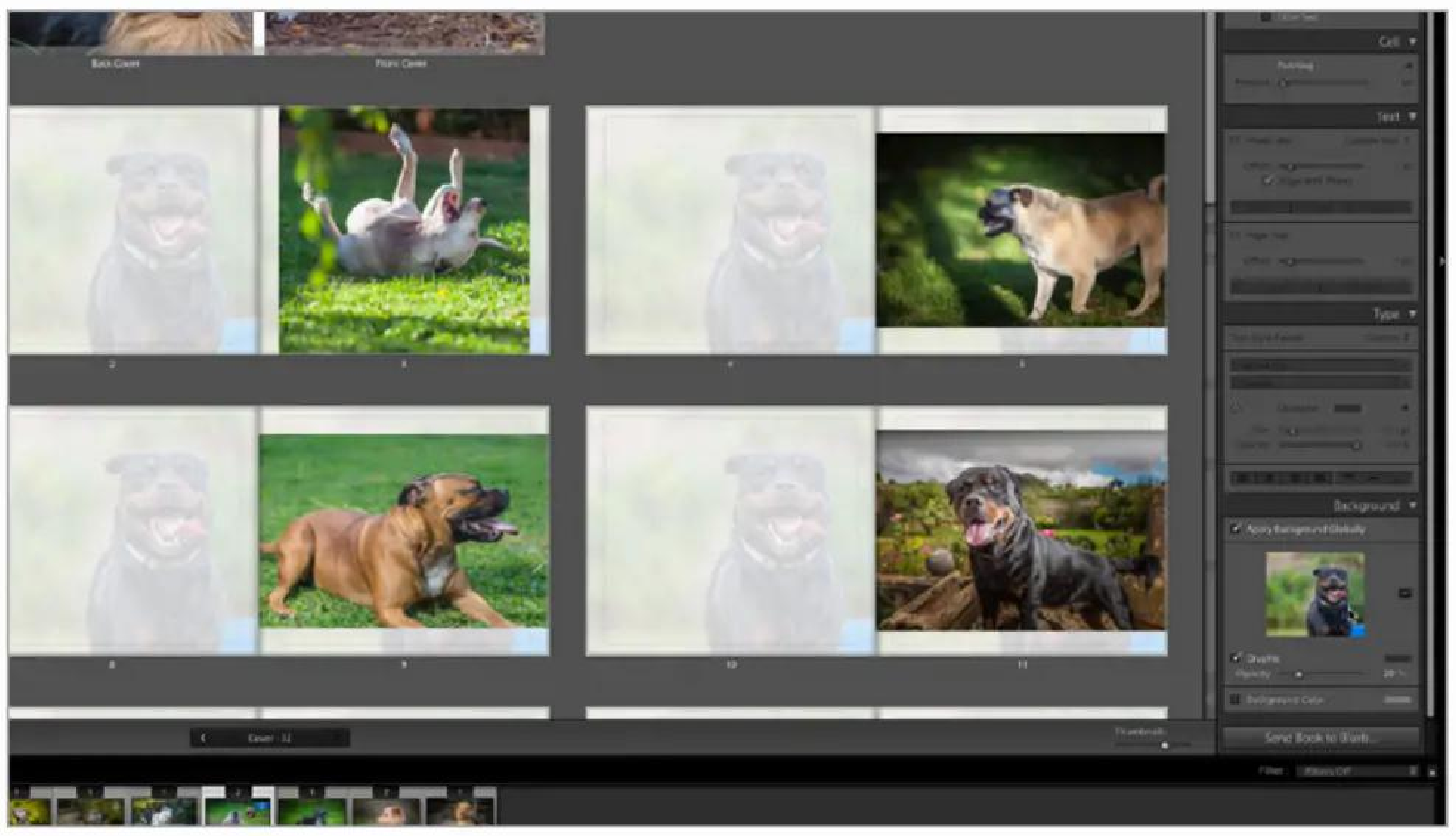
7 The panel on the far-right of the interface is the Book Settings. In here you can view and select options depending on what you want from the book. The first option details how the book will be printed: Blurb, the online printing service. Then further down it displays the sizes, cover type, paper type and an estimated cost for printing.


Auto Layout Preset Editor

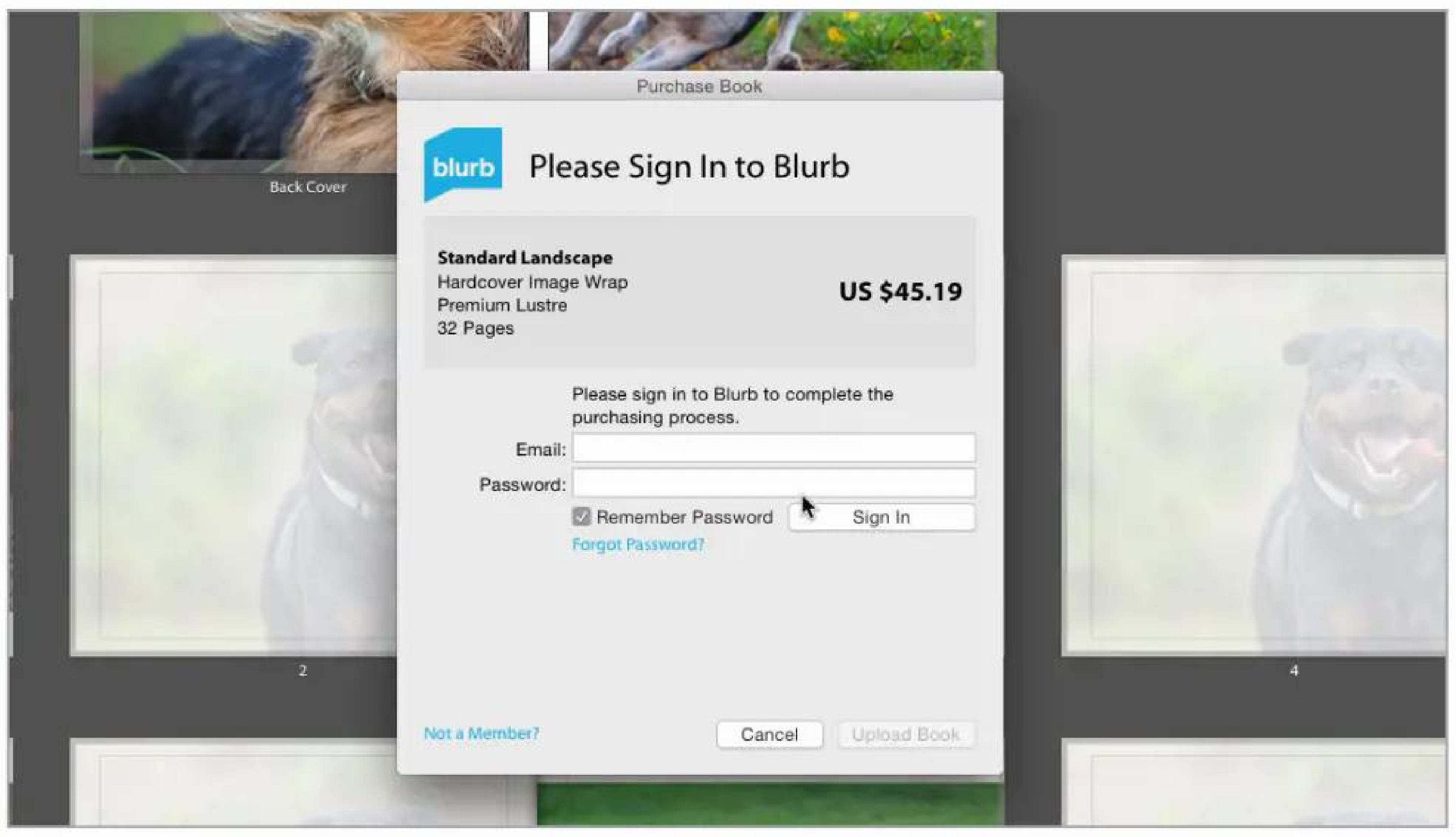
Preset: Left Blank, Right One Photo (edited)

	Left Pages	Right Pages
Layout	Fixed Layout	Fixed Layout
Photos	1 Photo	1 Photo
Zoom Photos To:	Fill	Fill
Match Long Edges	☐	☐
Add Photo Text	☐	☑
Align With Photo	☑	☑

8 Under the Estimated Price option, you can see an Auto Layout option. From here you're able to define the layout for the book. You can select one photo per page, a right-page photo with left blank page or the same again but with a text box. Alternatively, click the Edit Auto Layout Preset option to further define the settings.



9 There are countless other options available through the Book Settings panel. Dig deeper into the Auto Layout and you can opt for different design templates. There are options for page numbering, text positioning and even a background option that can be applied globally or just on selected pages.


Purchase Book

Please Sign In to Blurb

Standard Landscape
Hardcover Image Wrap
Premium Lustre
32 Pages
US $45.19

Please sign in to Blurb to complete the purchasing process.

Email:

Password:

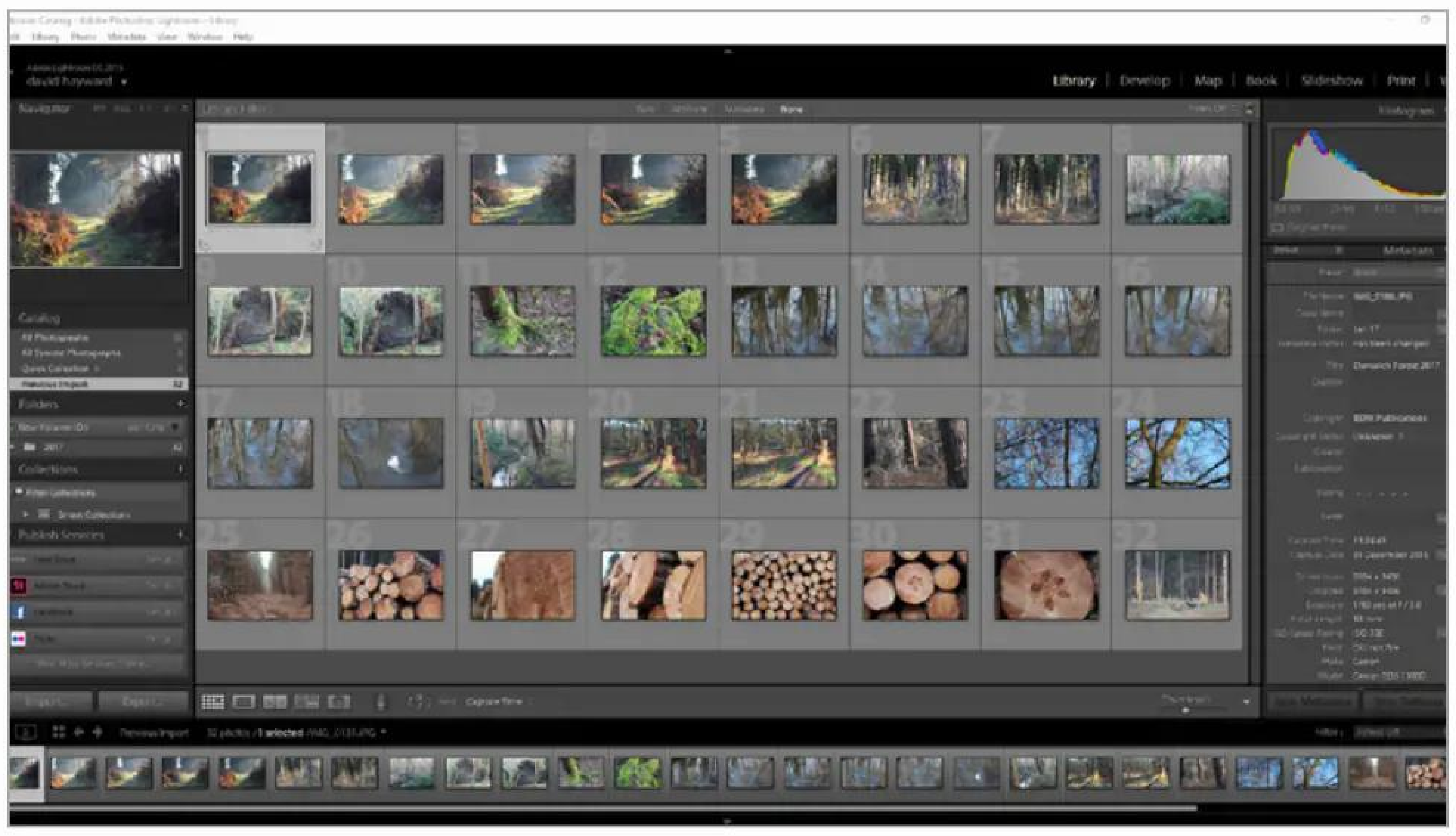
☑ Remember Password

Forgot Password?

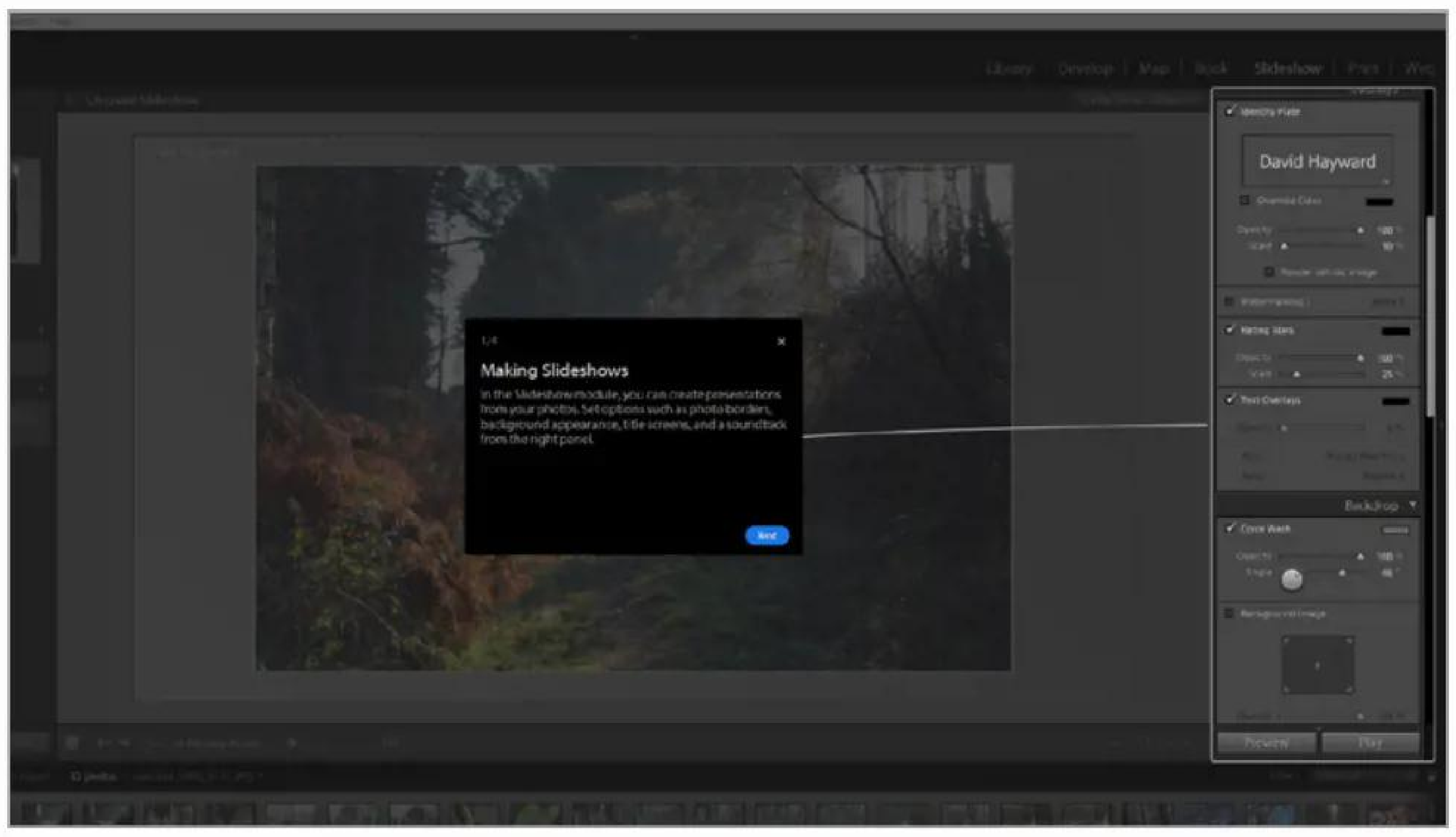
10 Having spent the time in laying out the book, pages, images and text as you want them, you can click on the Send to Blurb button at the bottom of the Book Settings panel. You need a Blurb account, which is accessible via a pop-up window. Alternatively, you can export the book to PDF or JPEG, depending on your preference.

The Slideshow Module

The Slideshow module is a powerful feature that allows you to create some interesting content and presentations. There's plenty of options available, from image manipulation, shadow casting, watermarking and backdrops, to inserting music and choosing preset templates.



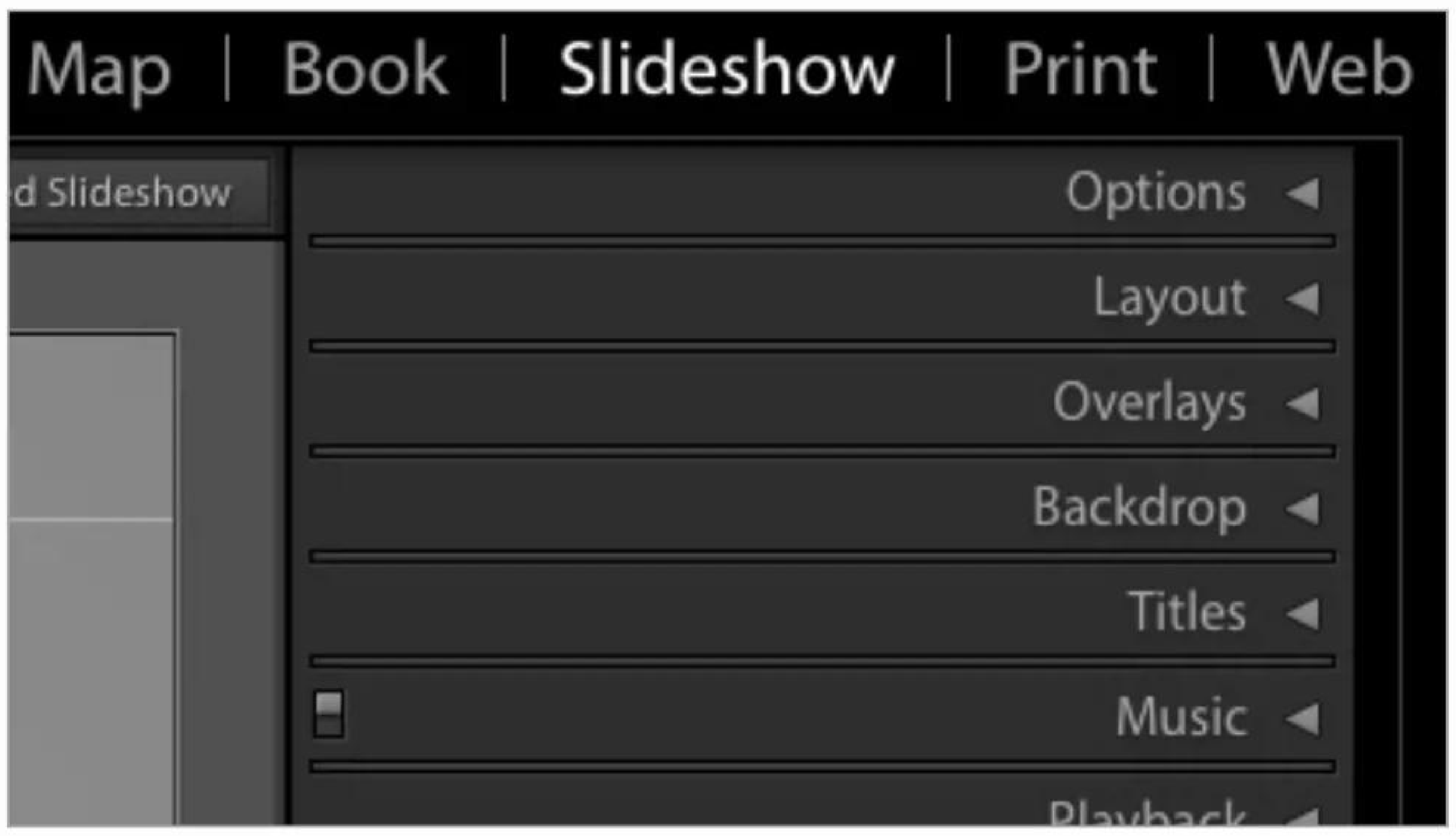
1 Begin the process by starting off in the Library module and take a moment to select the images you want to include in the slideshow. You can add Metadata information at this point if you want but it's not necessary. Then, take a moment to edit any of the images you want to have in the slideshow, as it saves time later.


1/4

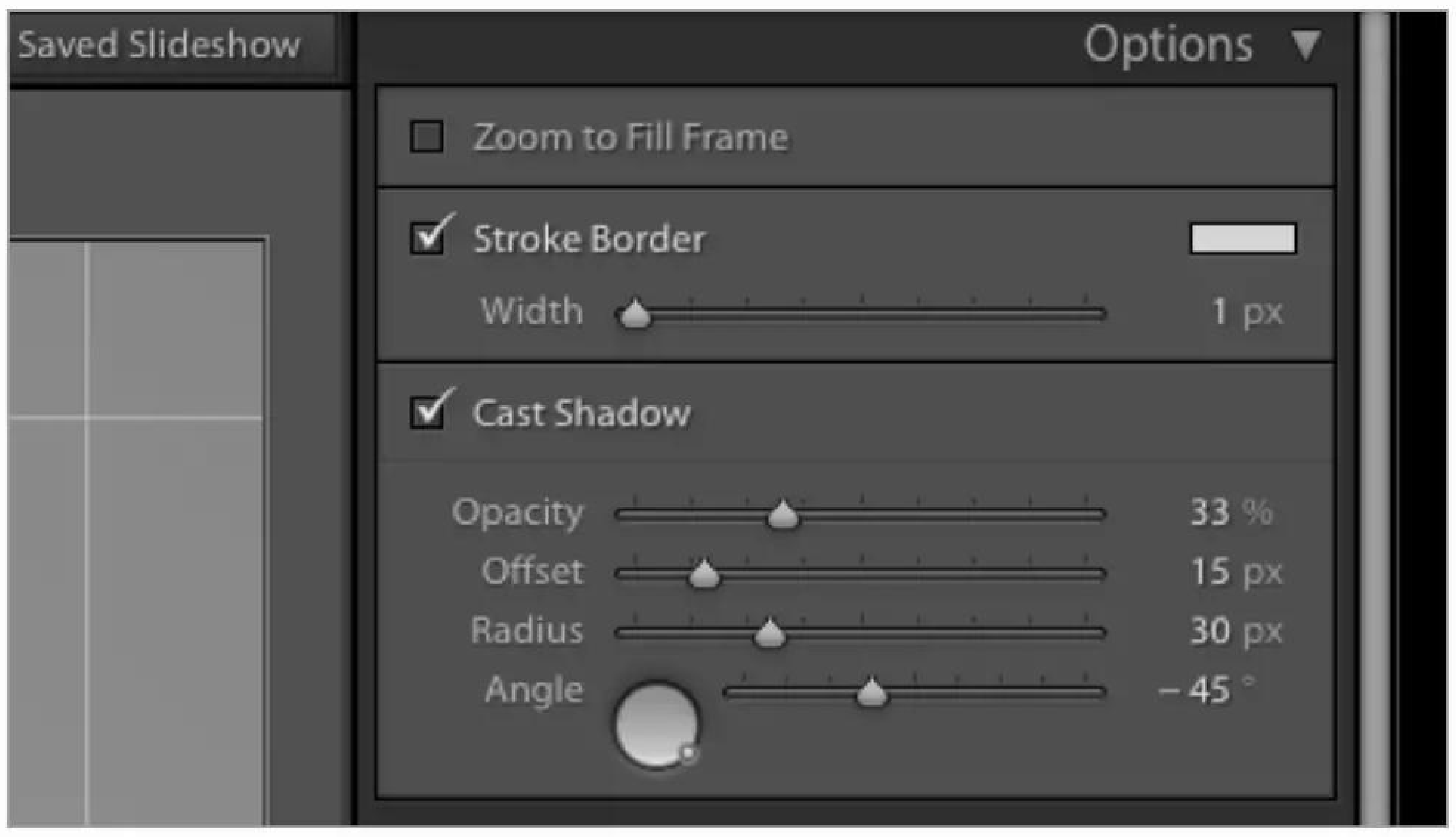
Making Slideshows

In the Slideshow module, you can create presentations from your photos. Set options such as photo borders, background appearance, title screens, and a soundtrack from the right panel.

2 The Slideshow module is located along the top menu bar, in between Book and Print. If this is the first time that you've clicked it, you can view a quick four step introduction tutorial to the various features in contains. If you missed the intro, you can click on Help > Slideshow Module Tips in order to start it again.



3 To the right-hand panel you can see the Slideshow Options. This extensive panel is where you spend most of the time when using the Slideshow module; it's where you can insert extras such as music, intro screen, ending screen and numerous other options. Take a few minutes to familiarise yourself with what's available.



☐ Zoom to Fill Frame

☑ Stroke Border

Width 1 px

☑ Cast Shadow

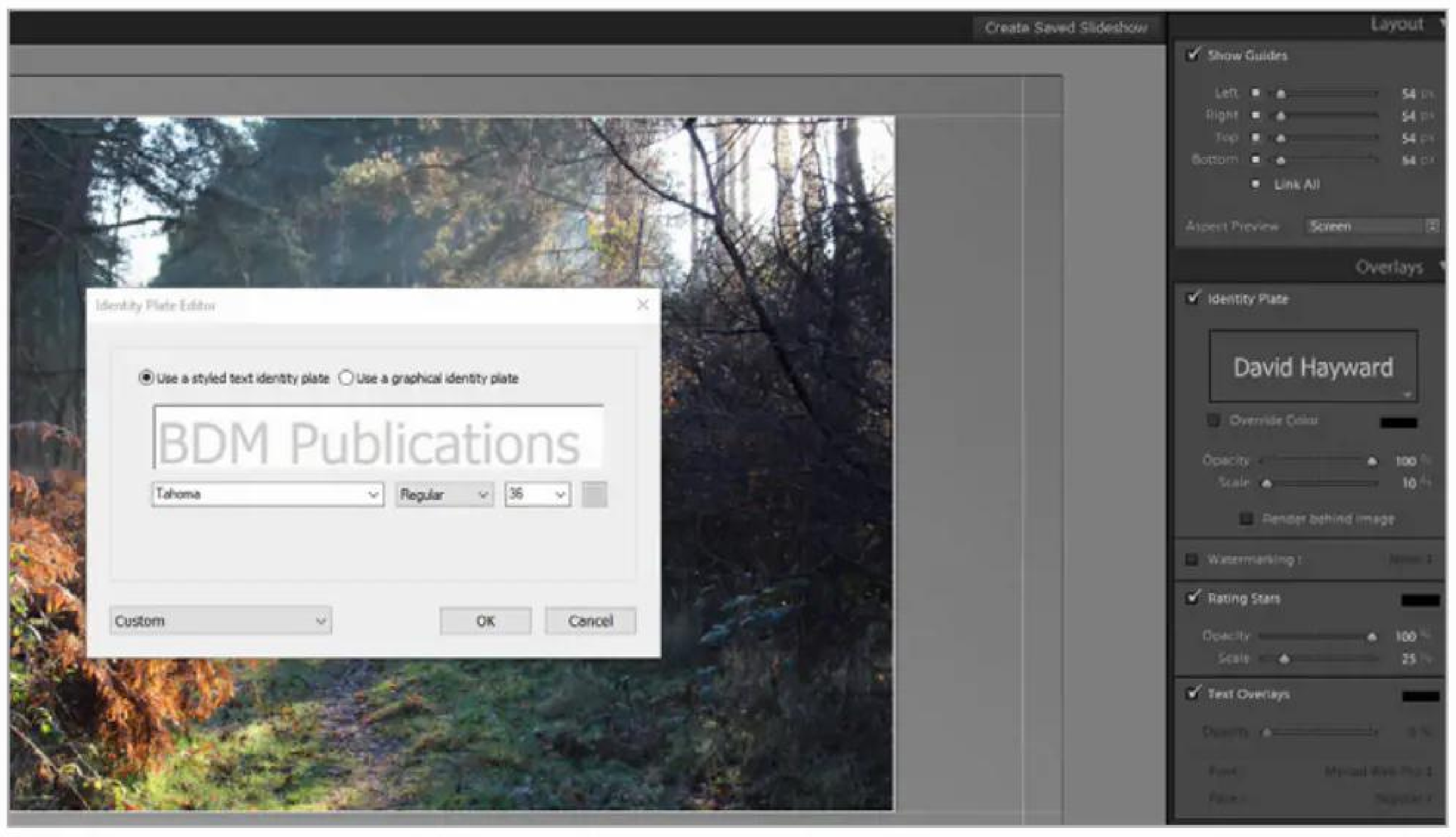
Opacity 33 %

Offset 15 px

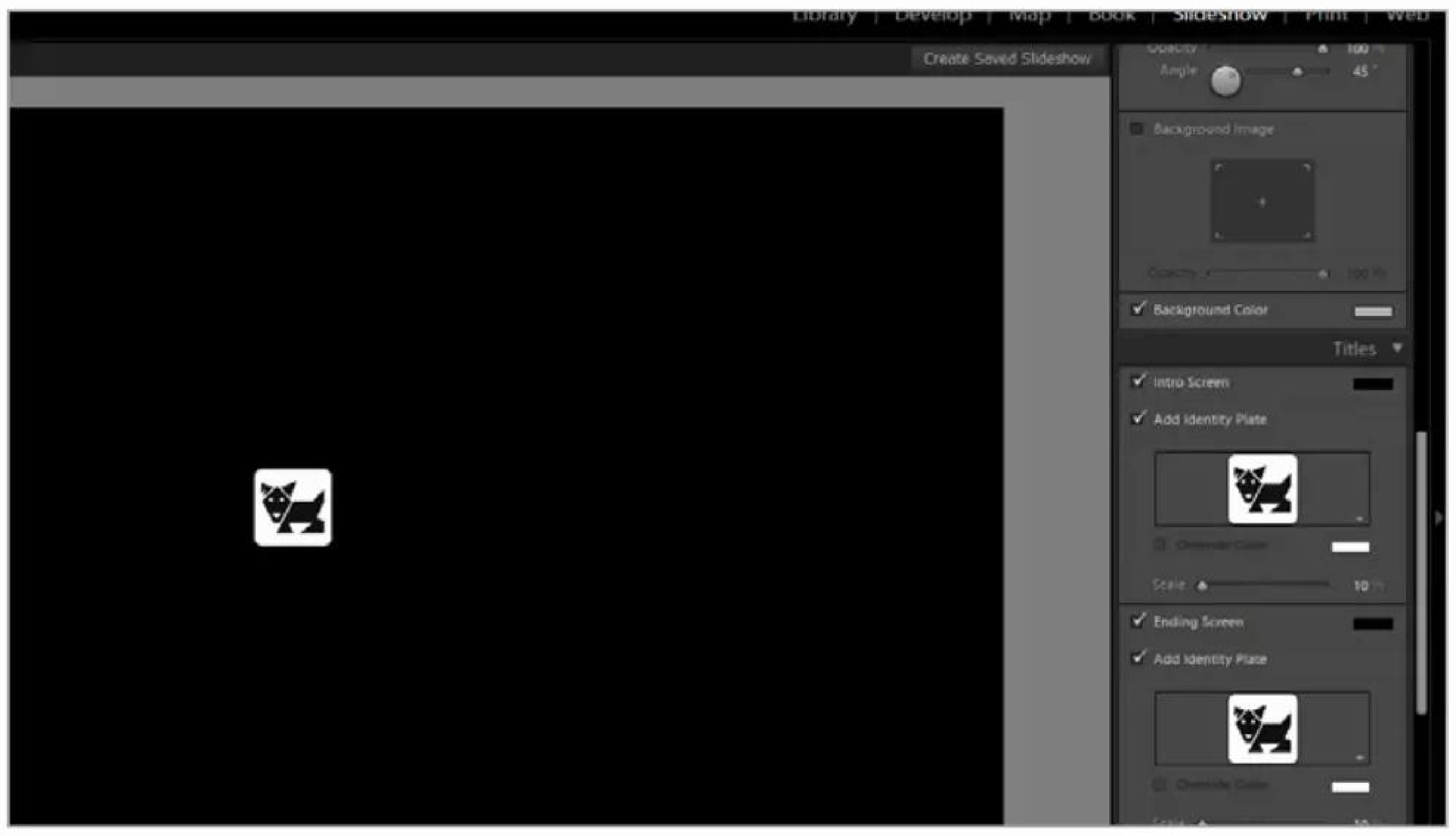
Radius 30 px

Angle – 45 °

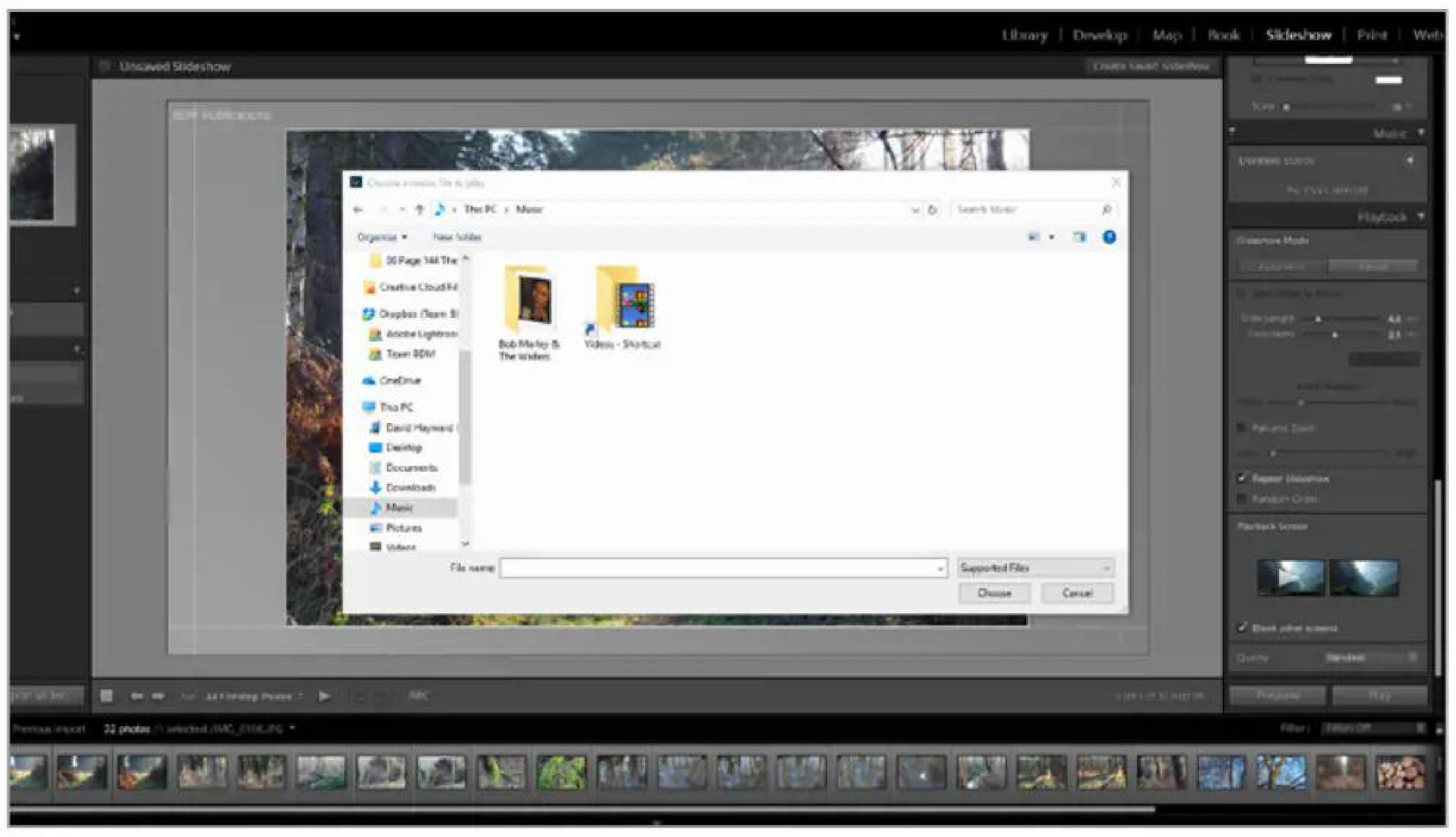
4 The options to the right depend greatly on what it is you want to achieve with your presentation. To begin with you can set a Fill Frame option to zoom images to completely fill the frame, regardless of whether the images in the slideshow would take up the entire screen, or not. Next there's the option to create a Stroke Border and then Cast Shadow.


Identity Plate Editor
Use a styled text identity plate
Use a graphical identity plate
BDM Publications
Tahoma
Regular
36
Custom
OK
Cancel
Layout
Show Guides
Overlays
Identity Plate
David Hayward

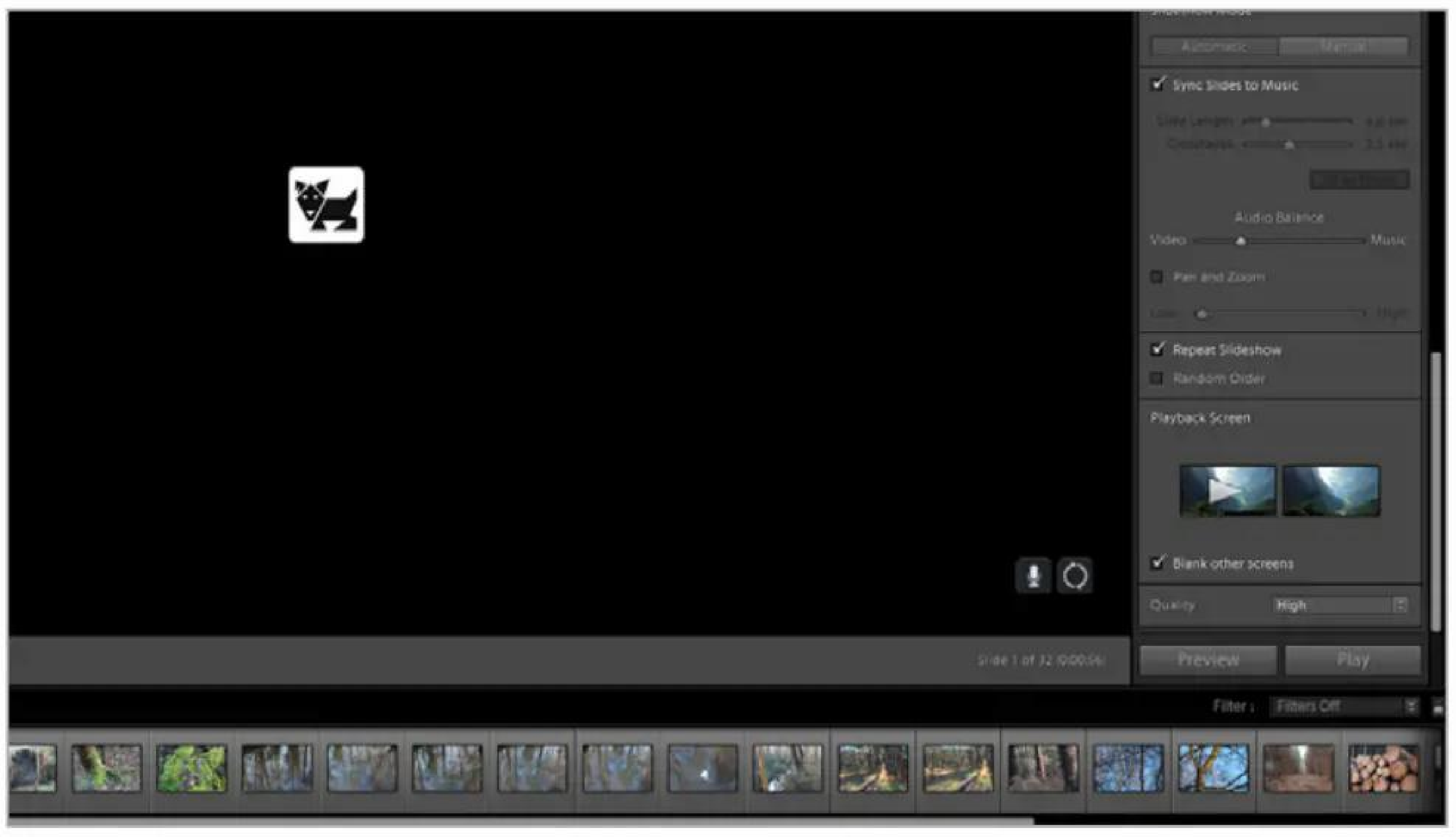
5 Further down the options, you can specify the layout and guidelines on the screen as well as the aspect ratio of the monitor or screen you want to present the slideshow on. The Overlays option enables you to enter an Identity Plate that is present on each slide, which can be edited to represent text, or even a graphic.


Create Saved Slideshow
Background Image
Background Color
Titles
Intro Screen
Add Identity Plate
Ending Screen
Add Identity Plate

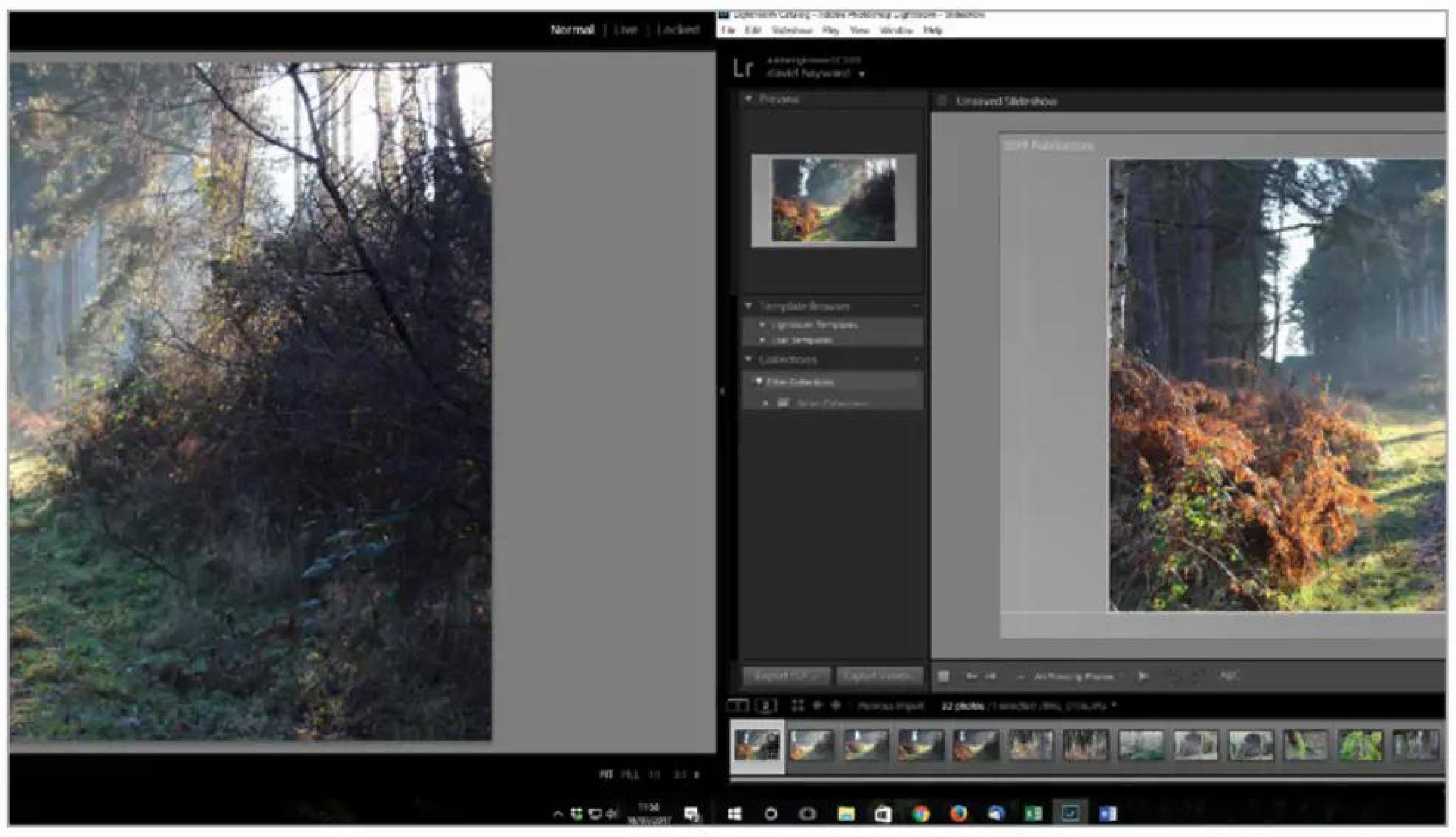
6 You can specify a backdrop for the slides or choose an image to use, along with the ability to set its opacity or use a custom colour. Under the Titles section you're able to set an intro and ending screen, and as with the Identity Plate, you can specify whether you want to use text or graphics, such as a company logo.



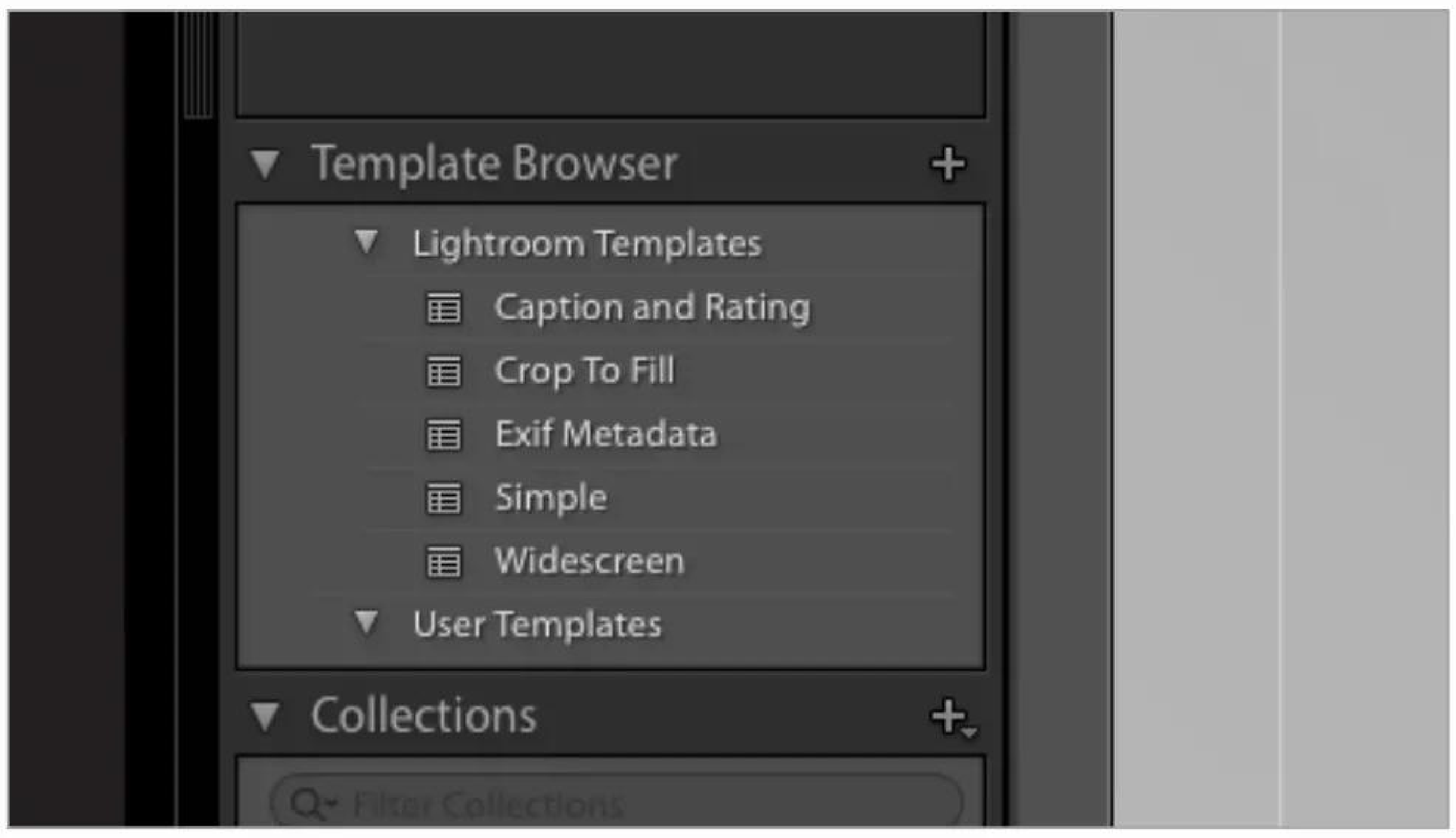
7 The Music section speaks for itself. Simply click the Plus icon to choose the location of the music you want to have playing throughout the slideshow. Beneath the Music option you have the Playback options. Here you can detail syncing of the music to the slideshows, any pan and zoom features and quality of the presentation.


Sync Slides to Music
Audio Balance
Pan and Zoom
Repeat Slideshow
Random Order
Playback Screen
Blank other screens
Quality
High
Preview
Play

8 Last in the Slideshow options pane are the Preview and Play buttons. The Preview button will run through the slideshow, including the music and any graphical additions and intro panes you've added, within the main Lightroom interface. Whereas Play will run through the slides in full screen, as when you play back for real.



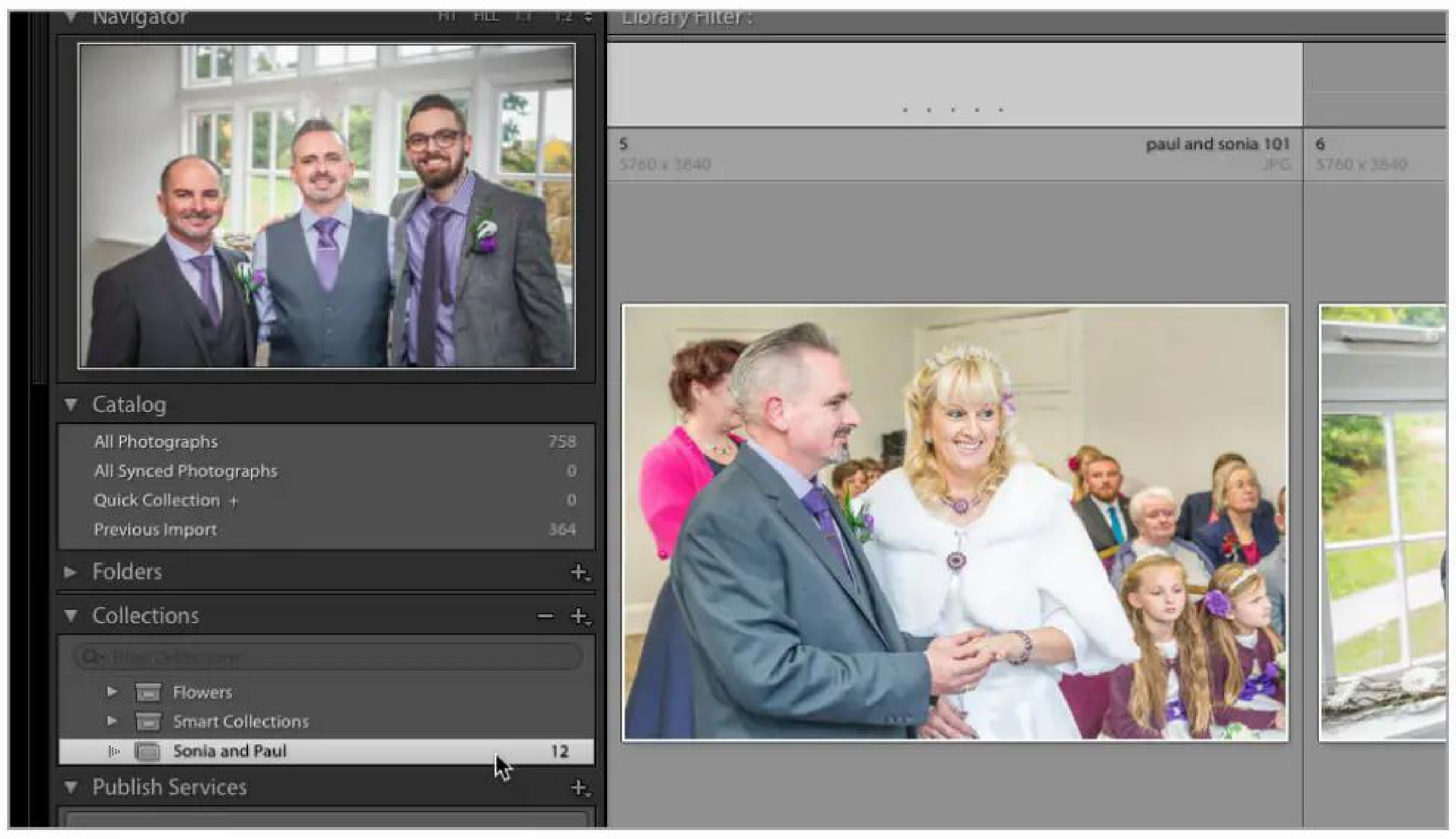
9 To the bottom left of the Lightroom interface, just under the Preview and Template Browser panes, you can see a set of monitor icons. Those of you using multiple monitor setups are able to define which screen will be used for playback and preview and which will contain the Lightroom interface to work on.


Template Browser
Lightroom Templates
Caption and Rating
Crop To Fill
Exif Metadata
Simple
Widescreen
User Templates
Collections
Filter Collections

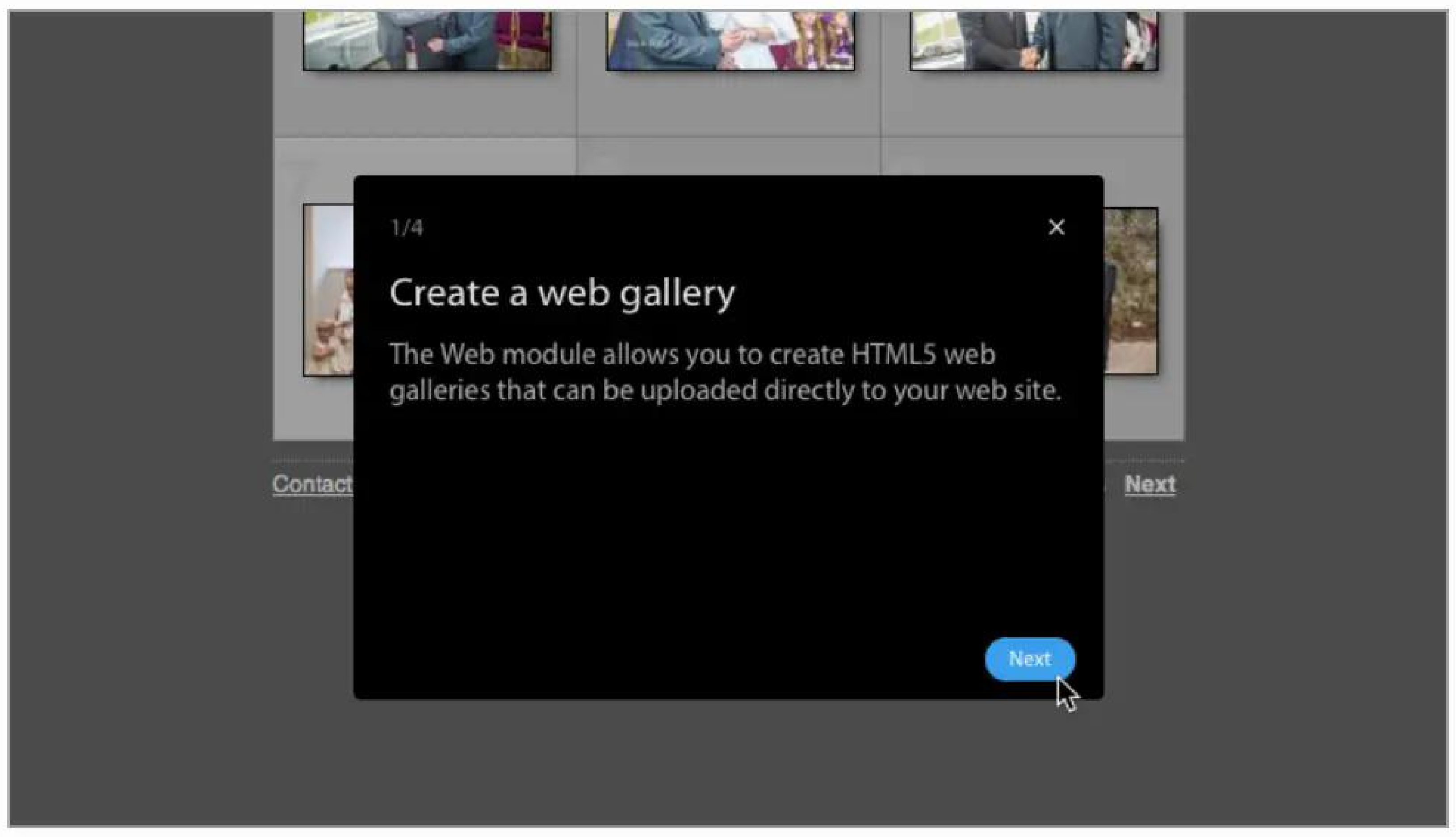
10 Finally, the Template Browser, located on the pane to the left of the main UI, contains a number of predefined templates for you to use in the slideshow, along with any user created templates. Just click the arrow to the left of each to expand the selection and mouse-over each to see the result in the Preview window above.

The Web Module

Preparing images ready for upload to a website used to be a long and often hit and miss process. Finding the right balance between quality and page loading times was something most designers hated with a passion. Thankfully, the process is significantly easier these days.


Navigator
Library Filter :
5
5760 x 3840
paul and sonia 101
JPG
6
5760 x 3840
Catalog
All Photographs 758
All Synced Photographs 0
Quick Collection + 0
Previous Import 364
Folders
Collections
Flowers
Smart Collections
Sonia and Paul 12
Publish Services

1 Just as we've mentioned before, make sure you take the time to prepare your images prior to clicking on the Web module. Select the ones you want to have as a web page, edit them if necessary to ensure they are looking their best or any unwanted aspects have been removed or obscured and if they're a part of a wider library, save them as a collection.

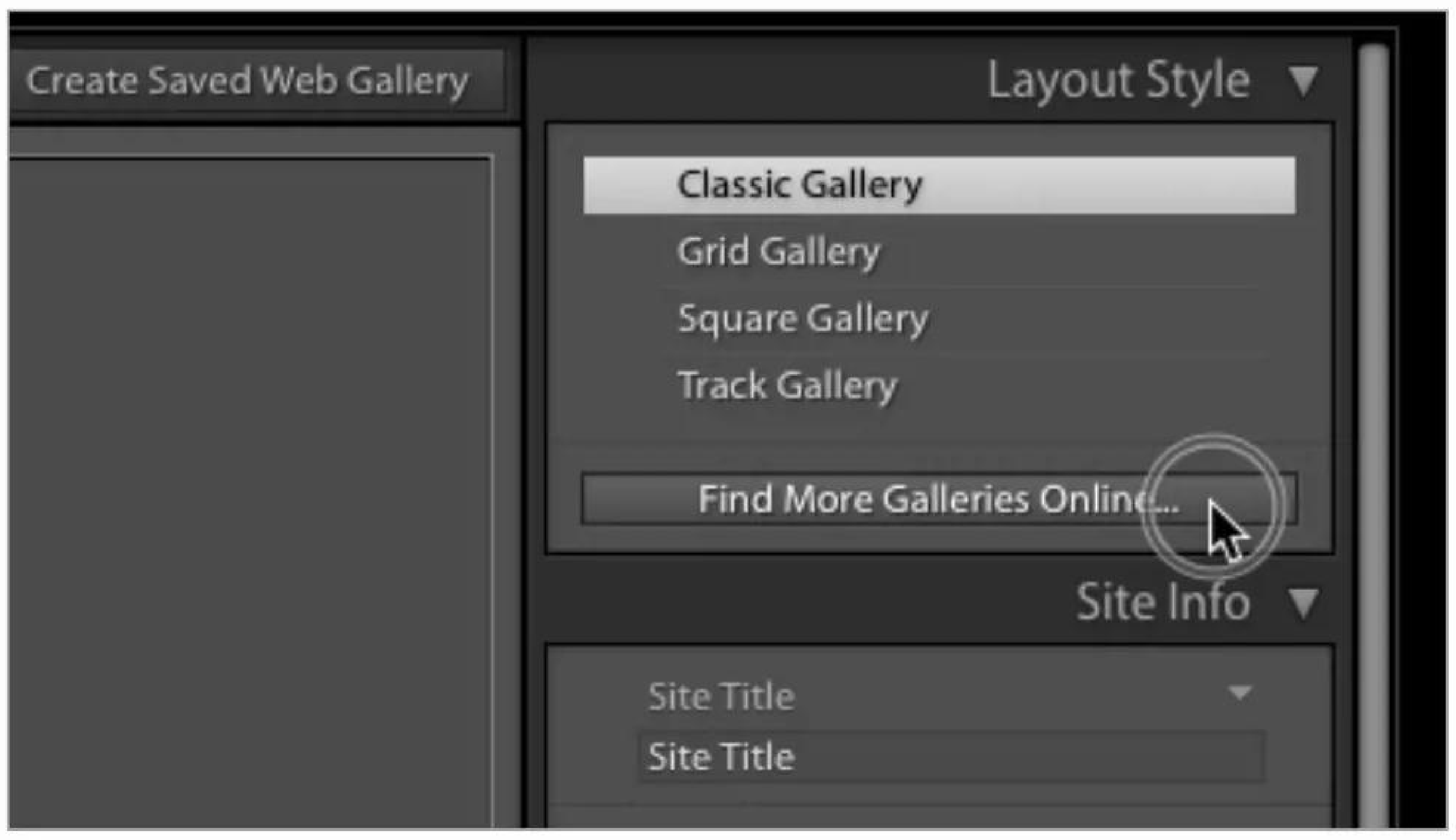

1/4

Create a web gallery

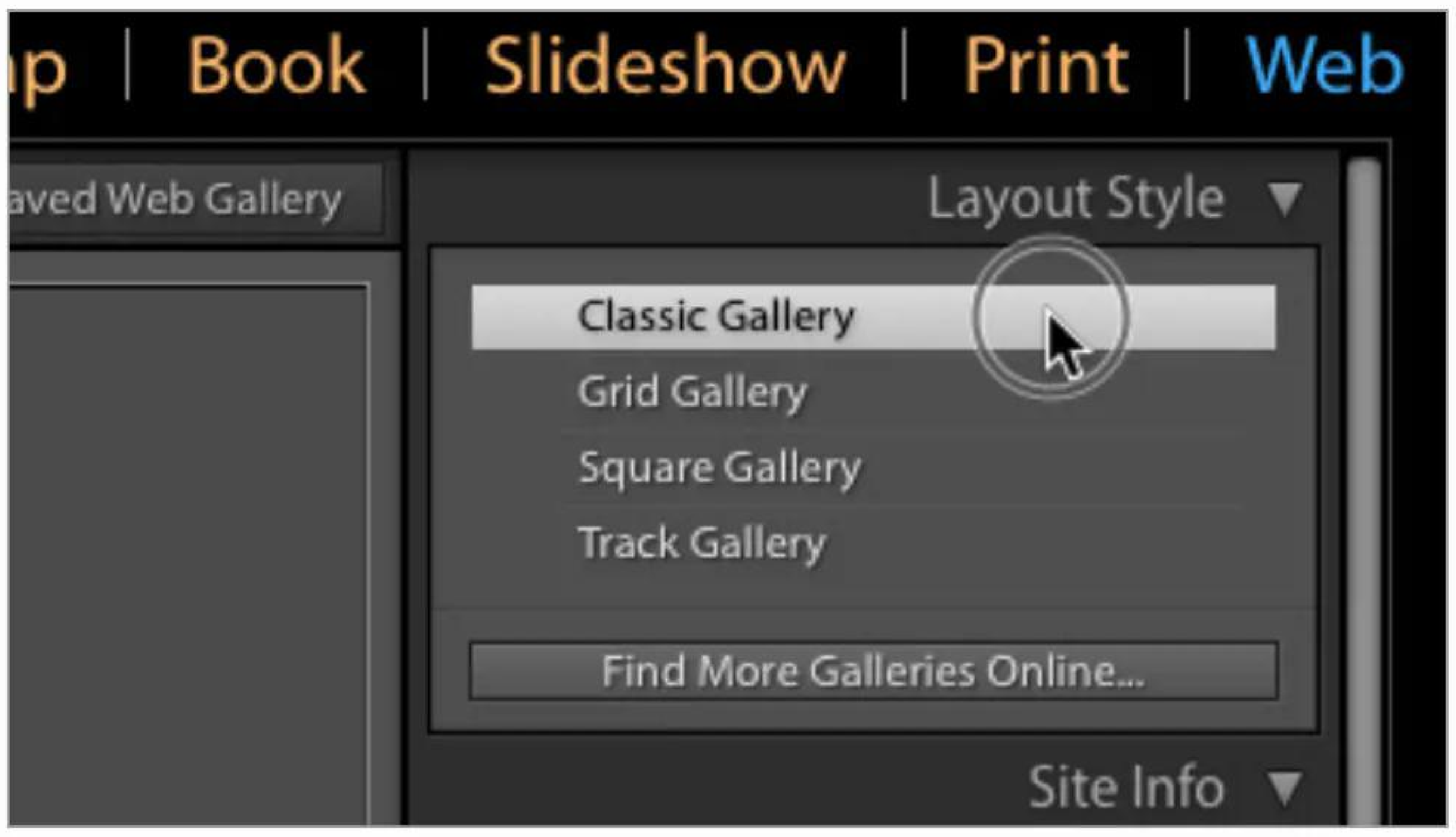
The Web module allows you to create HTML5 web galleries that can be uploaded directly to your web site.

Contact
Next
Next

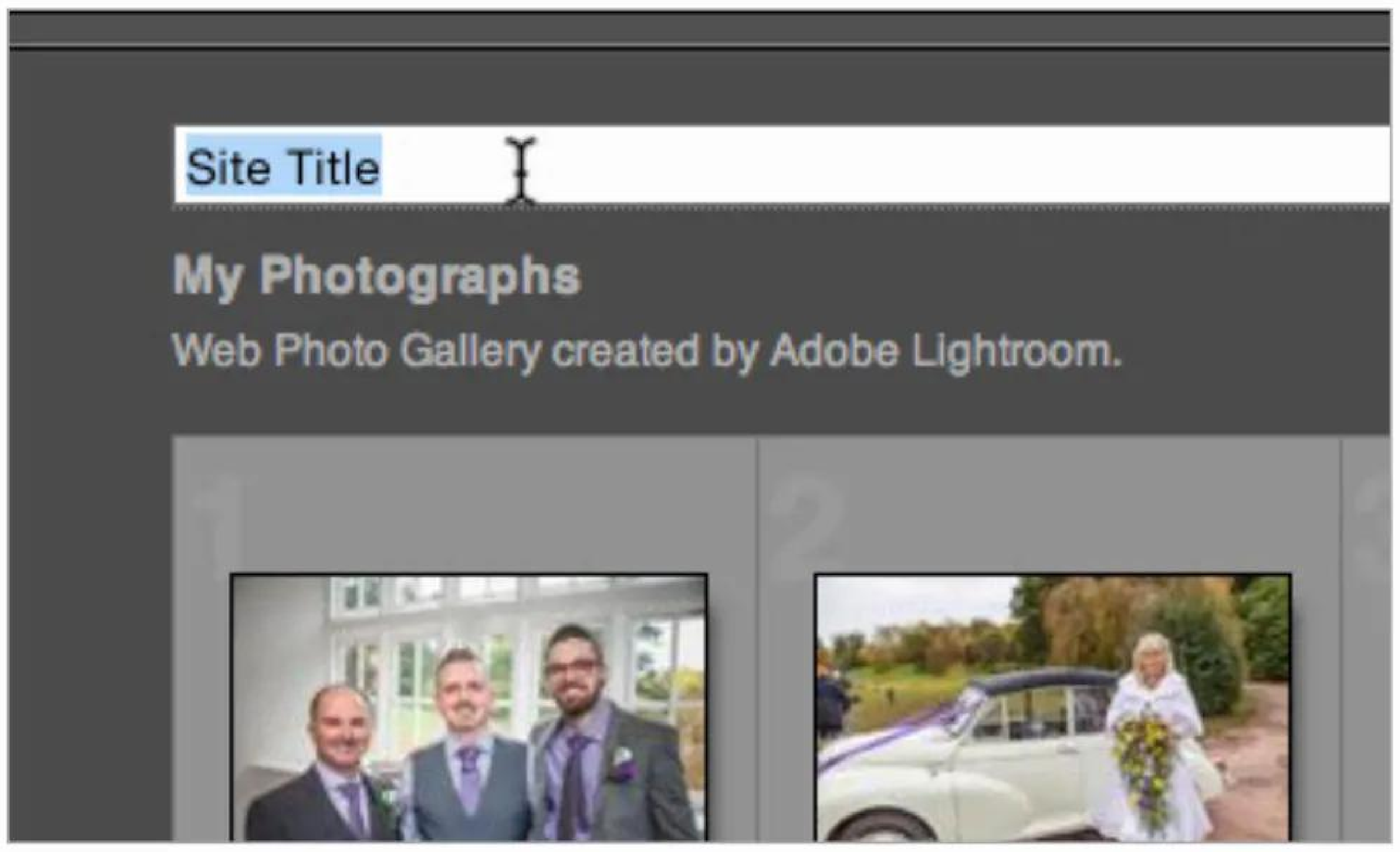
2 When you have the images ready, click on the Web module located in the top menu at the very end of the available modules. The first list will display a series of tips, as with the other modules we've looked at. Take a moment to browse through the tips; if they're not appearing, click Help > Web Module Tips.


Create Saved Web Gallery
Layout Style
Classic Gallery
Grid Gallery
Square Gallery
Track Gallery
Find More Galleries Online...
Site Info
Site Title
Site Title

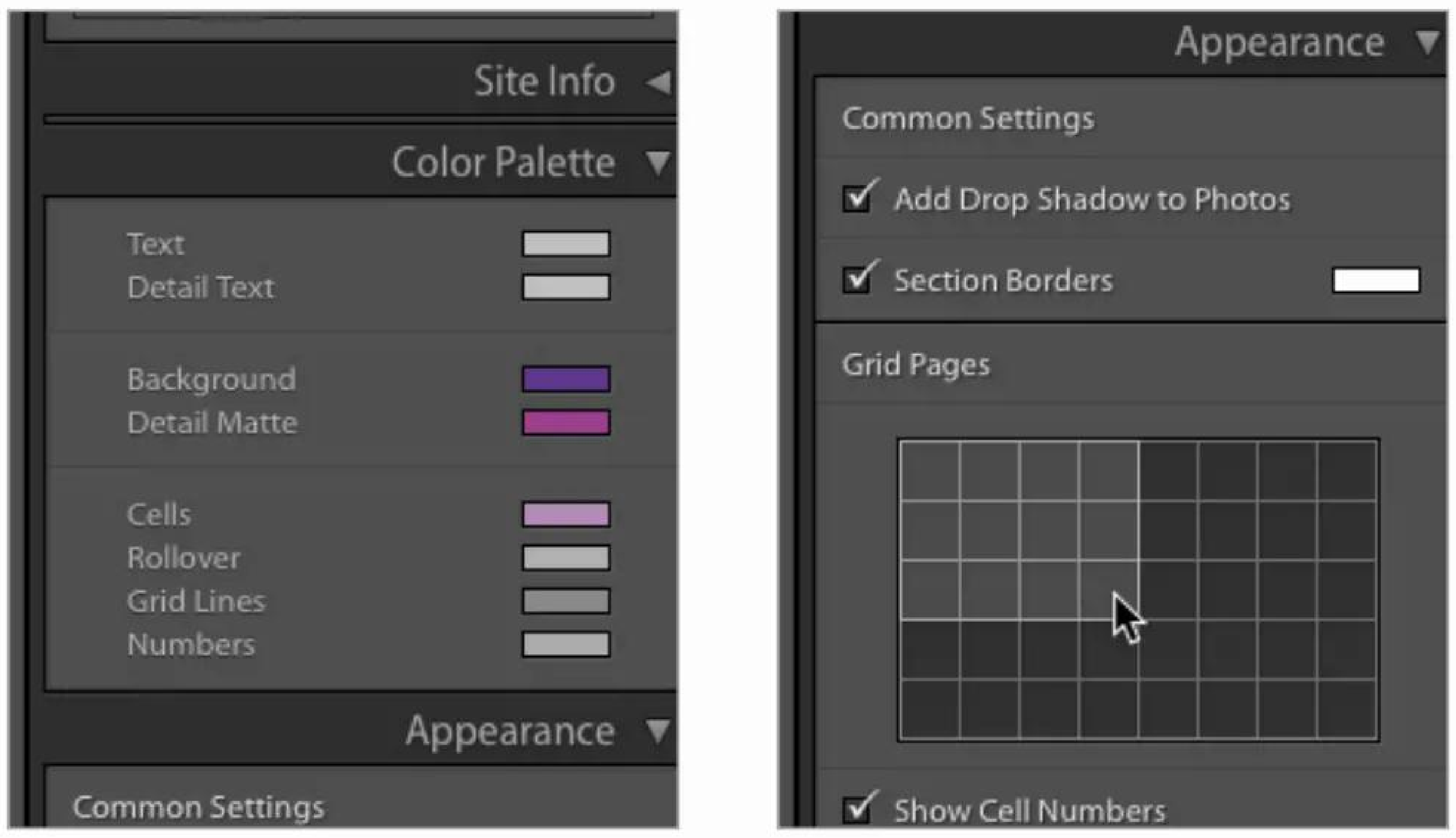
3 If you look over at the right-hand side pane, this is where you can find most of the common options to define the style and presentation of the images for the web gallery you are creating. There's plenty in here to get to grips with; we run through them in the coming steps. For now, just have a browse at what's available.


p
Book
Slideshow
Print
Web
aved Web Gallery
Layout Style
Classic Gallery
Grid Gallery
Square Gallery
Track Gallery
Find More Galleries Online...
Site Info

4 The first option available to you is the Layout Style. This is where you can specify the type of layout you want to use, from a basic grid view to something a little more complex. It all depends on which looks best with the images you've selected, and what your end goal is. Below that is the Site Info for you to fill in.


Site Title
My Photographs
Web Photo Gallery created by Adobe Lightroom.

5 You can use the Site Info to fill in the relevant details of the site, which automatically fills in the title text boxes on the main Web Gallery centre pane. However, you can also click the text placements in the centre pane and enter the details directly there.


Site Info
Color Palette
Text
Detail Text
Background
Detail Matte
Cells
Rollover
Grid Lines
Numbers
Appearance
Common Settings
Appearance
Common Settings
Grid Pages

☑ Add Drop Shadow to Photos
☑ Section Borders
☑ Show Cell Numbers

6 Below the Site Info section, you can define the Colour Palette and Appearance of the web gallery. You can change the various colours of the sections in the web gallery, and even add drop shadows. The Grid Pages section allows you to change the number of images displayed within the web gallery grid.

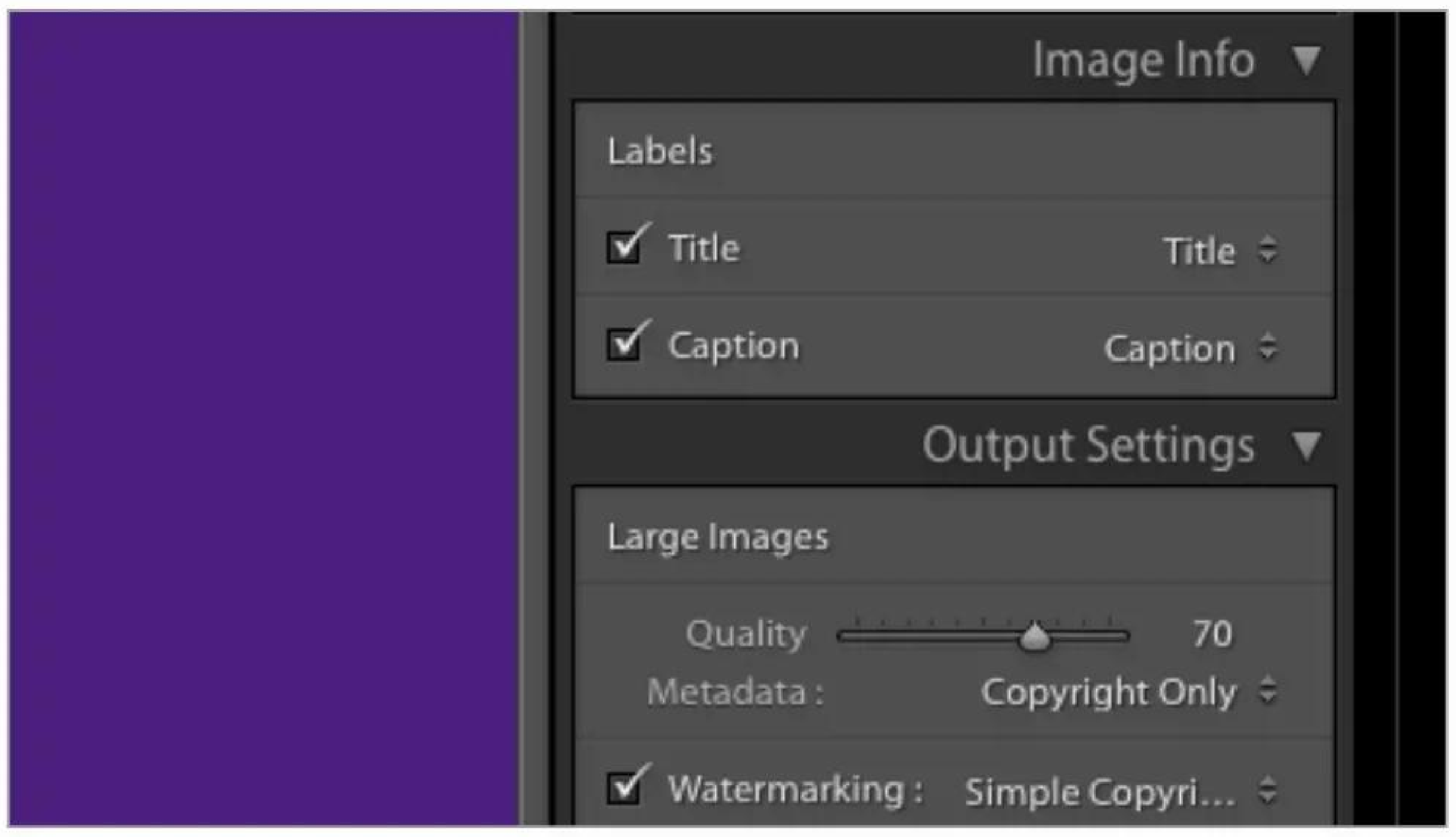
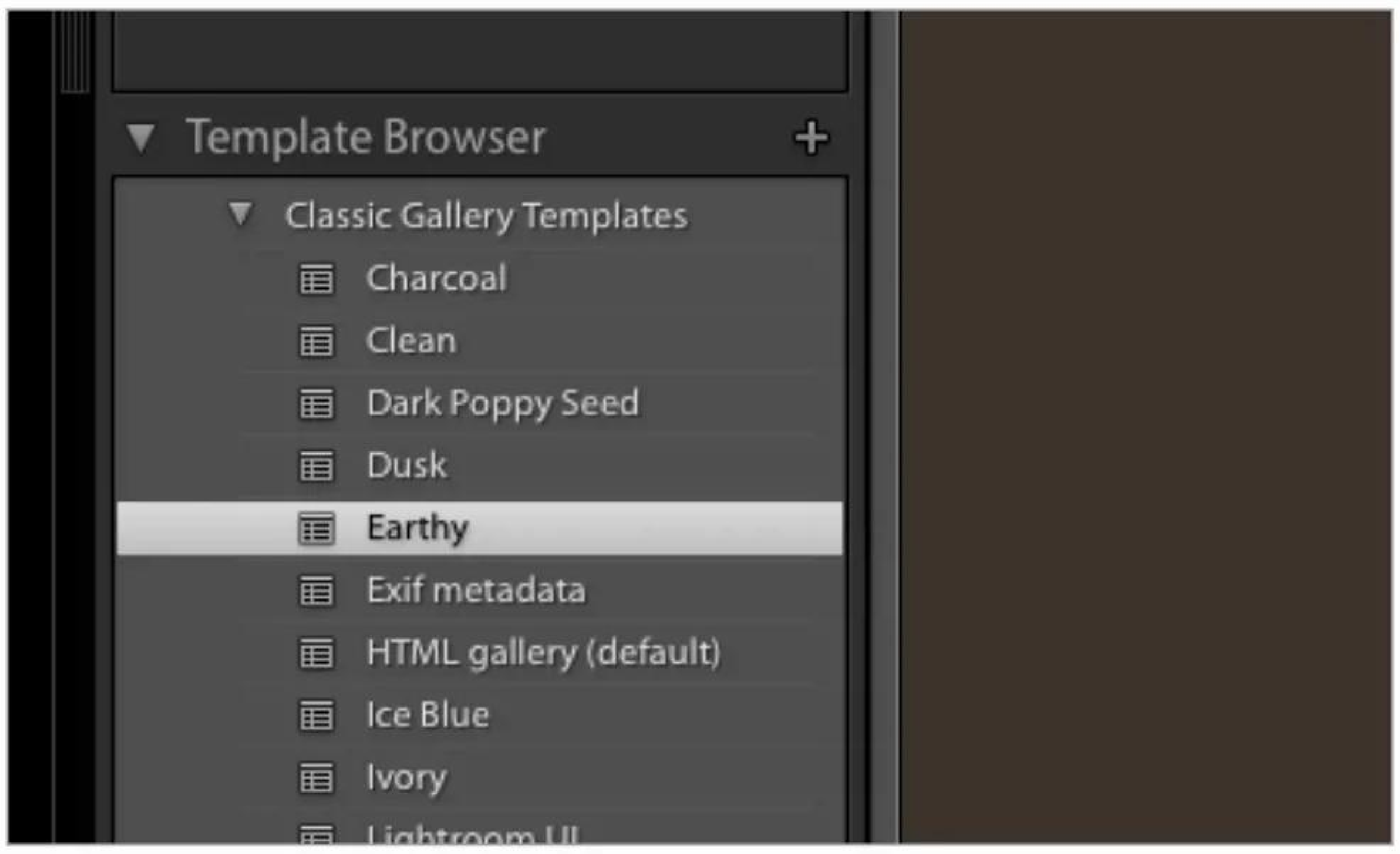


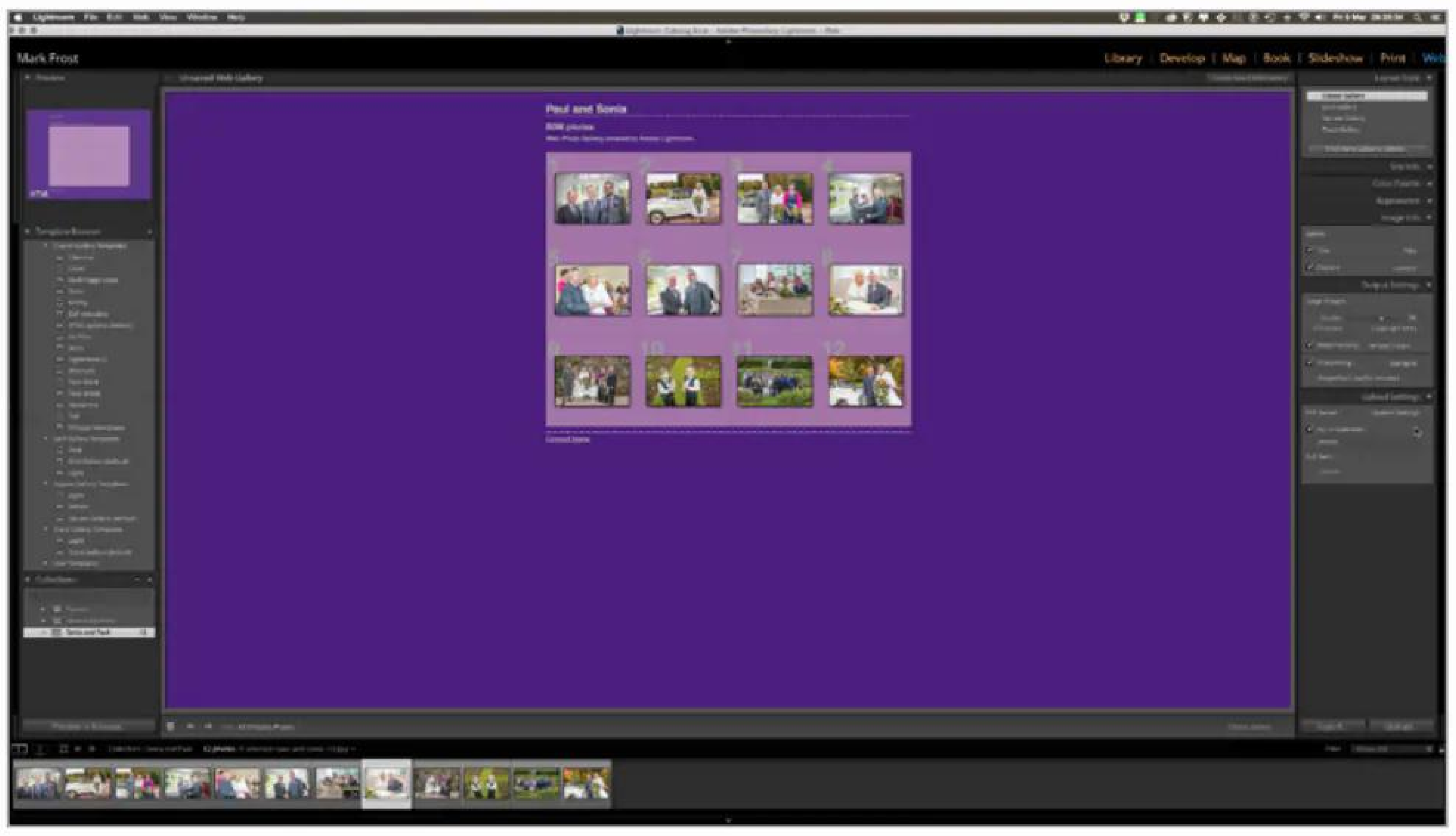
Image Info
Labels
Output Settings
Large Images

☑ Title: Title
☑ Caption: Caption
Quality 70
Metadata : Copyright Only
☑ Watermarking : Simple Copyri…

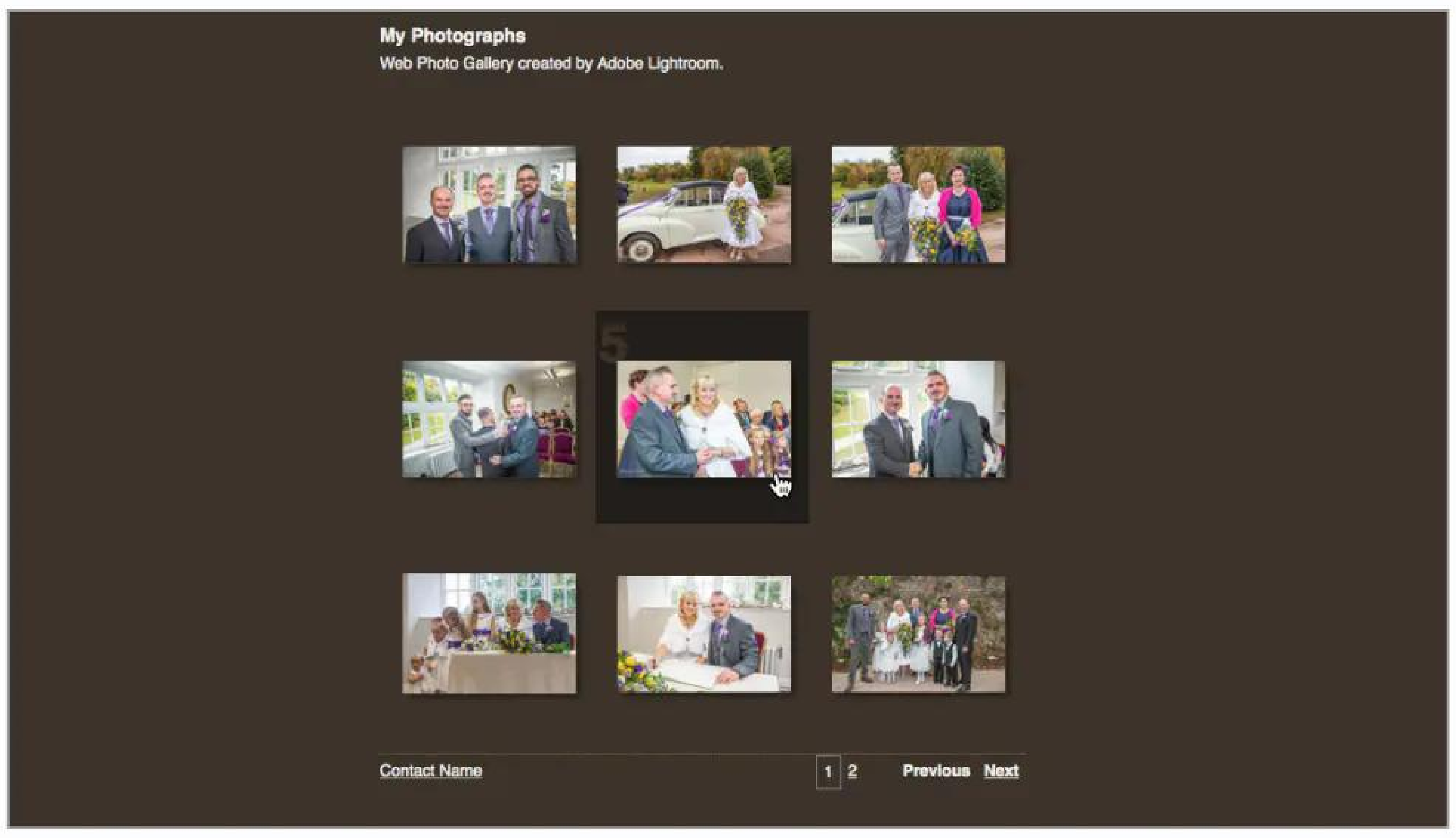
7 The last few sections provide image information such as a title and captions, the quality of the image as it will be viewed in a browser along with any metadata included. The remaining section allows you to enter details for the web server that the gallery will be uploaded to, including any subfolders for the images.


Template Browser
Classic Gallery Templates
Charcoal
Clean
Dark Poppy Seed
Dusk
Earthy
Exif metadata
HTML gallery (default)
Ice Blue
Ivory
Lightroom UI

8 On the left hand side of the Lightroom interface you will be able to see a number of options in the form of available templates. The Template Browser contains a wealth of predefined templates that can be quickly applied to an existing web gallery.



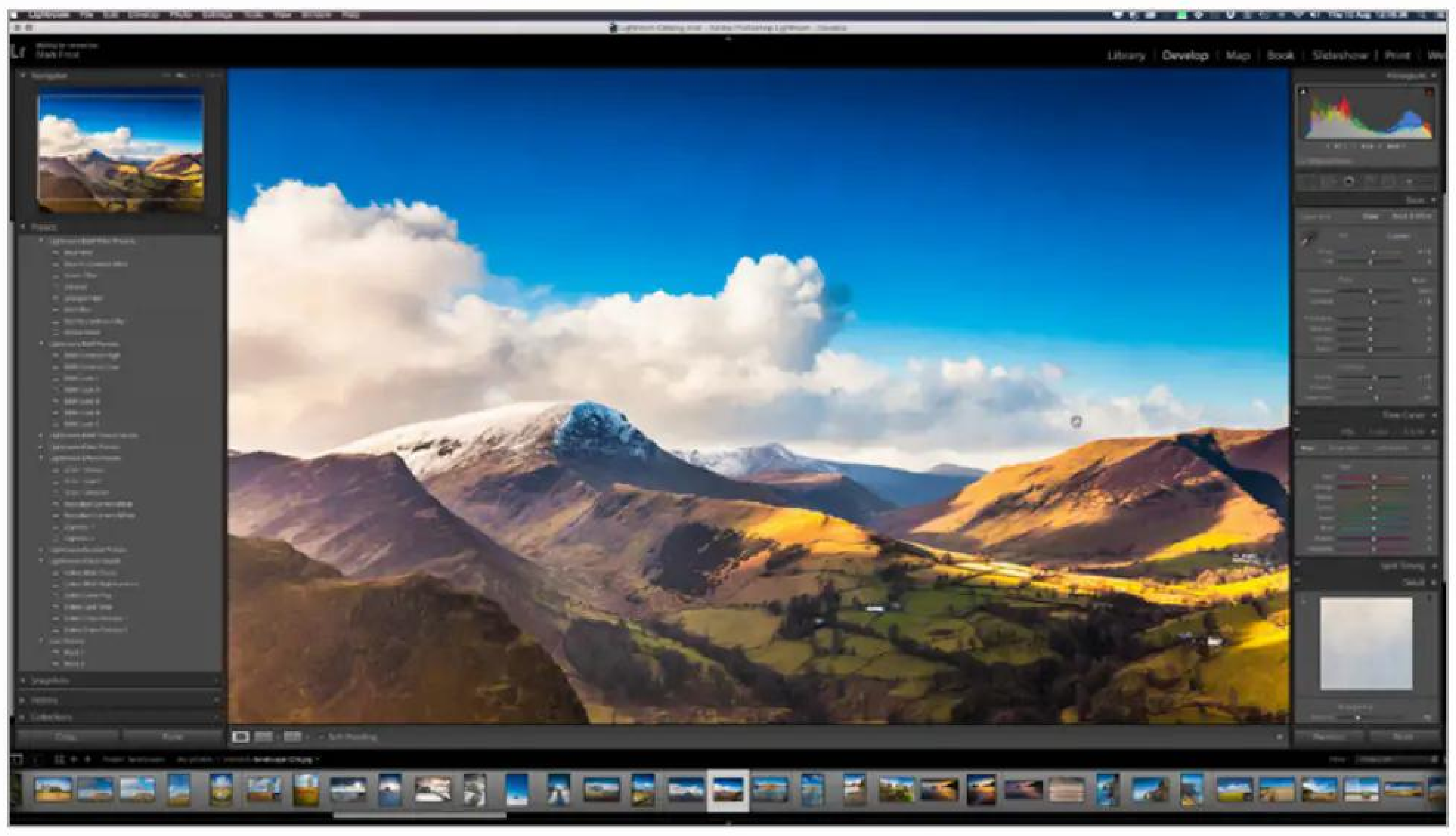
9 The Preview pane displays a version of your current web design and it will help you decide how the web gallery will look as you hover over each of the templates on offer. The default preview image displays the basic layout and not the additional enhancements you've made or added titles and other text.


My Photographs
Web Photo Gallery created by Adobe Lightroom.
Contact Name
1 2
Previous Next

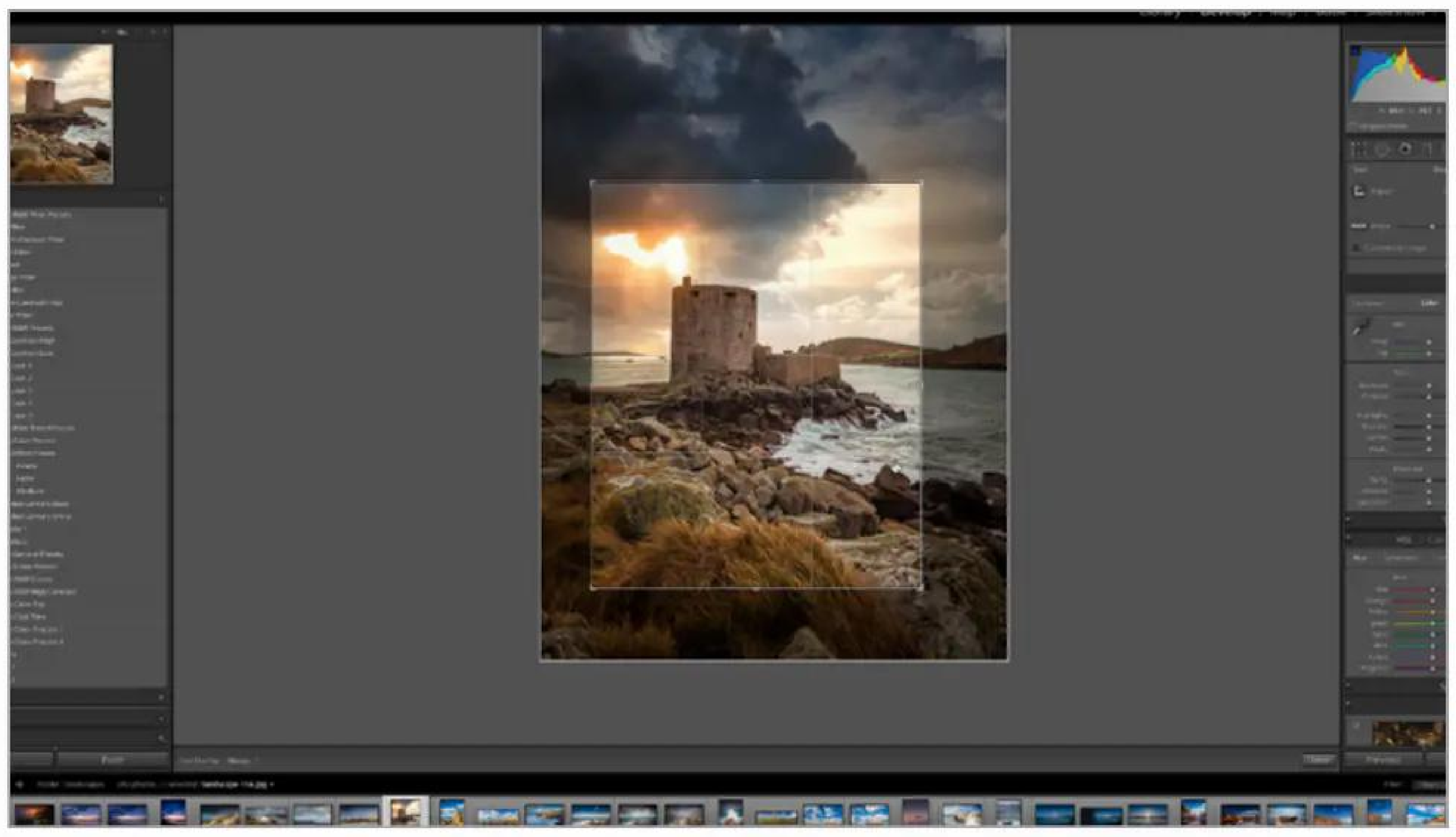
10 Finally, in order to be able to test the web gallery in a browser, click the Preview in Browser button at the bottom of the Template pane. Lightroom will prepare the gallery and open it in the system's default browser. If you want to display the gallery in another browser, you need to change the system default to another manufacturer's browser.

Preparing Your Images

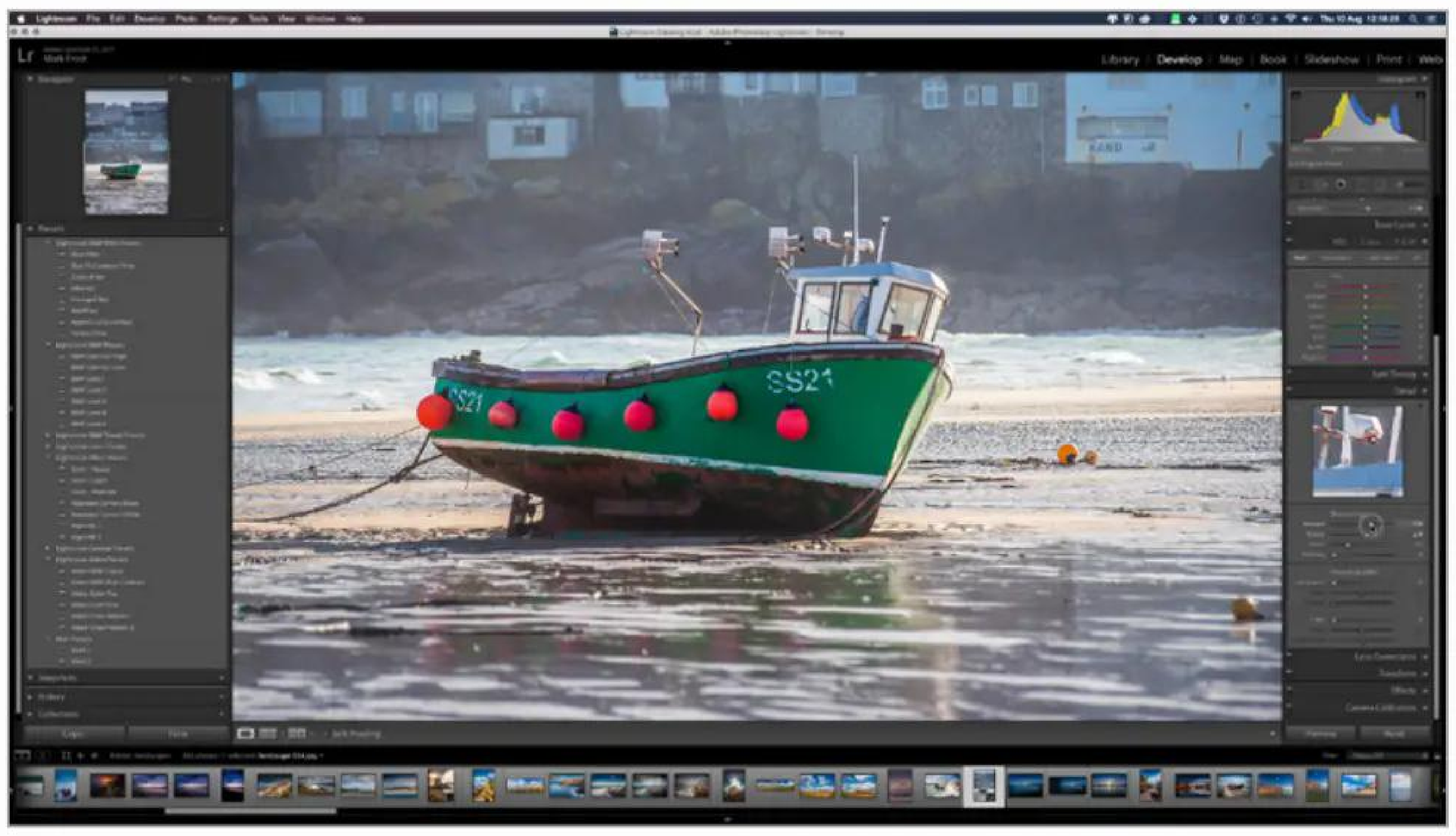
Before you upload any images to social media, as a web gallery or for book or slideshow presentations, it's best practise to make sure they're prepared prior to activating a module. We've mentioned this within each module but let's look at some tips to help you prepare your images.



1 Take each image you have chosen to share on social media and enter the Develop module. Now you can examine each one and see where they can be touched up, or have the colour, contrast and exposure settings altered to improve them. Remember, Lightroom is non-destructive, so the original images won't be altered.

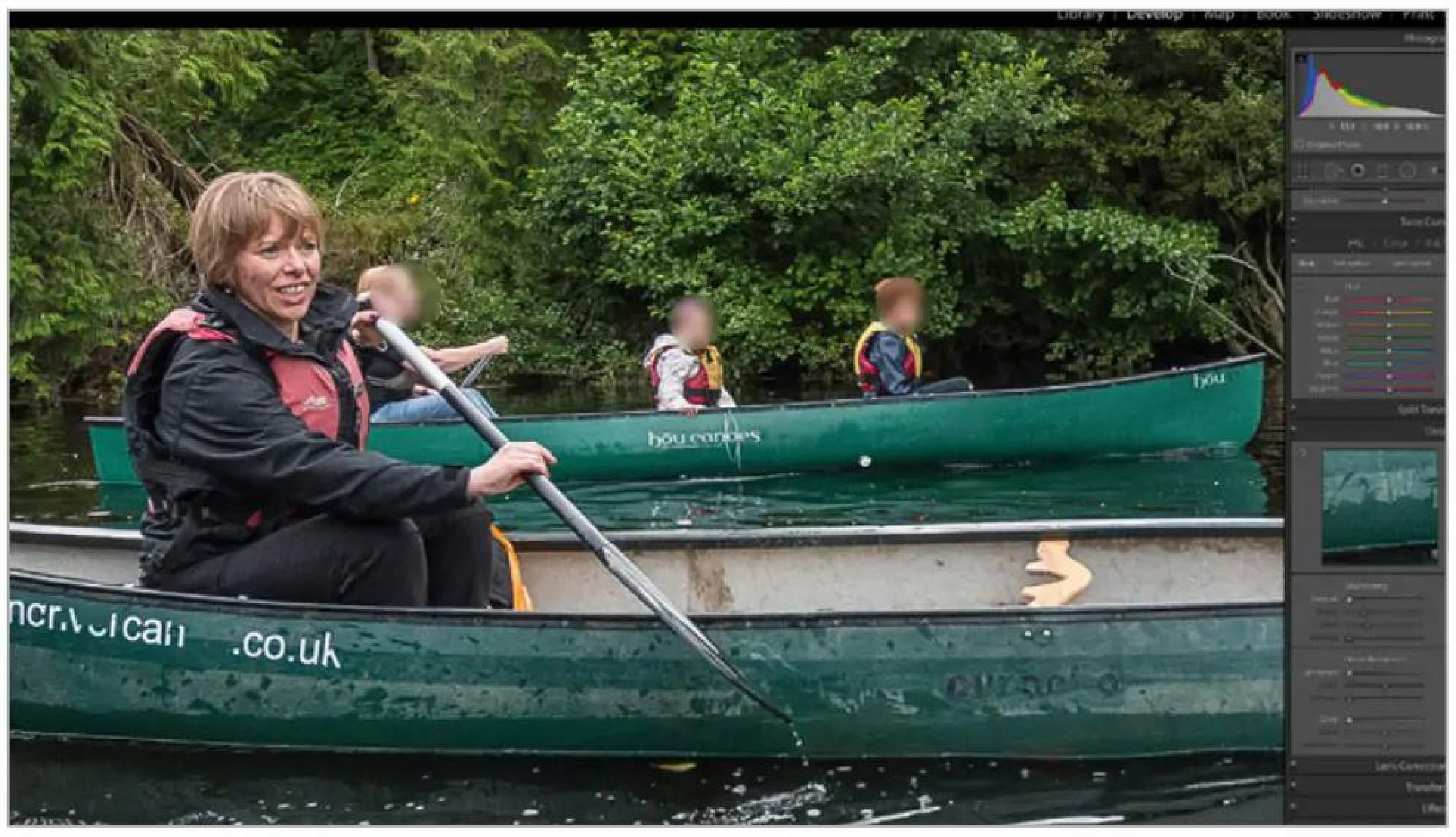


2 Consider cropping unnecessary clutter from an image prior to it being used online or in a presentation. Whilst the entire image may look great, it's often best to fit the relevant areas to the page rather than asking the audience to look to a certain section.

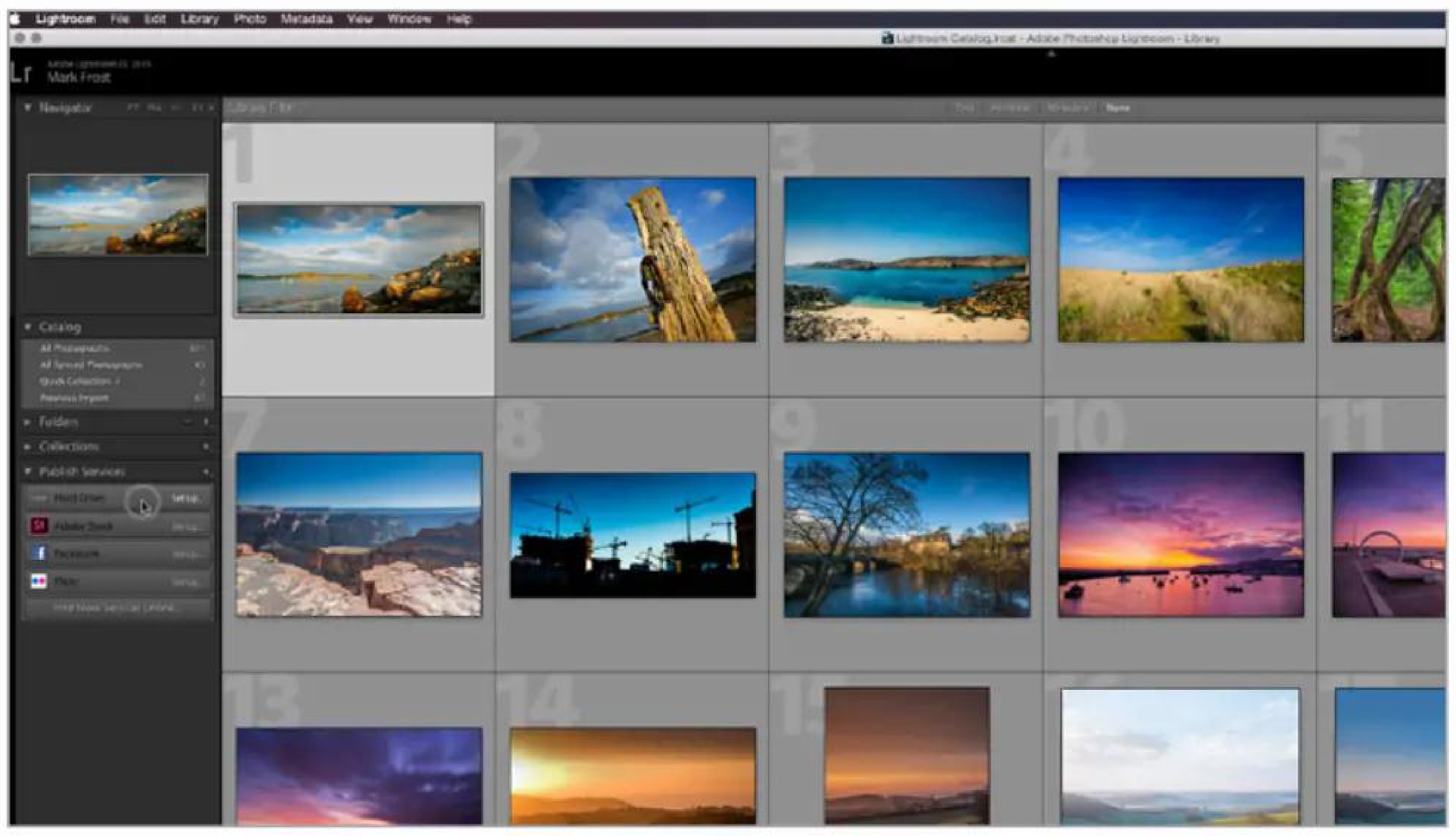


3 Don't forget to use the Sharpening tool on your photos. This can help to focus on certain areas of an image that are key to the viewer and will enhance and improve them. There's a lot you can do with simple improvements, and the end result will look better when uploaded to the web or used as an image for a book cover or business presentation.

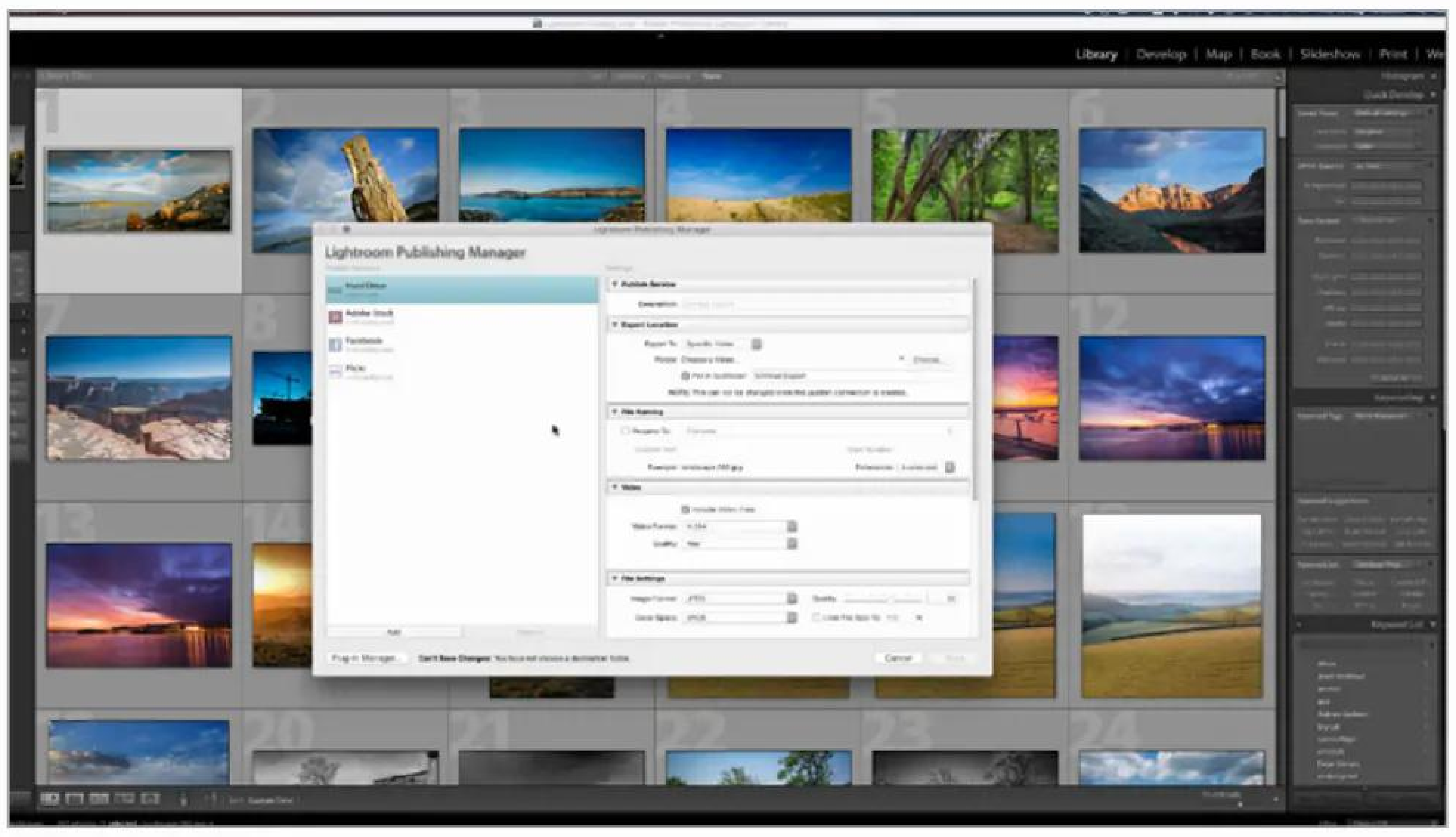
4 If you're uploading any images to the web, social media or preparing them for a book, make sure that faces of individuals are discretely blurred out, or even cropped out if possible. Unless you have permission from the people present. There are various ways to do this in Lightroom.



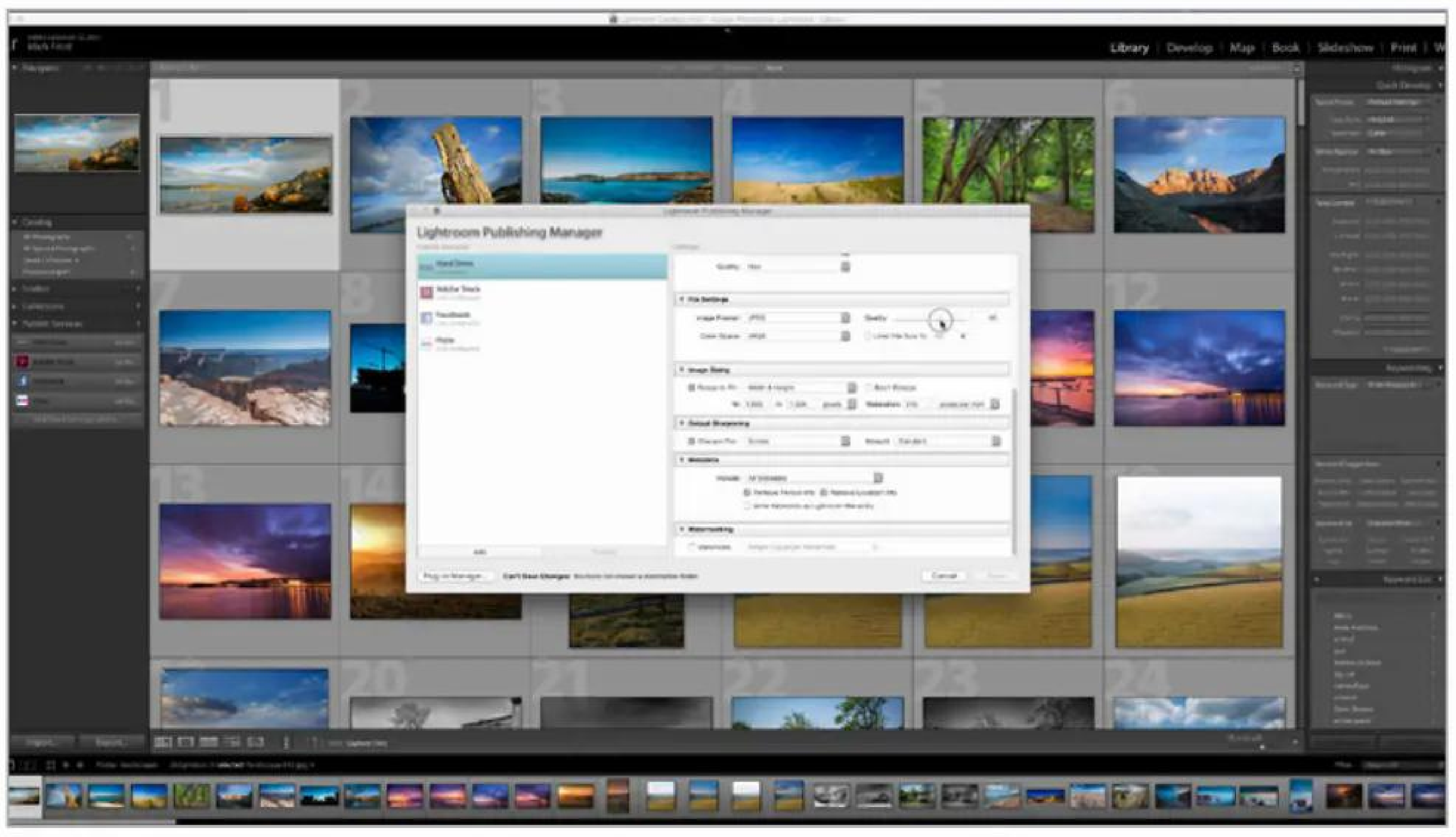
5 Following on from the previous step, if any of the images contain the faces of children or young people, it's probably most appropriate to blur or remove them completely if you do not have permission for them to be seen. If the images are going to be viewed publicly there are child safety issues that need to be considered.



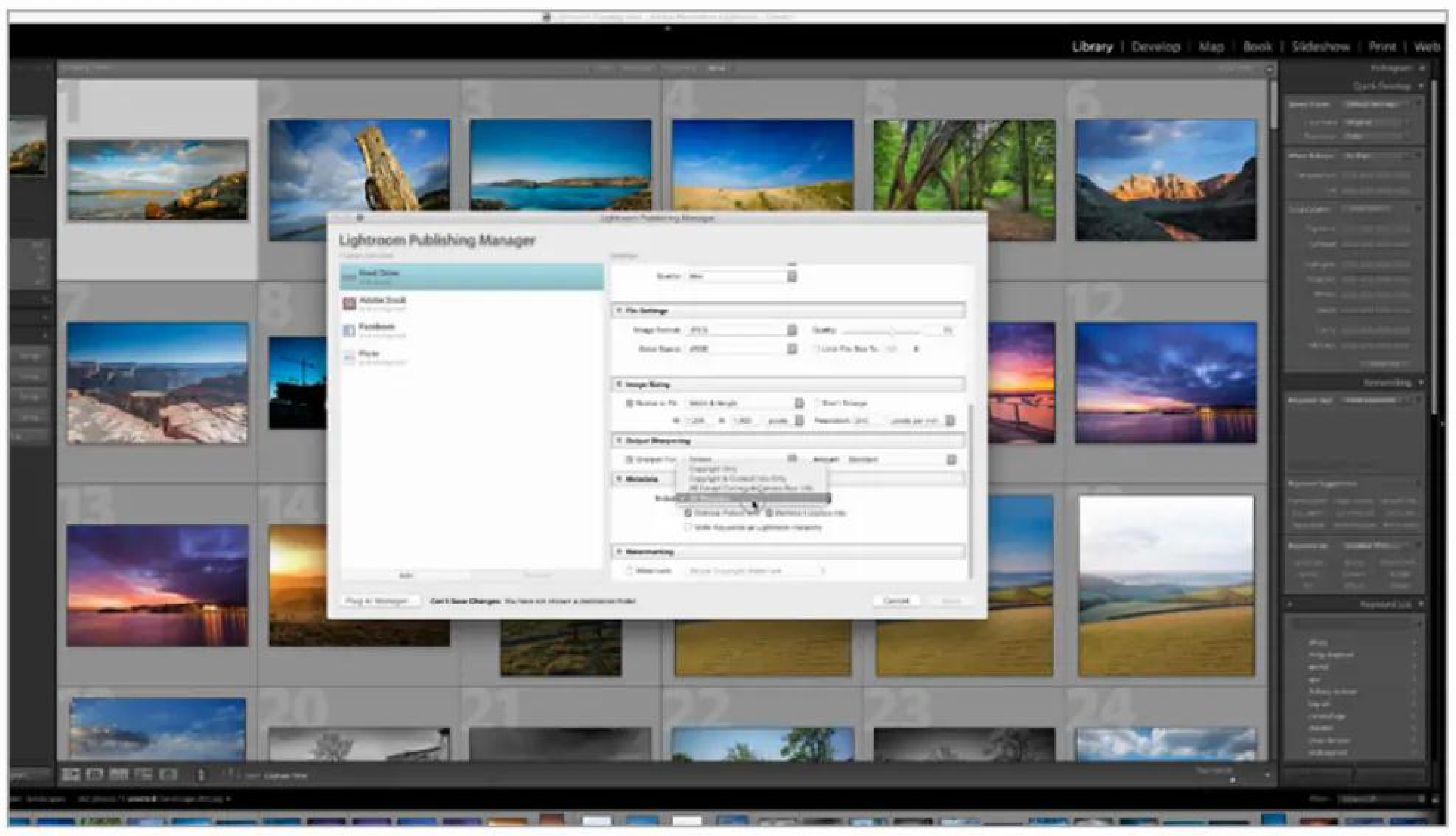
6 If you click back into the Library module, then expand the Publish Services panel to the bottom left of the UI, you can see several options to push the image(s) to different locations. To start with, let's look at the social media options in the next couple of pages: click on the Set Up link in the Hard Drive button.



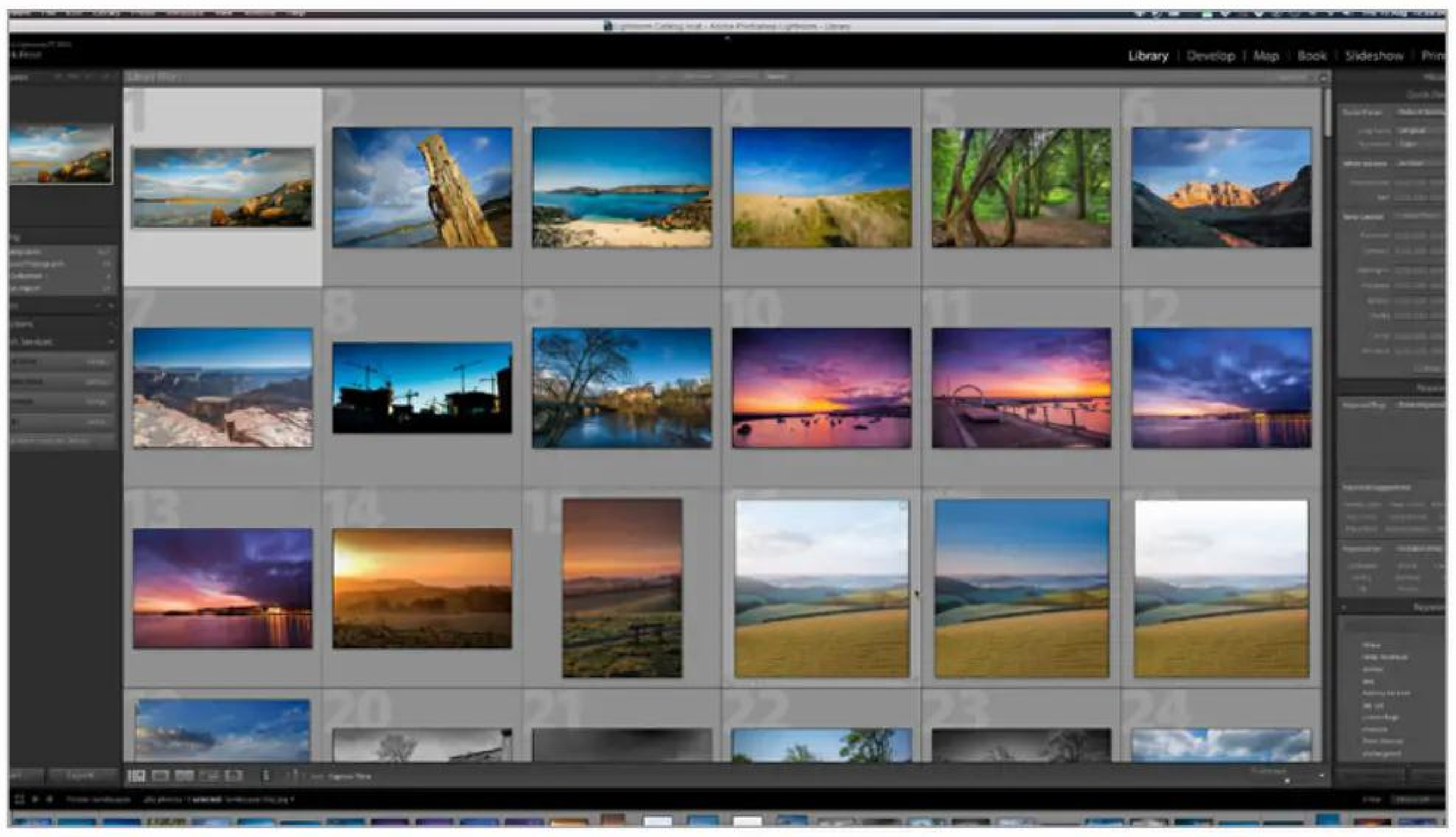
7 The previous step opens the Lightroom Publishing Manager, which you can use in the next section, on publishing work to social media. For now, you can scroll down through the Settings pane and make any adjustments to the image(s) as needed.



8 For example, a little further down through the LPM Settings, you can see settings that adjust the quality, image format and video format, and image sizing. Depending on where and what you're publishing the image to will affect these settings, as too much quality for web content can lead to a slow-loading page.



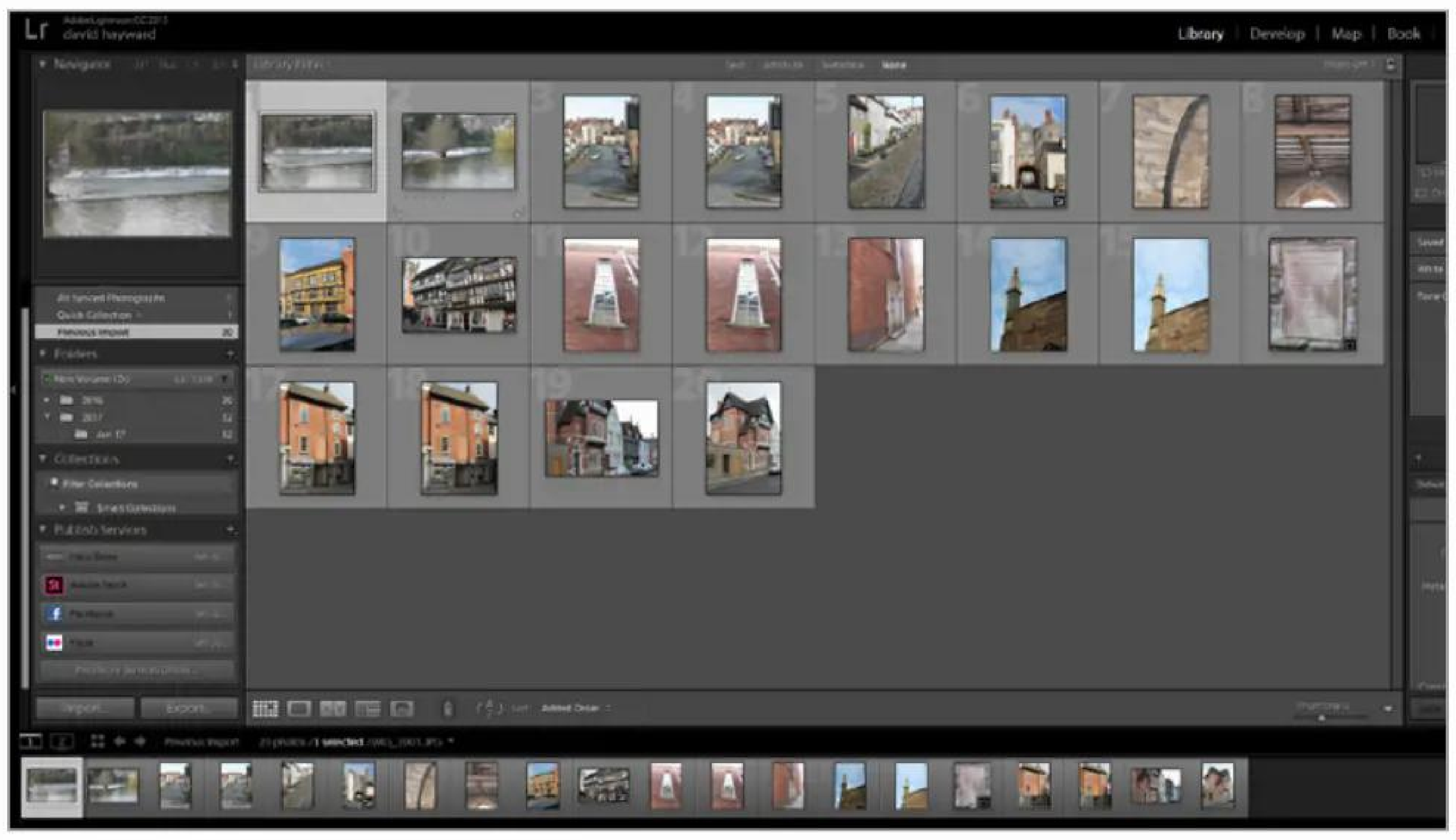
9 Within the Lightroom Publishing Manager settings you also have the opportunity to include all the Metadata information for each photo or even opting to remove certain sections such as personal information or GPS location data. You can even apply a watermark using the default settings or editing your own version.



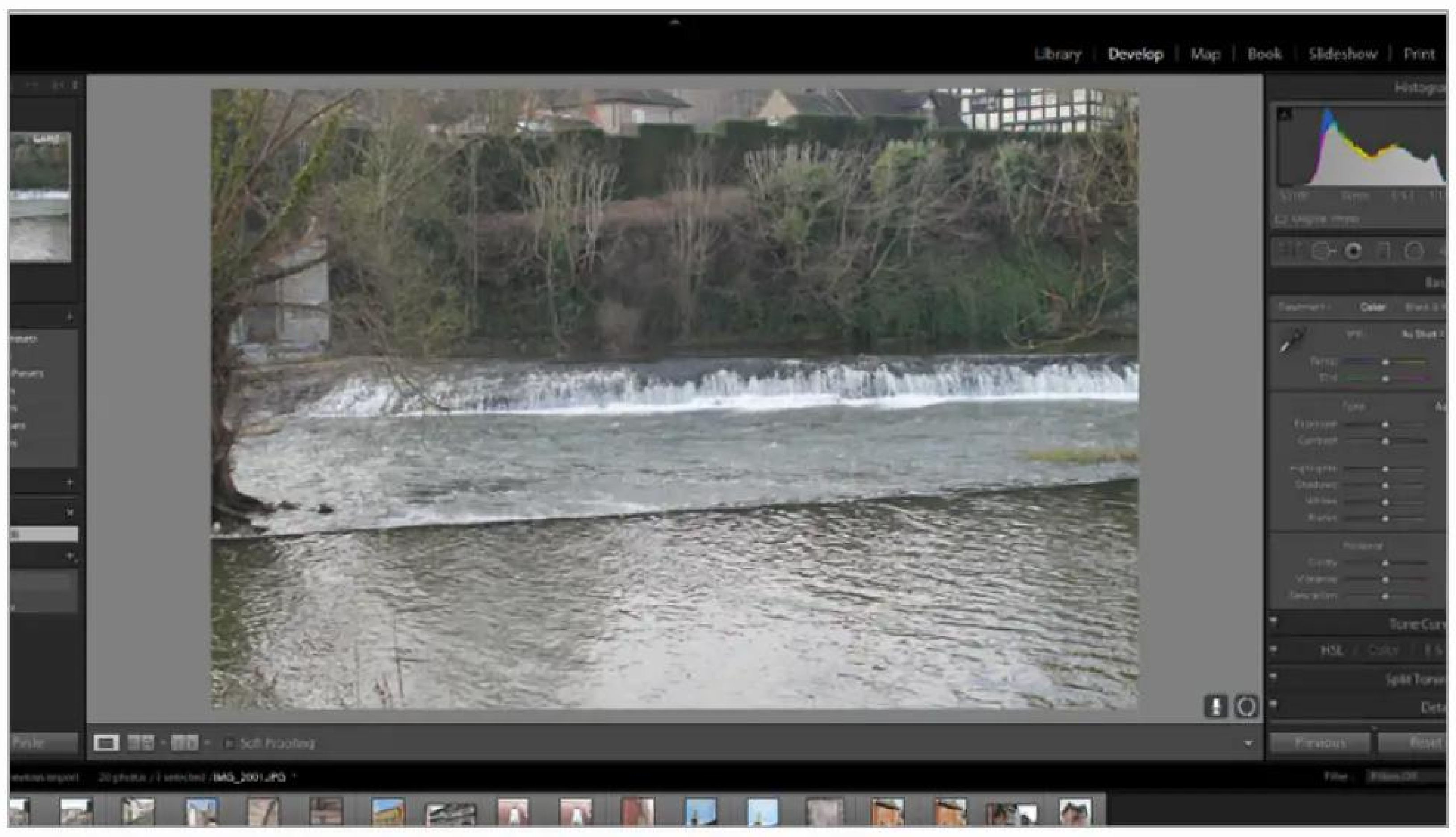
10 With your images prepared for the publishing modules, you can comfortably upload or include them in the various scenarios you've already looked at. Remember though, Lightroom makes it easy to go back and make subtle changes to any image should you want to tweak them further.

Publishing to Social Media

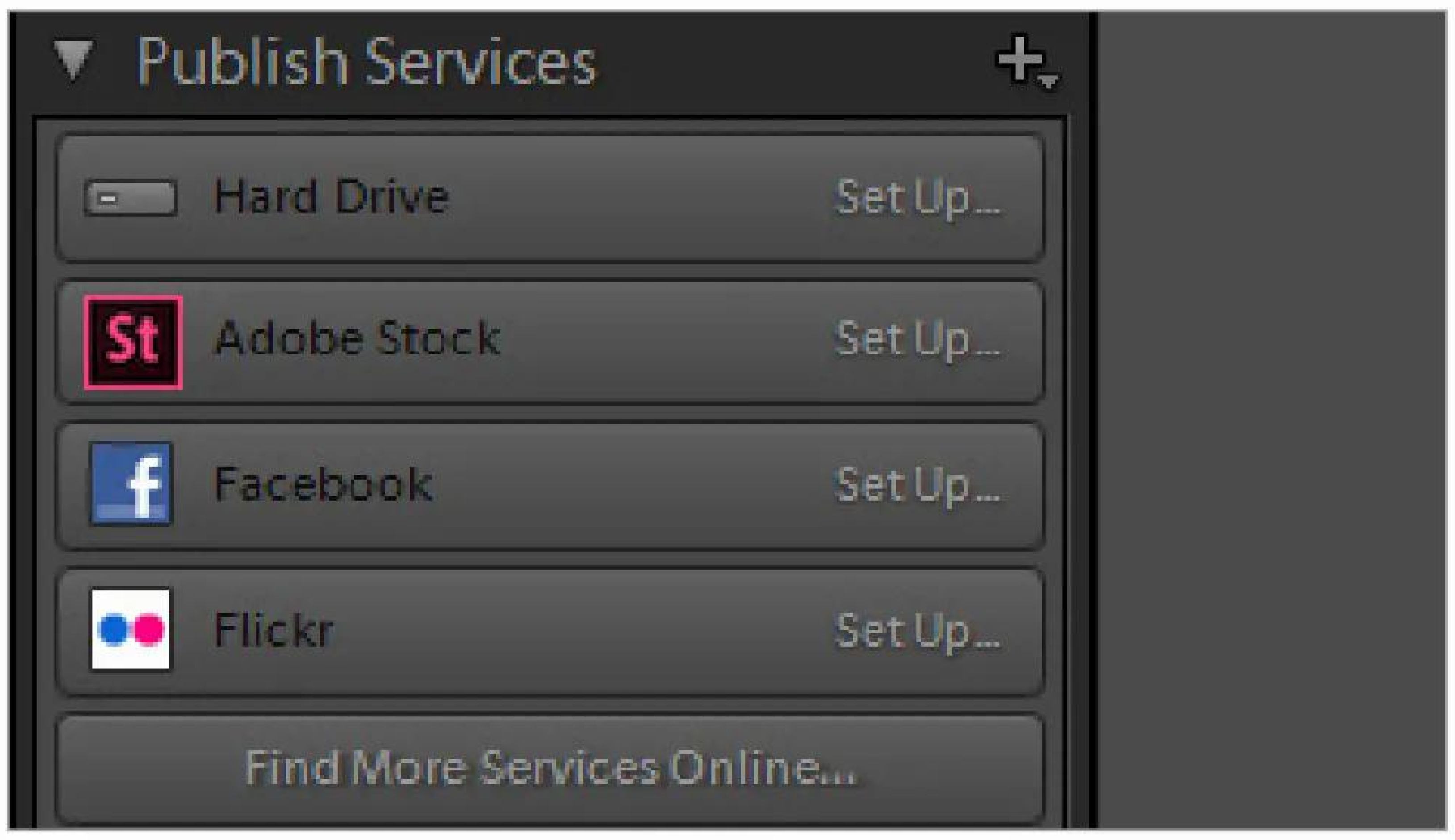
Publishing content to social media is very simple. However, some images are not always looking their best before they're gracing your Facebook Timeline. Lightroom can help you get the best results for your images and make uploading them to the likes of Facebook extremely easy.



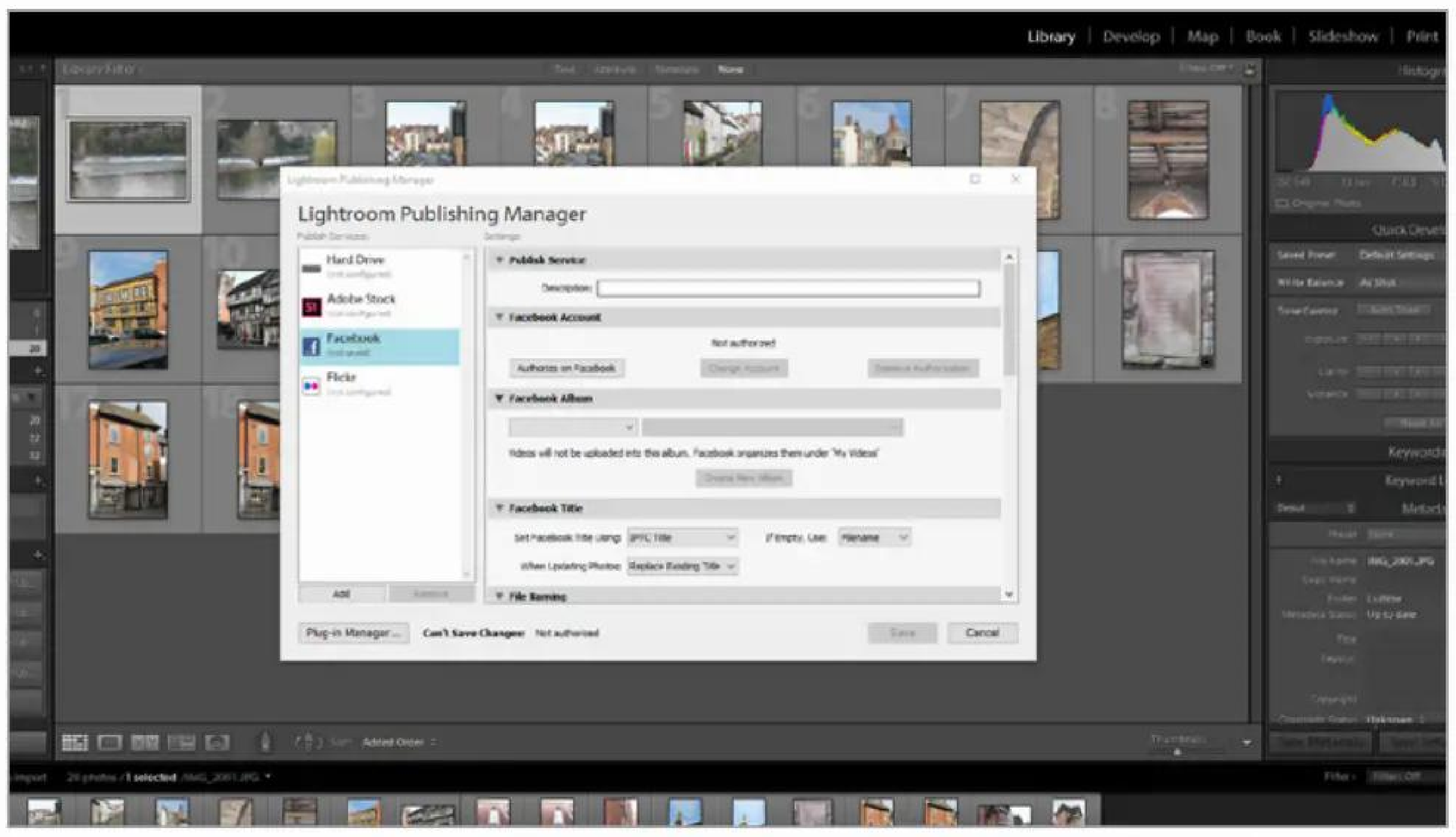
1 Lightroom offers a Quick-upload button to Facebook and Flickr by default but there are more services available from the Adobe Add-on store if you're prepared to trawl through it. Use the Library module to collate the images you plan to upload to your social media platform – let's use Facebook in this instance.



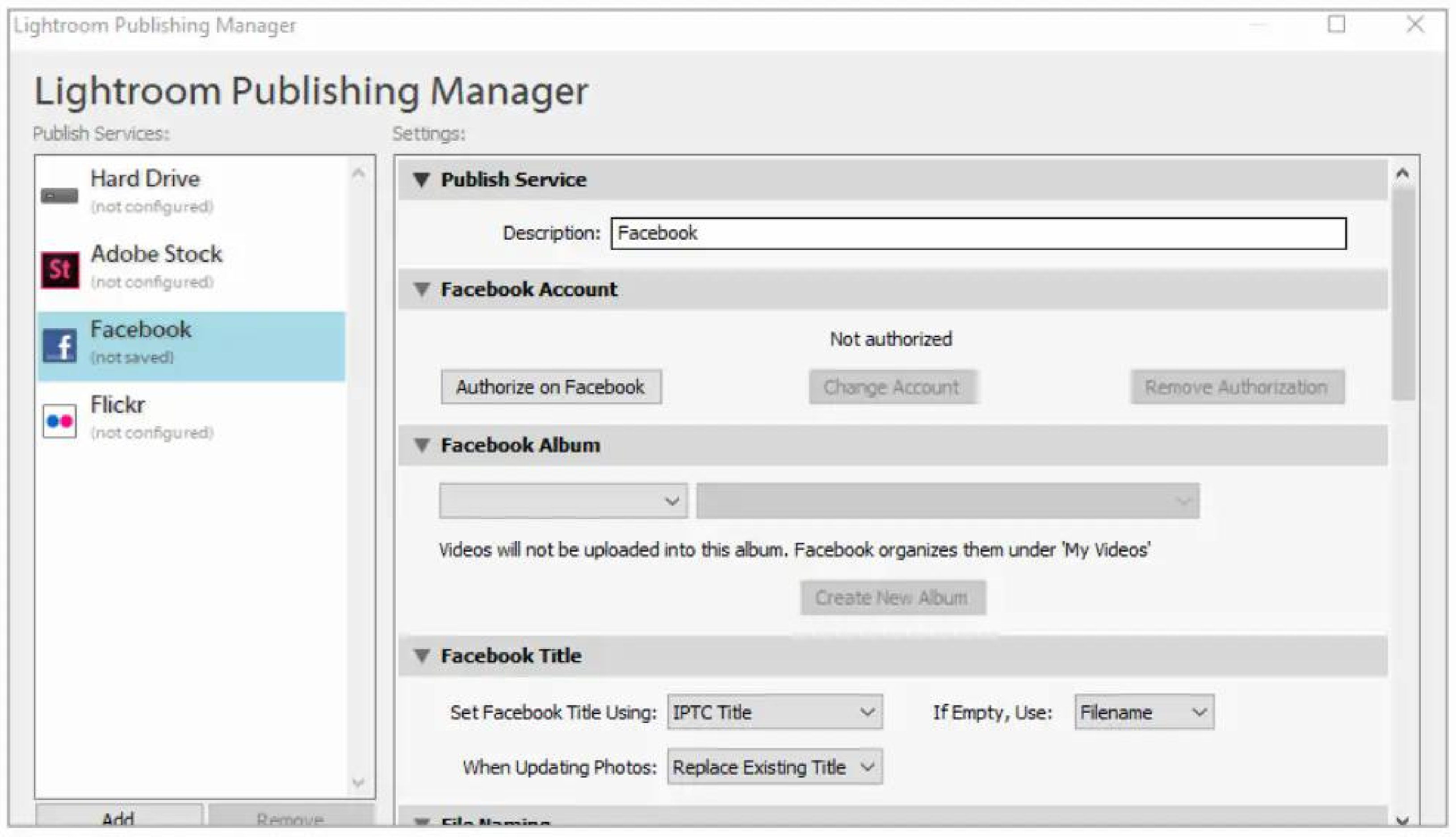
2 Once you have chosen an image you want to upload, it may be necessary drop into the Develop module to make any adjustments and fine-tune the photograph to make it sharper, more saturated and containing plenty of contrast. Remember the tips we looked at in the previous section when applying any updates and edits to an image.



3 When the image is looking its best, click back into the Library module and expand the Publish Services section, in the panel in the bottom left of the Lightroom interface. You can see the buttons available for both Facebook and Flickr, in keeping with this tutorial, click on the Set Up link shown on the Facebook button.



4 This, as we've seen previously, launches the Lightroom Publishing Manager window. This time, however, notice that the Facebook service is highlighted to the left of the main Settings pane. There are a number of settings fields that will need to be filled in.


Lightroom Publishing Manager
Publish Services:
Hard Drive
(not configured)
Adobe Stock
(not configured)
Facebook
(not saved)
Flickr
(not configured)
Add
Remove
Settings:
Publish Service
Facebook Account
Authorize on Facebook
Change Account
Remove Authorization
Facebook Album
Create New Album
Facebook Title
File Naming

Description: Facebook

Not authorized

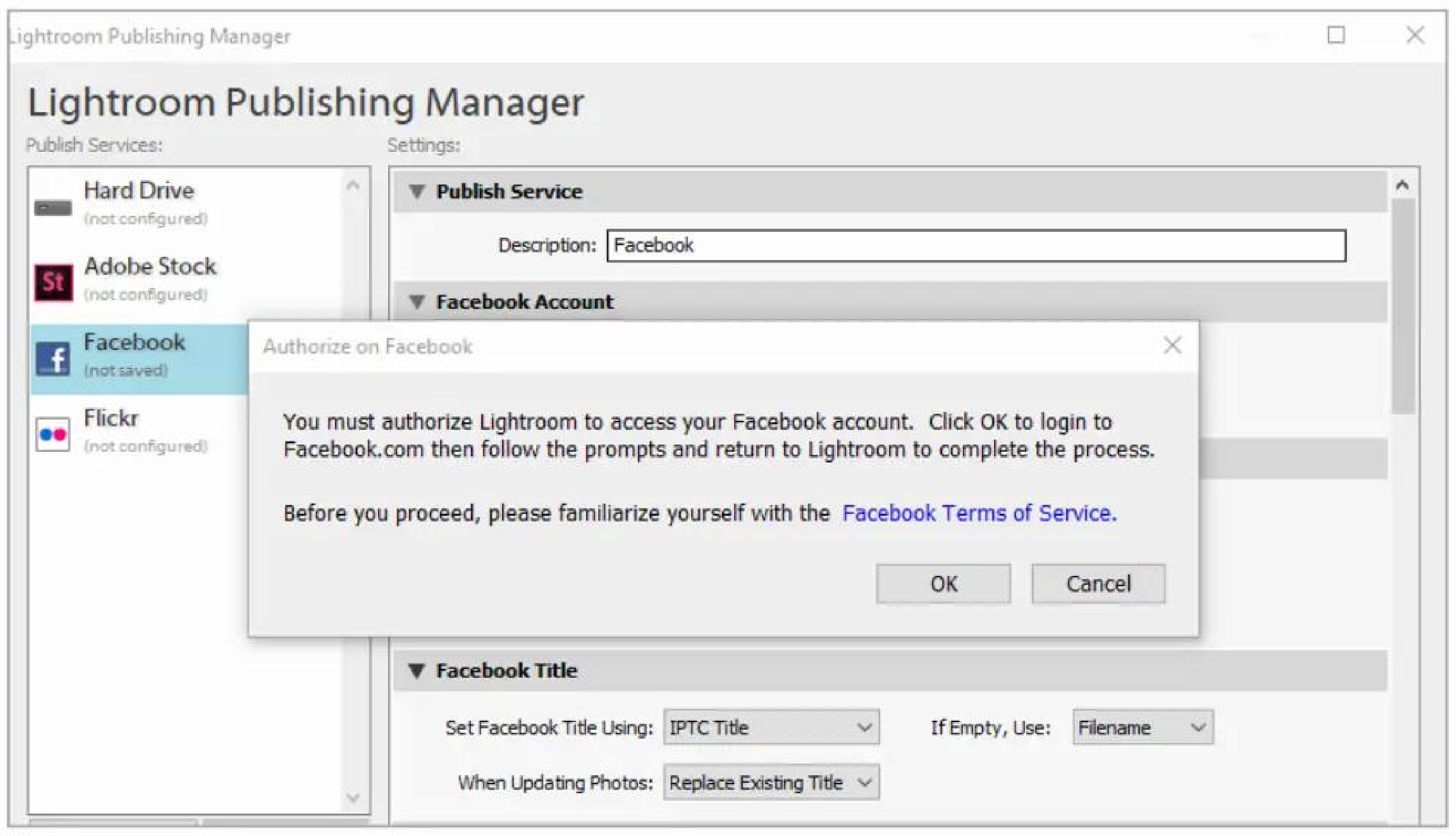
Videos will not be uploaded into this album. Facebook organizes them under 'My Videos'

Set Facebook Title Using: IPTC Title

If Empty, Use: Filename

When Updating Photos: Replace Existing Title

5 You will now need to fill in all the required publish service settings information before you're able to upload anything to Facebook via the Publish Services button. Start off the process by giving the service a Description, something imaginative like 'Facebook' or 'Timeline Photos' will suffice at this point.


Lightroom Publishing Manager
Publish Services:
Hard Drive
(not configured)
Adobe Stock
(not configured)
Facebook
(not saved)
Flickr
(not configured)
Settings:
Publish Service
Facebook Account
Authorize on Facebook
OK
Cancel
Facebook Title

Description: Facebook

You must authorize Lightroom to access your Facebook account. Click OK to login to Facebook.com then follow the prompts and return to Lightroom to complete the process.

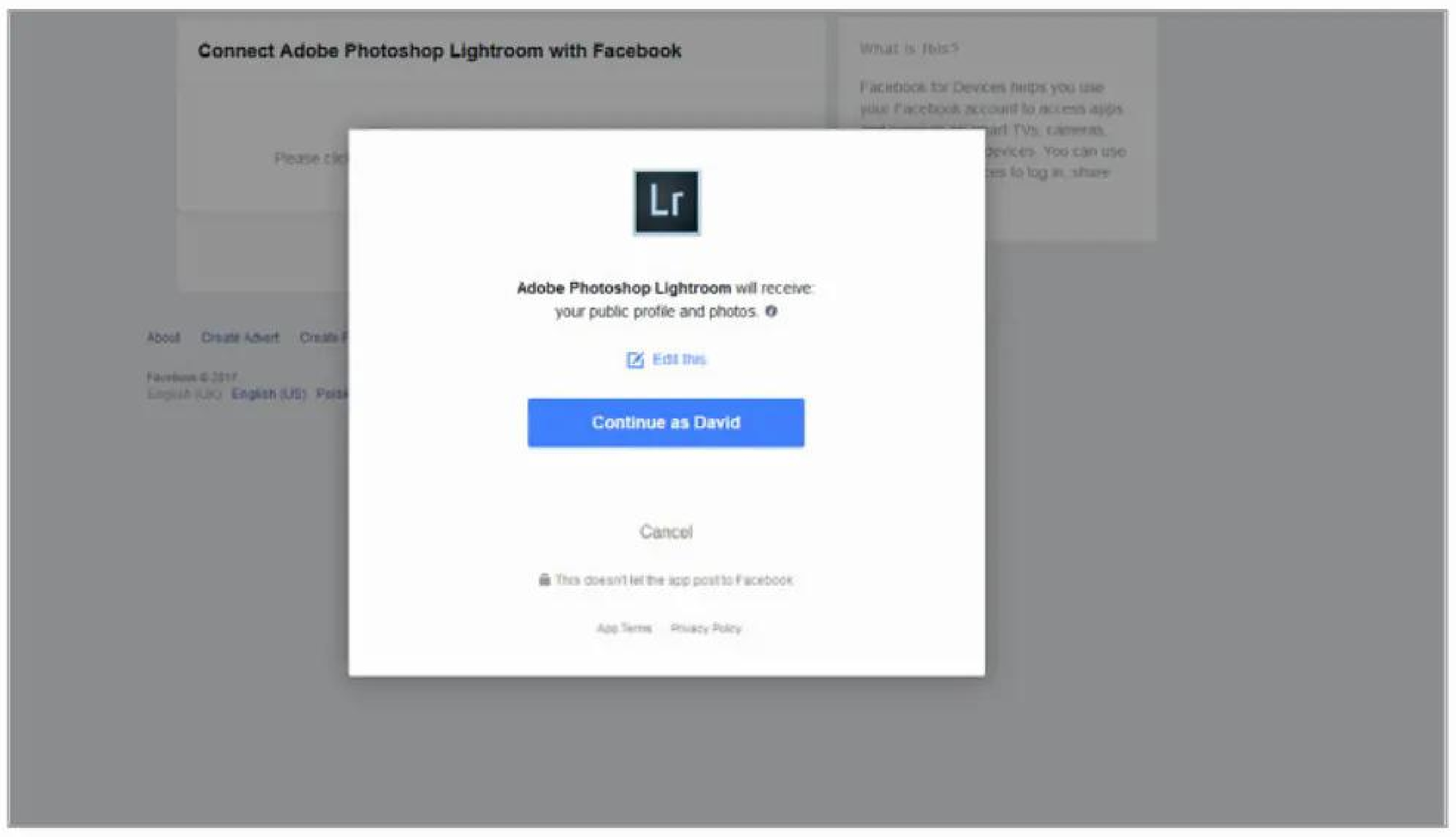
Before you proceed, please familiarize yourself with the Facebook Terms of Service.

Set Facebook Title Using: IPTC Title

If Empty, Use: Filename

When Updating Photos: Replace Existing Title

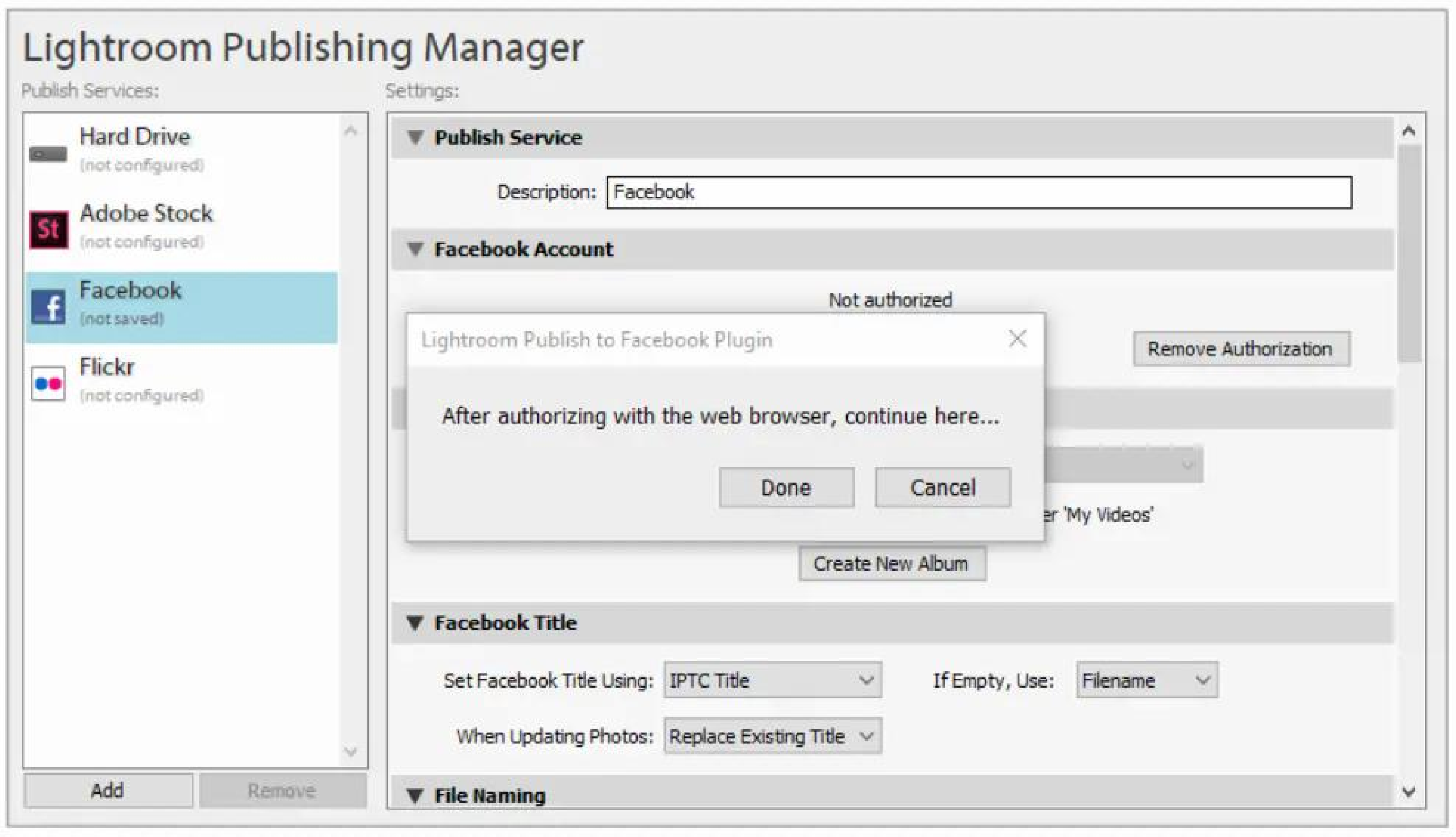
6 You will also be required to enter your details regarding your Facebook account. Start by clicking on the Authorise on Facebook button, this will launch a pop-up window informing you of the Facebook Terms of Service which you will need to agree to. Once done, click on the OK button to log into Facebook.


Connect Adobe Photoshop Lightroom with Facebook
Lr
Edit this
Continue as David
Cancel
App Terms · Privacy Policy

Adobe Photoshop Lightroom will receive: your public profile and photos.

This doesn't let the app post to Facebook

7 Lightroom auto launches your default system browser and opens Facebook, you may need to log in if you haven't already set up the username and password details. You're asked to connect Adobe Lightroom with Facebook, using a Continue button that opens the authentication window. Click on the Connect As... button to continue.


Lightroom Publishing Manager
Publish Services:
Hard Drive
(not configured)
Adobe Stock
(not configured)
Facebook
(not saved)
Flickr
(not configured)
Add
Remove
Settings:
Publish Service
Facebook Account
Remove Authorization
Lightroom Publish to Facebook Plugin
Done
Cancel
Create New Album
Facebook Title
File Naming

Description: Facebook

Not authorized

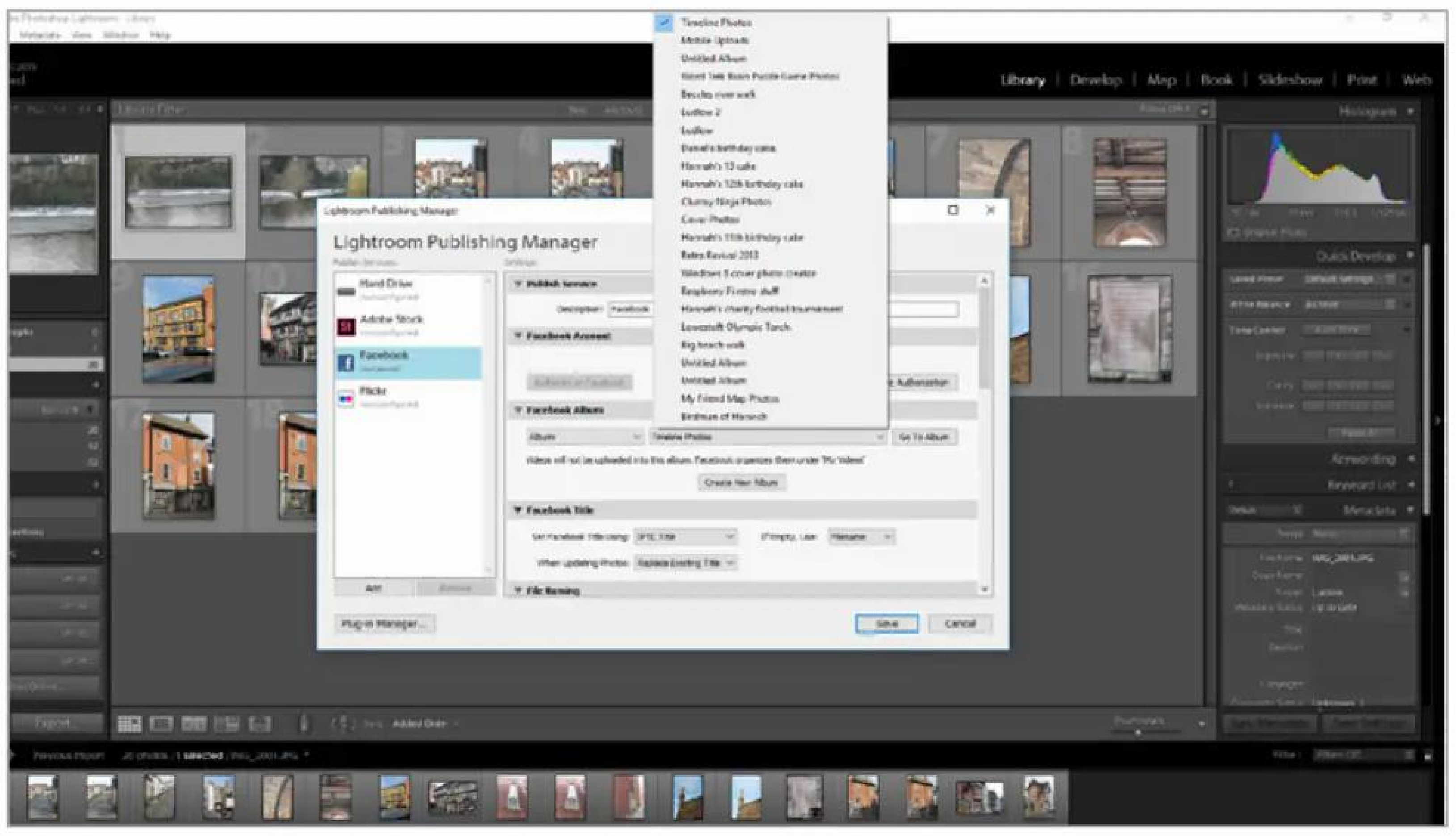
After authorizing with the web browser, continue here...

Set Facebook Title Using: IPTC Title

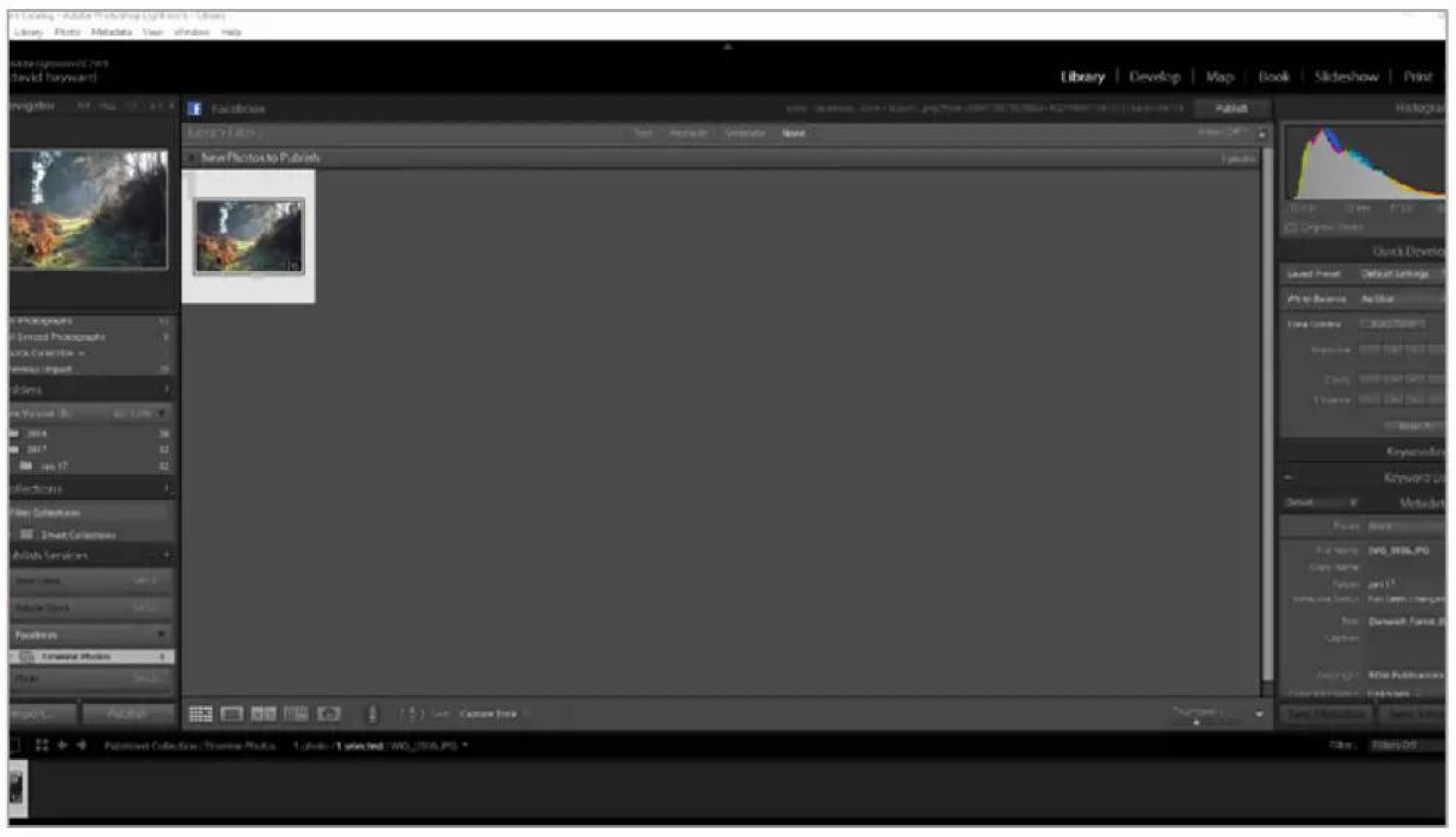
If Empty, Use: Filename

When Updating Photos: Replace Existing Title

8 Once the process is complete you see a success message on your Facebook page. You can close the Facebook tab in your browser now if you wish. You then receive a message from Lightroom, asking for authorisation to access Facebook when you click on the button. OK all these and click on Done when the process is complete.


Lightroom Publishing Manager
Library | Develop | Map | Book | Slideshow | Print | Web

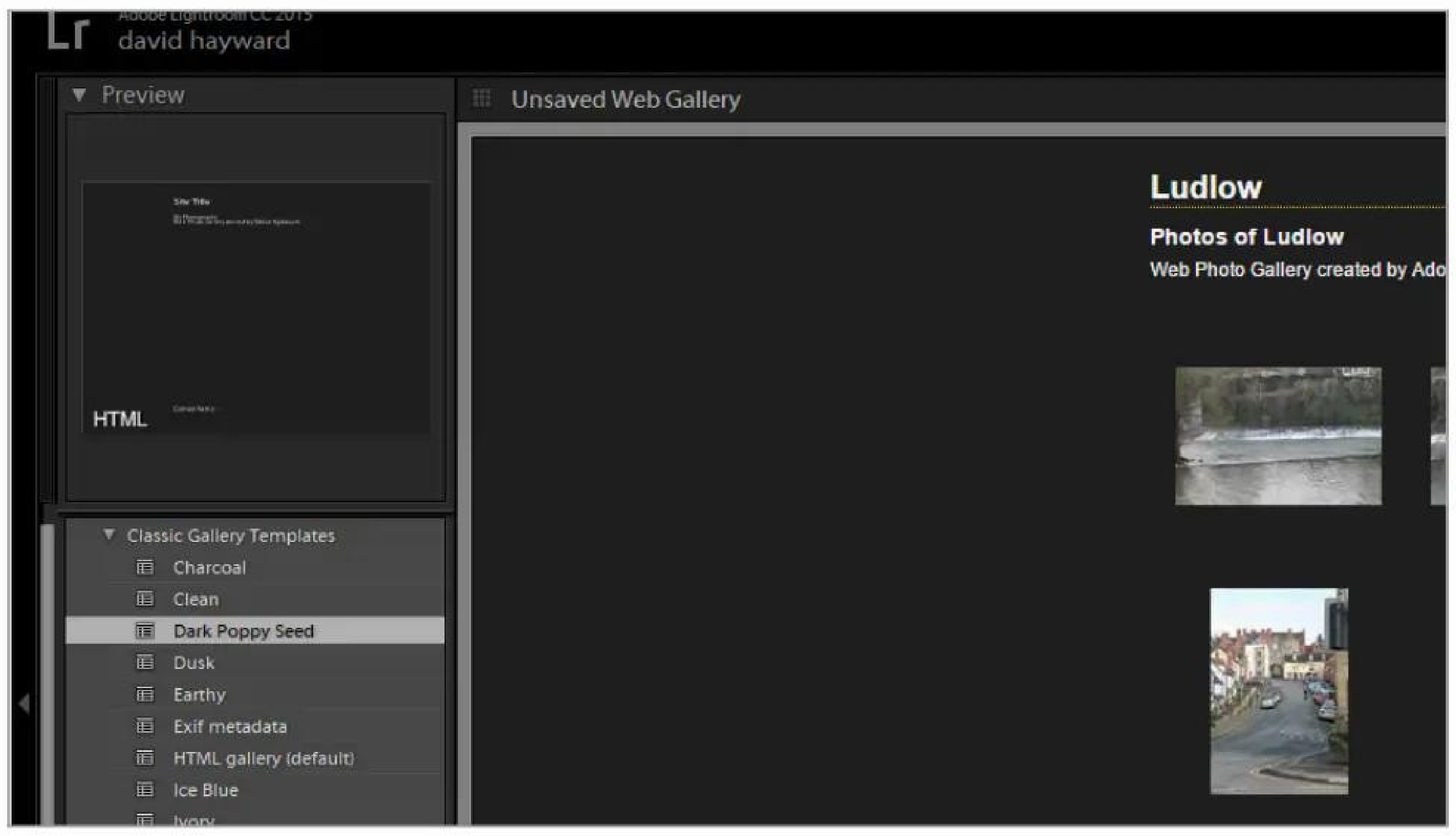
9 The rest of the Settings available for Facebook in the Lightroom Publishing Manager allow you to choose an individual, or create a new, album on Facebook, set titles, name files and set the image sizes and quality. Browse through the available options to decide how to best publish your images on Facebook.


Library | Develop | Map | Book | Slideshow | Print

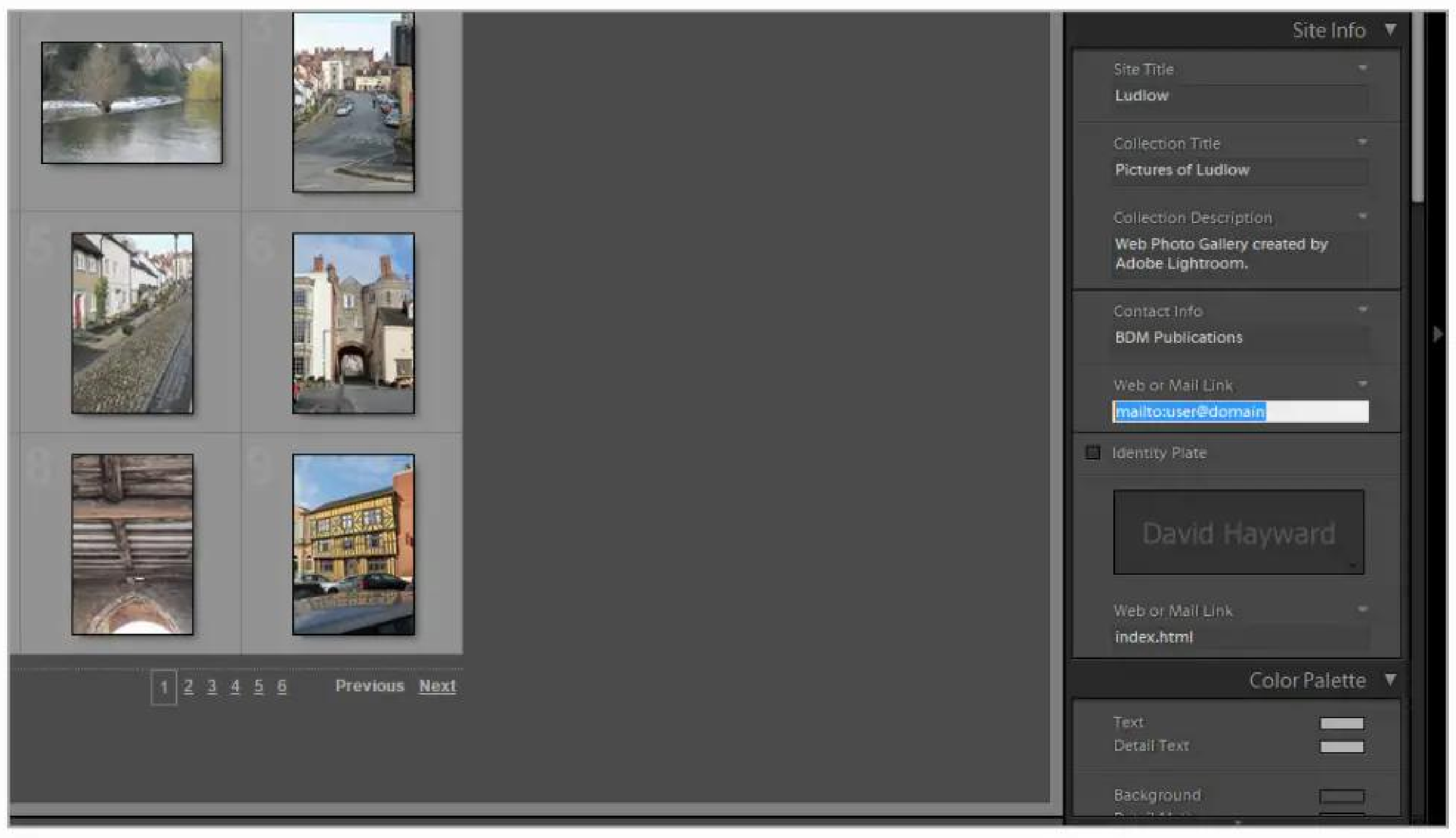
10 You can now drag and drop any number of images into the Timeline Photos or other album link under the Facebook button. This will automatically add the images to the Library filter; from there you can click on the Publish button under the Publish Services pane to start uploading your photographs to Facebook.

Publish to Your Own Website

Publishing your photos to social media is all fine and well, but most photographers instead use a dedicated website as a portfolio of their images. Lightroom makes it easy to prepare and upload web galleries to a website, as long as you have the relevant details to hand.

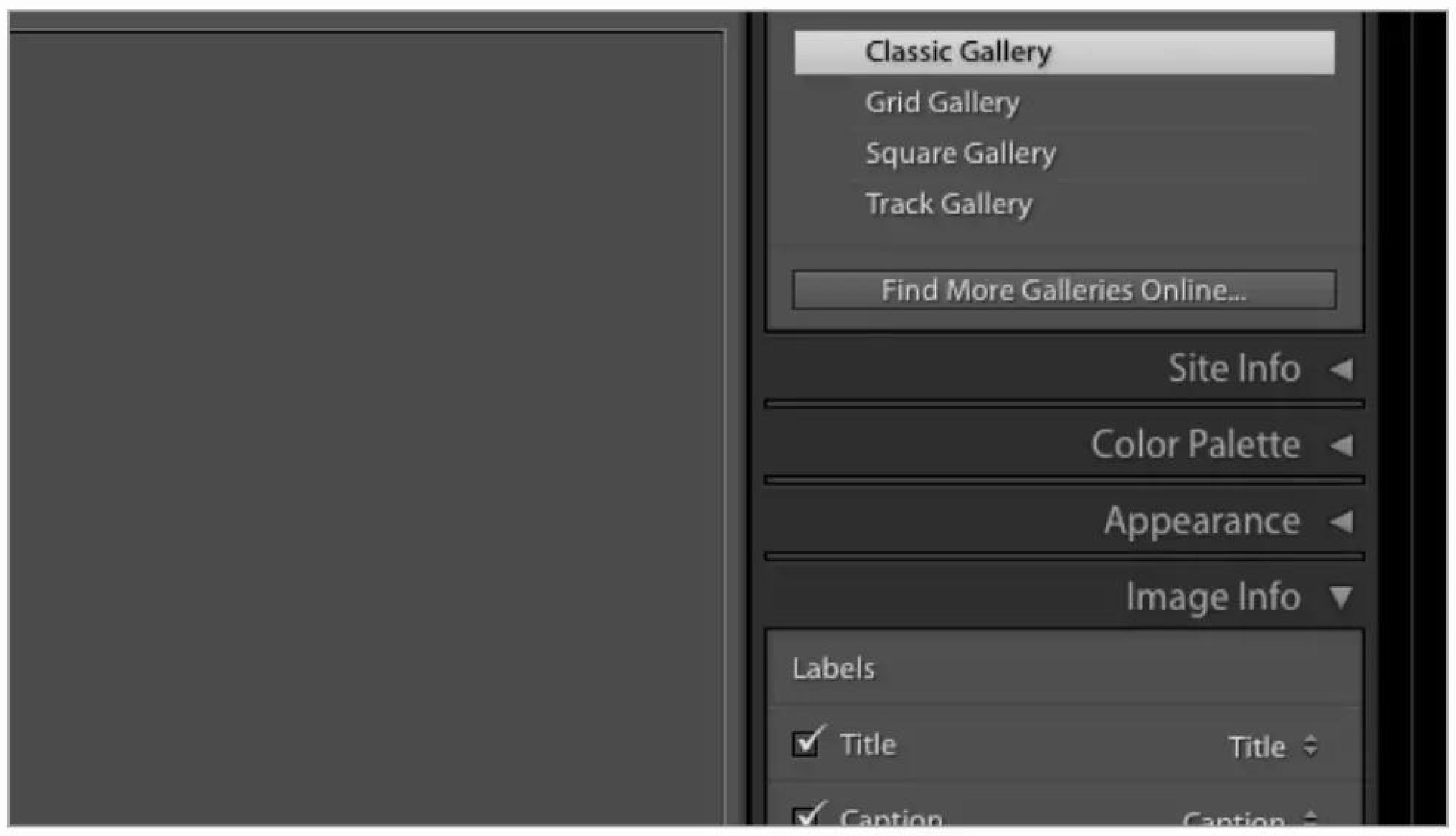

david hayward
Preview
HTML
Unsaved Web Gallery
Ludlow
Photos of Ludlow
Web Photo Gallery created by Ado
Classic Gallery Templates
Charcoal
Clean
Dark Poppy Seed
Dusk
Earthy
Exif metadata
HTML gallery (default)
Ice Blue
Ivory

1 To begin with, we are going to assume that you have a beautiful web gallery full of lovely images that is ready for uploading to the web. However, before we start the upload process, we think it's best to recap a couple of crucial elements that can make all the difference. First, ensure you've looked through the various Templates on offer.


Site Info
Identity Plate
David Hayward
Color Palette
Text
Detail Text
Background
1 2 3 4 5 6 Previous Next

Site Title: Ludlow
Collection Title: Pictures of Ludlow
Collection Description: Web Photo Gallery created by Adobe Lightroom.
Contact Info: BDM Publications
Web or Mail Link: mailto:user@domain
Web or Mail Link: index.html

2 Next, make sure you've filled in the relevant sections for the Site Title, Collection Title, Collection Description, Contact Info, and insert a valid Web or Mail Link. These can be done either from the right-hand panel or by clicking on the text box titles on the web gallery itself. The preview pane will update and you can see the changes you've made and how they display.


Classic Gallery
Grid Gallery
Square Gallery
Track Gallery
Find More Galleries Online...
Site Info
Color Palette
Appearance
Image Info
Labels
Title
Title
Caption
Caption

3 If you want to edit your web gallery still further, you can go to the Layout Style panel on the right of the screen and choose from more options such as Classic Gallery, Square gallery and Grid Gallery. There is also an option to discover more gallery styles online if you want them. Consider also the colour palette and appearance of your site.

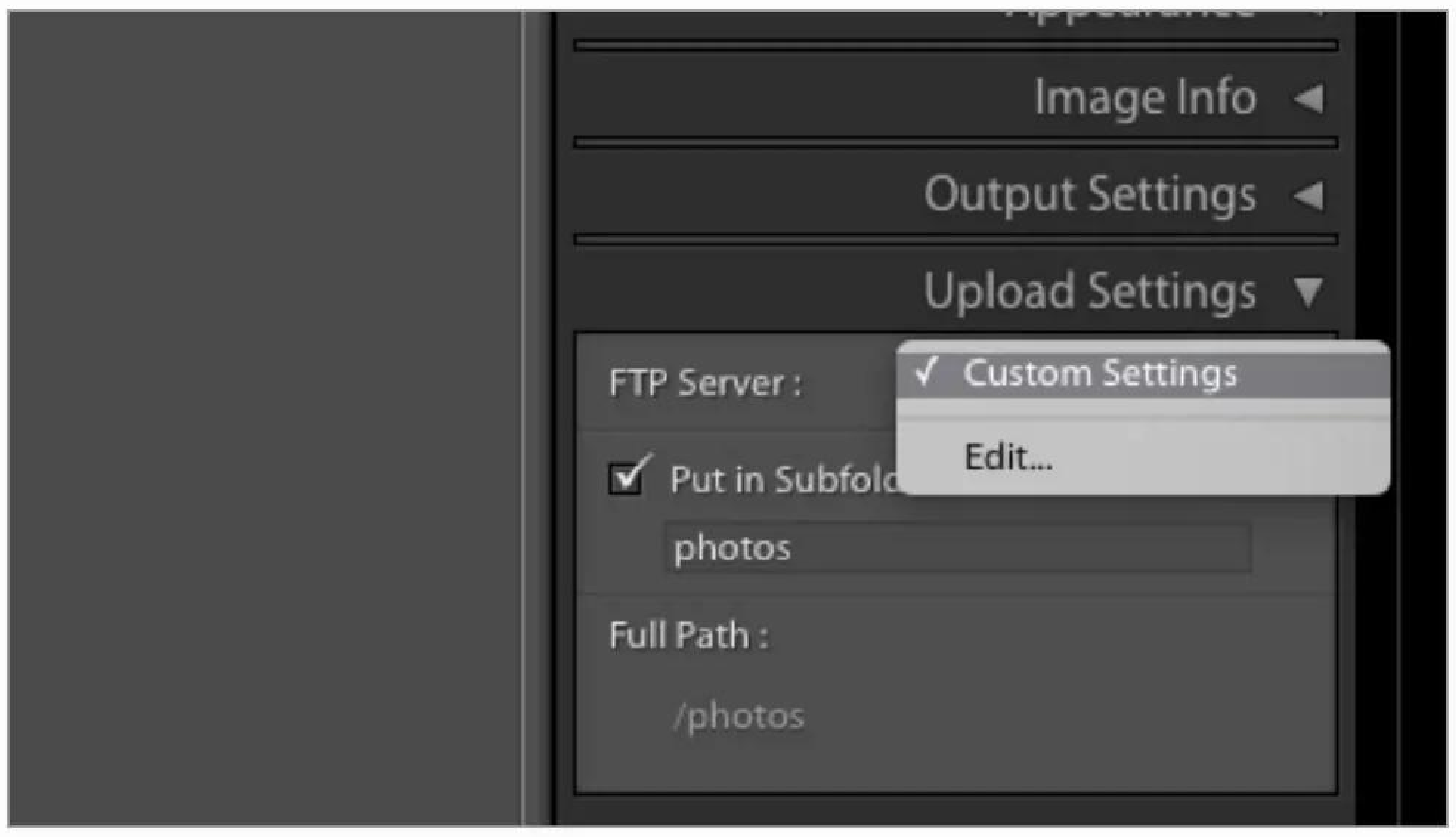
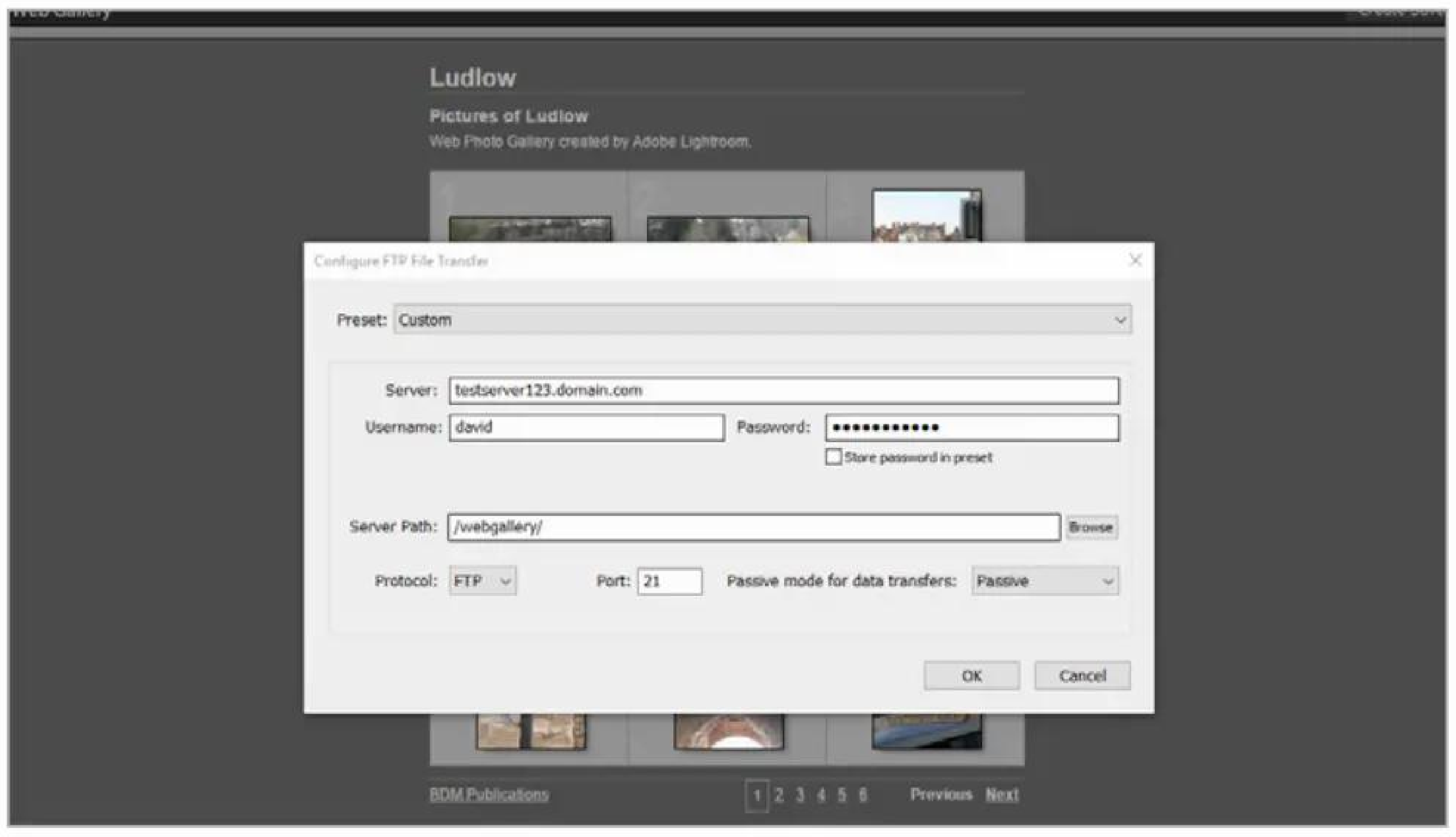


Image Info
Output Settings
Upload Settings
Edit...

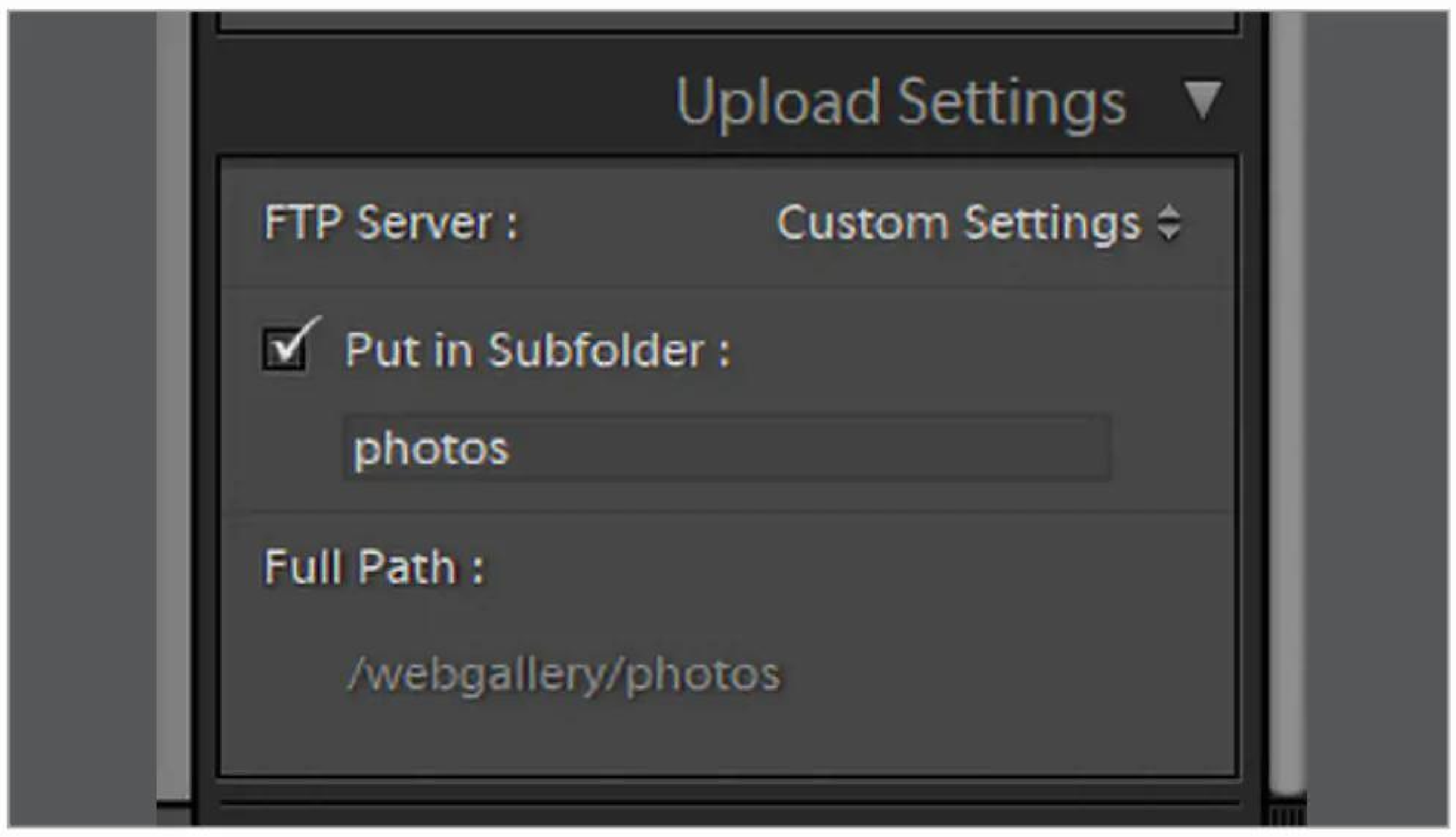
FTP Server : ✓ Custom Settings
☑ Put in Subfold
photos
Full Path :
/photos

4 If the web gallery is ready to be uploaded, scroll down to the bottom of the right-hand pane to the Upload Settings section. In the FTP Server section, click on the drop-down menu and choose Edit. This calls up a panel where you can configure the FTP transfer settings. Your website host will be able to provide the relevant FTP settings.


Ludlow
Pictures of Ludlow
Web Photo Gallery created by Adobe Lightroom.
Configure FTP File Transfer
Browse
OK
Cancel
BDM Publications
1 2 3 4 5 6
Previous
Next

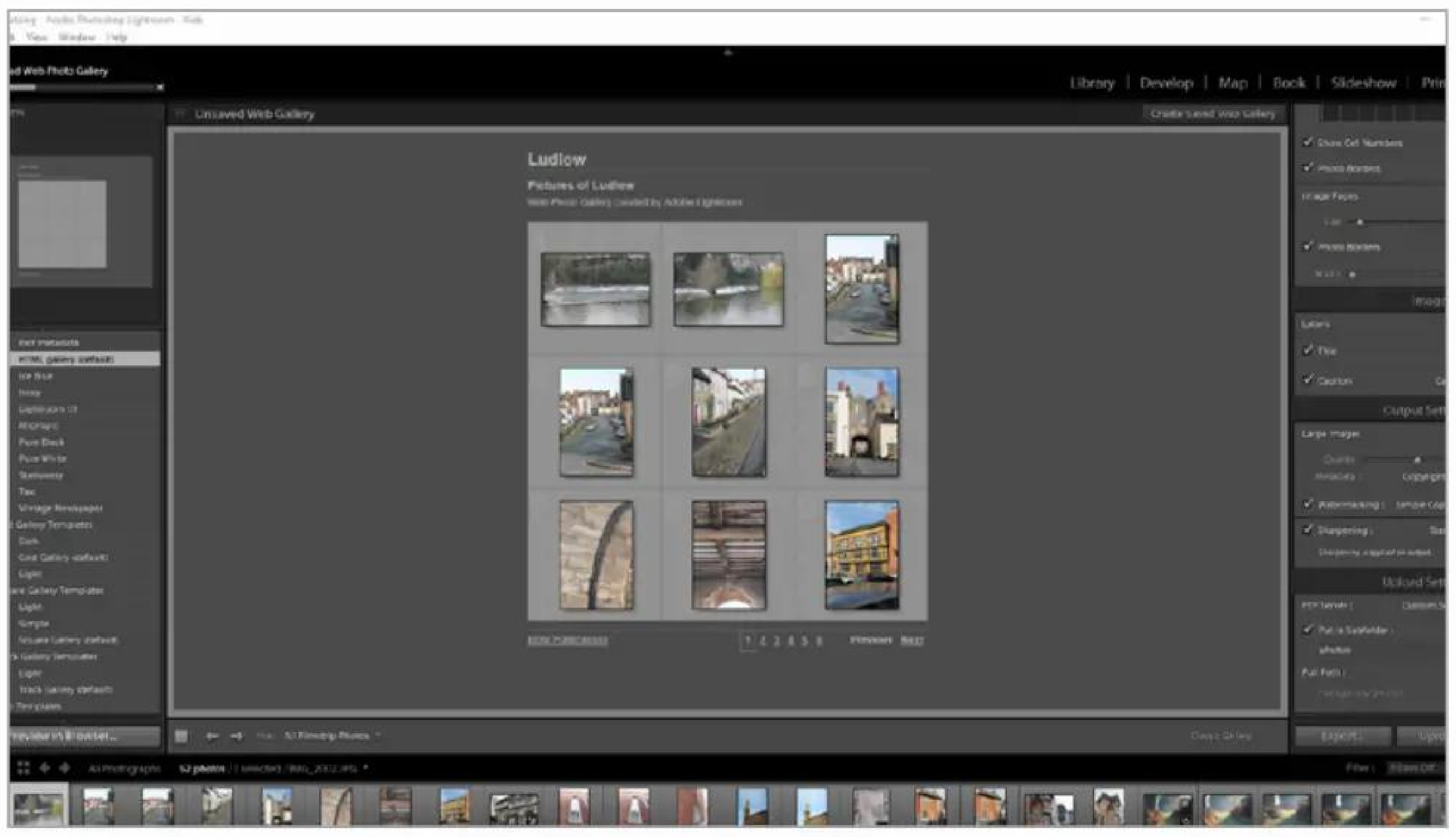
Preset: Custom
Server: testserver123.domain.com
Username: david
Password: ••••••••••••
☐ Store password in preset
Server Path: /webgallery/
Protocol: FTP
Port: 21
Passive mode for data transfers: Passive

5 With the Configure FTP File Transfer window open, you can begin to enter in the details for the web server you want to upload the web gallery to. As mentioned, you will need the server address and server path, along with the username and password from your web hosting company that has write permissions on the server.

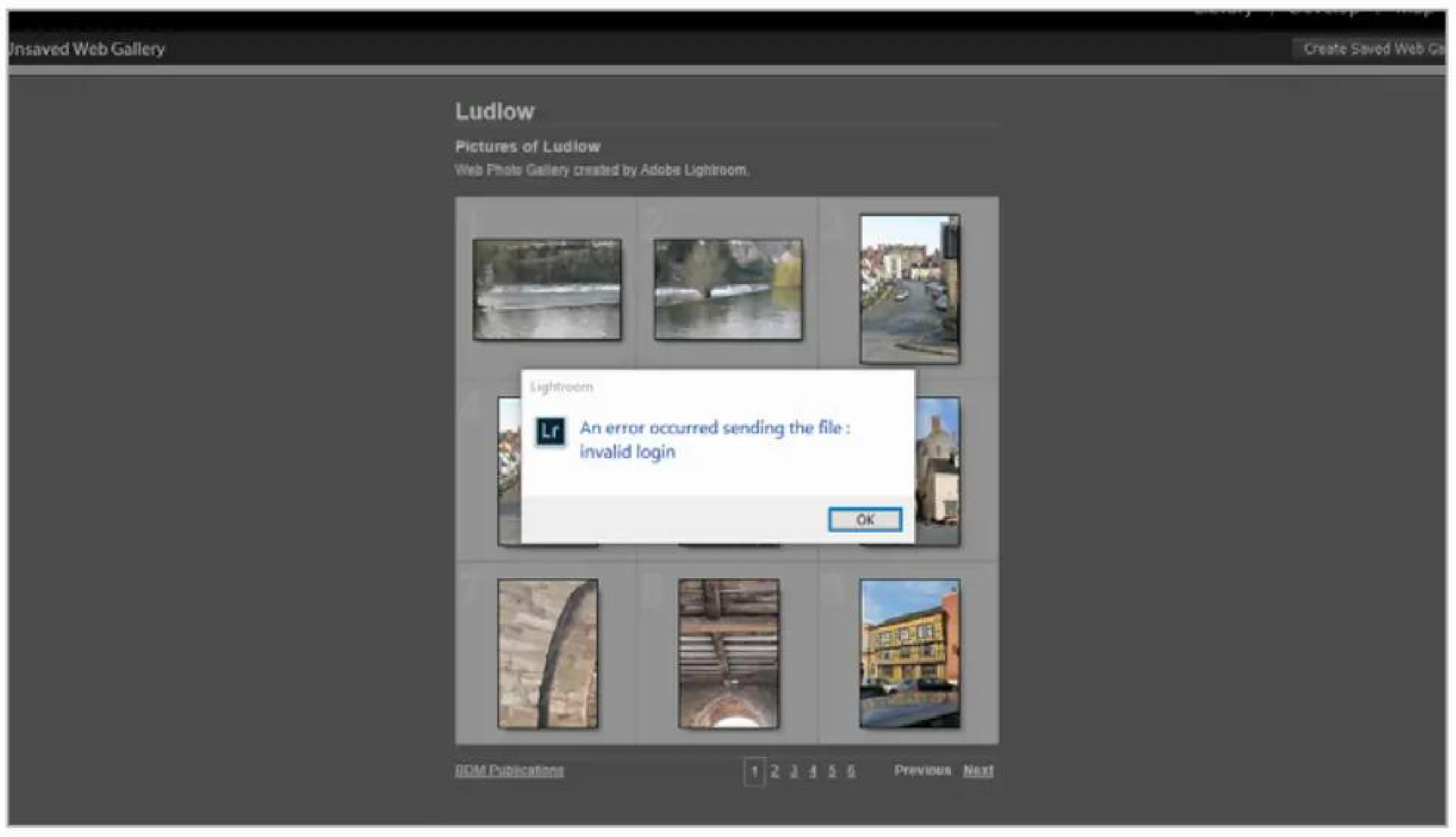


Upload Settings
FTP Server : Custom Settings
☑ Put in Subfolder : photos
Full Path : /webgallery/photos

6 When you've entered the FTP transfer details, click on the OK button to save your settings and close the Configure FTP File Transfer window. Next, within the Upload Settings panel, make sure that any Put in Subfolder location information is correctly entered in the relevant box, and that the box is ticked.

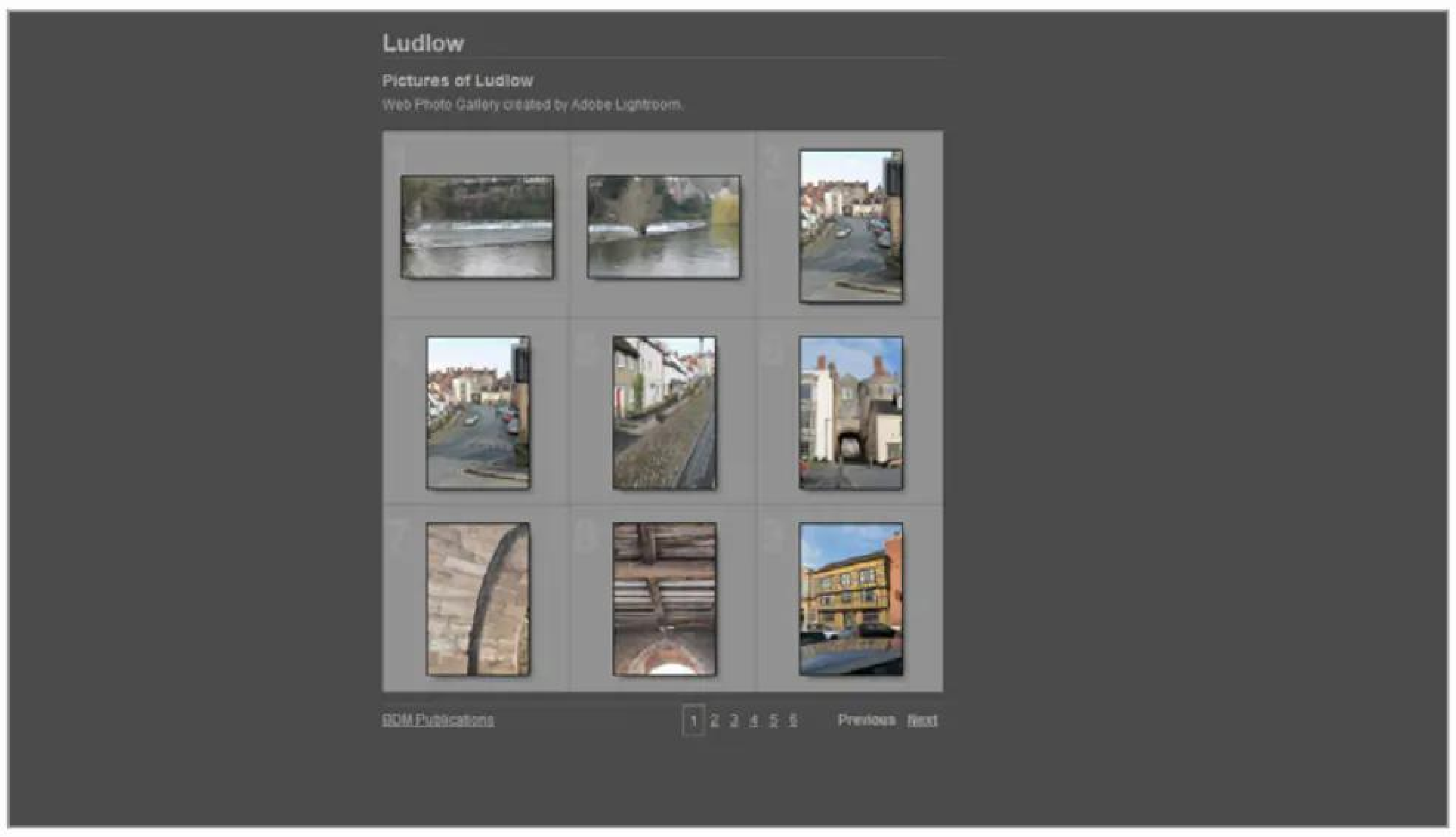

Ludlow
Pictures of Ludlow
Unsaved Web Gallery

7 When you're ready, click on the Upload button to connect to the server you entered in Step 5. Lightroom will enter the details you specified, connect to the server and begin the upload process to the folder and sub-folder. There's a progress bar in the top left of the interface that details how far along the process is.

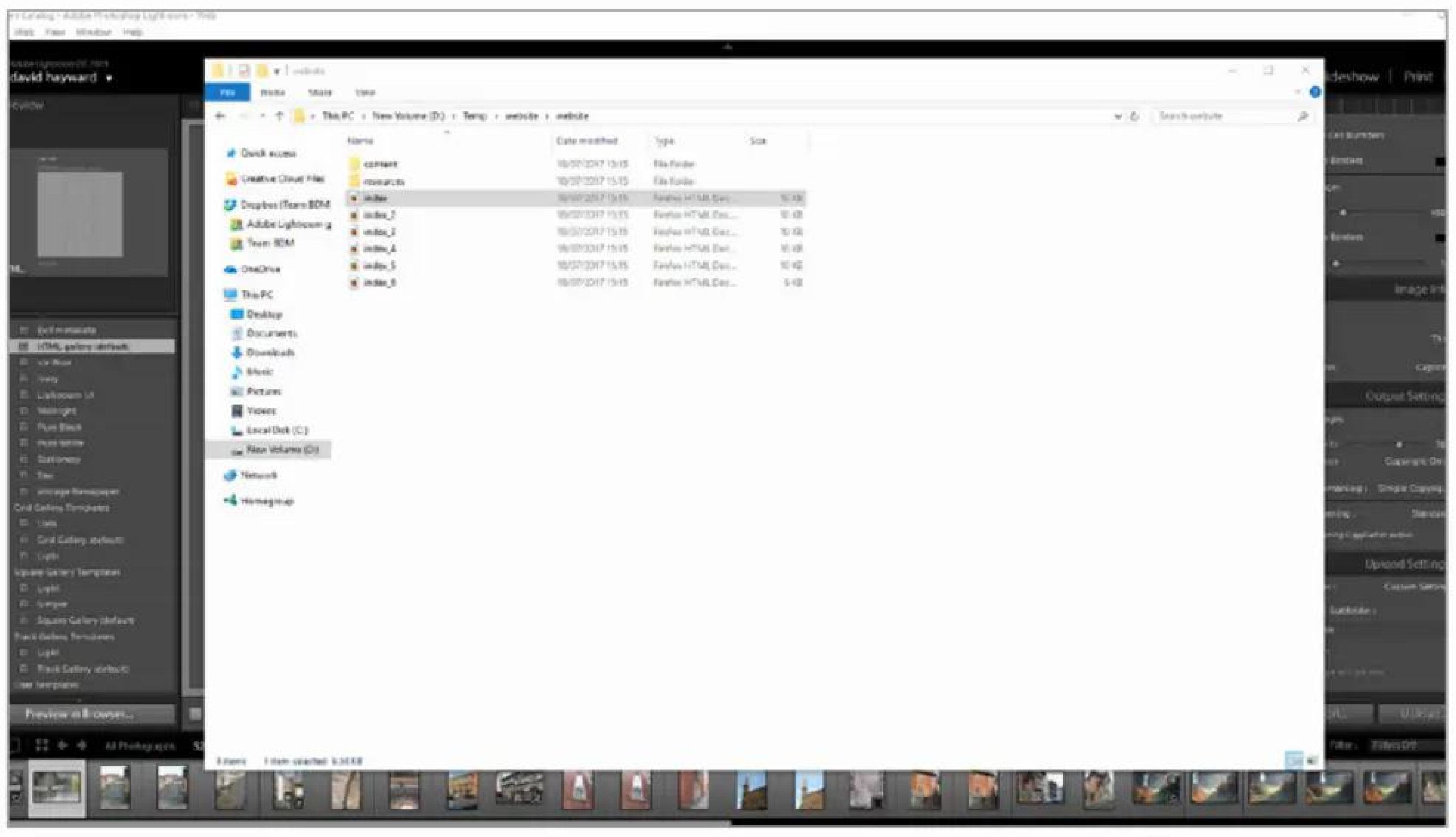

Unsaved Web Gallery
Ludlow
Pictures of Ludlow
Web Photo Gallery created by Adobe Lightroom.
Lightroom
OK
BDM Publications
1 2 3 4 5 6
Previous
Next

An error occurred sending the file : invalid login

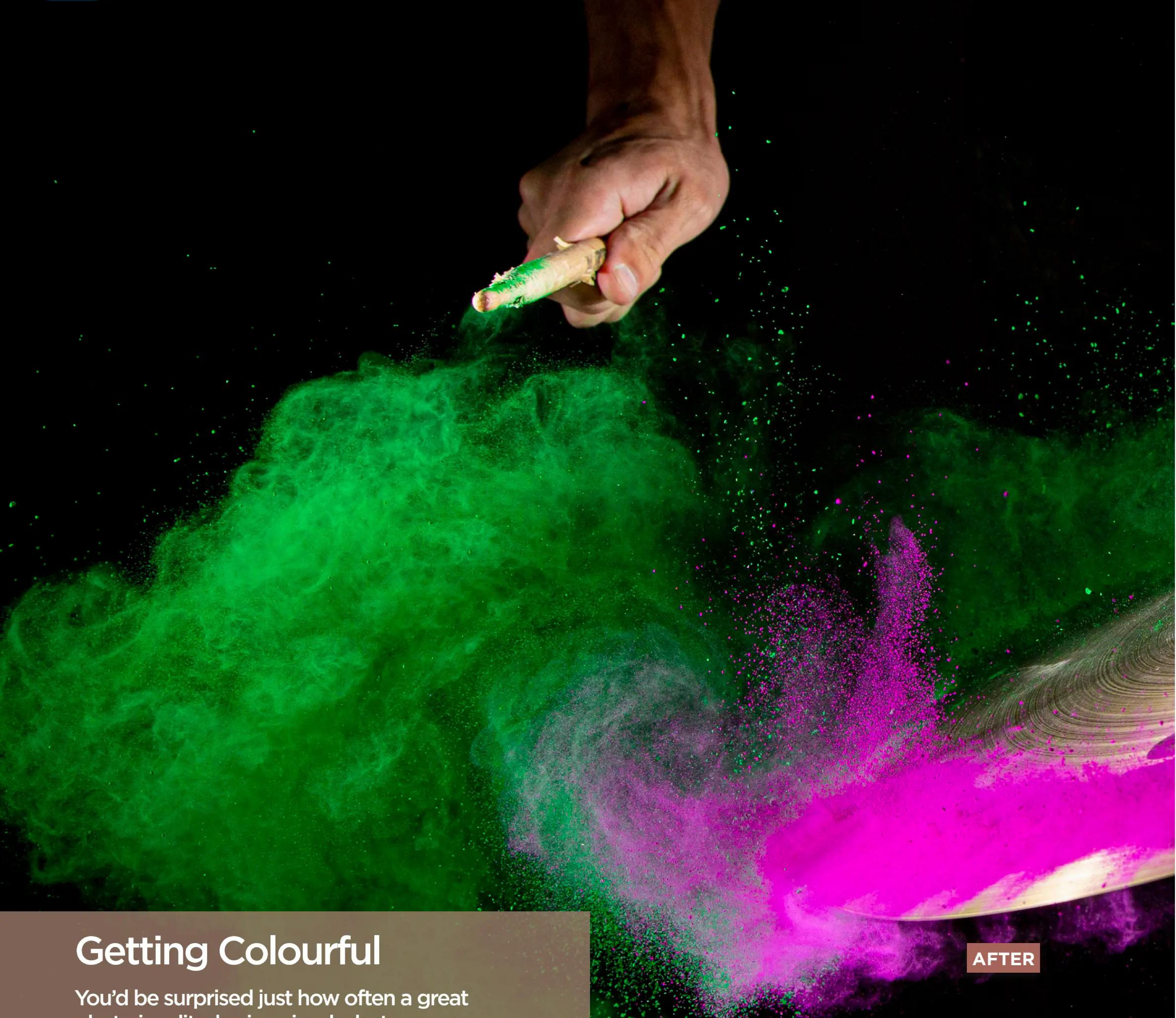
8 Sometimes errors can occur during the upload process. Lightroom will usually display the type of error it has encountered but often the error could simply be a mistyped server address, folder location or password. If an error does crop up, go back to step 5 and double-check your FTP details again just to be sure.


Ludlow
Pictures of Ludlow
Web Photo Gallery created by Adobe Lightroom.
BDM Publications
1 2 3 4 5 6
Previous
Next

9 Providing the upload went well, you should be able to open the site and view the web gallery as you created it within Lightroom. It's best to go through the site and check that all the links are functioning, as sometimes a link can work locally but fail when uploaded to a server, usually due to the FTP missing or failing to upload an image or file.



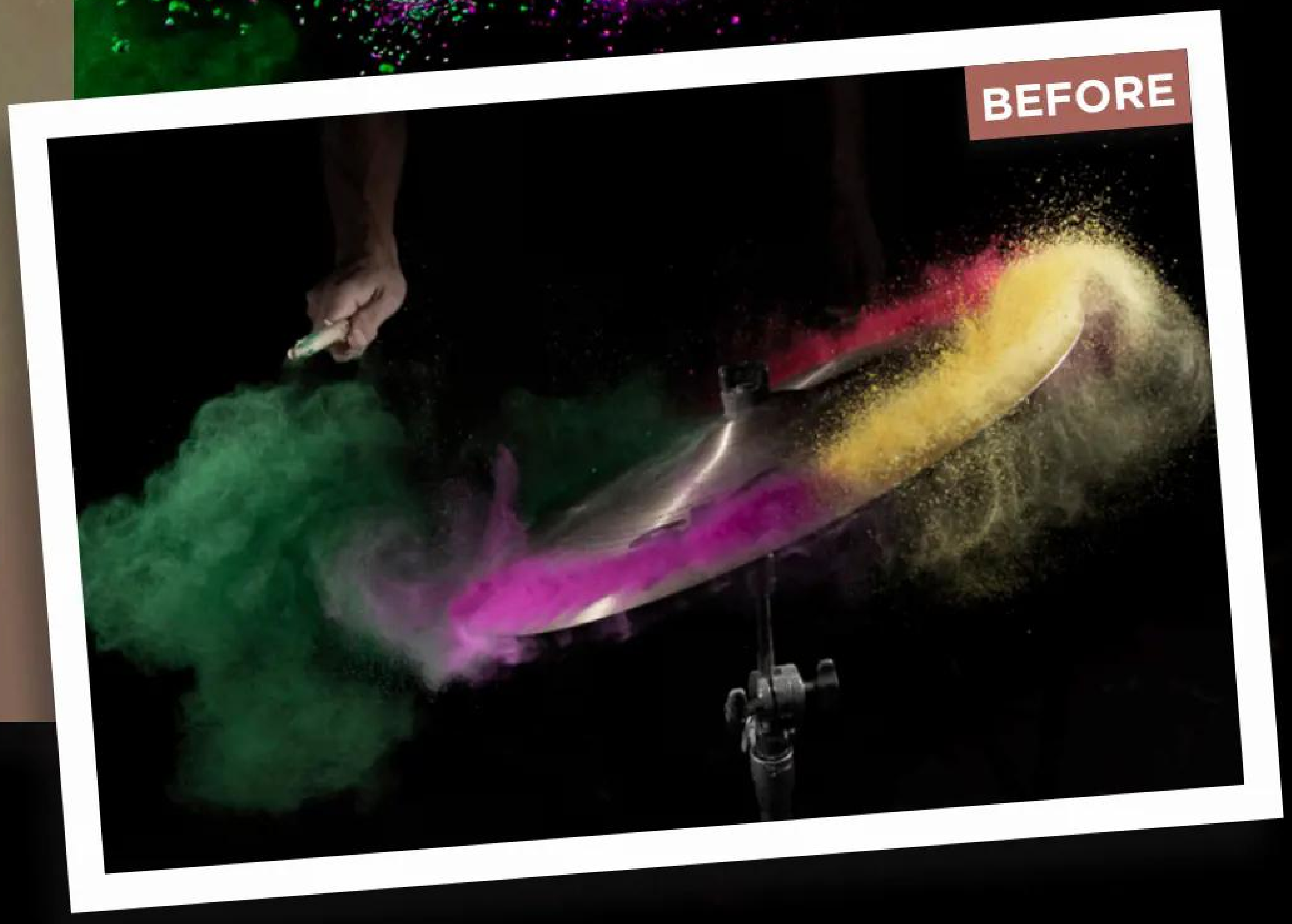
10 Alternatively, if you would rather upload the entire gallery using your own FTP or upload client such as FileZilla or FireFTP, then instead of clicking on Upload, click on the Export button. This will ask you for a location to save all the files and HTML code. All these files can then be uploaded to the server manually.



Getting Colourful

You'd be surprised just how often a great photo is edited using simple, but very effective, techniques. These techniques often centre around the colour options within Lightroom; and through the tutorials in this book you can learn to apply these fine alterations to great effect.

Not all Lightroom effects have to be dramatic. The great strength of the program is that it can be used to make some subtle improvements to images, making great shots even better. The difference between these two images may appear fairly subtle at first glance but the exposure, saturation and colour balance of the main image has been carefully tweaked using the Basic panel, found in the top right sidebar of the Develop module. Sometimes, the key to Lightroom is subtlety.



Lightroom: Cloud Based Photo Editing

Adobe Lightroom is a cloud-based photo service. It is a much pared down version of its fully-featured cousin Lightroom Classic. There is no doubt it is a faster and more streamlined product for enthusiasts to use across multiple desktop and mobile platforms, with plenty of powerful features so you can stay synchronised and edit your photos anywhere.

Less is Often More

The cloud-based version of the Lightroom program is as powerful an app as you could wish for. It gives you complete control of your images and you can turn a lacklustre Raw file into a colourful and dramatic photograph. We will cover the basics and get you up to speed on the new image processing benchmark.

Photographers as a general rule do not tend to like images that are way over-processed and have every preset and colour effect thrown at them. The truth is, if you want to go crazy with your processing, Lightroom has the power to do that but it also has the subtlety when you need it. The kind of adjustments shown here, which we cover in more detail over the following pages, are a good example of less being more; allowing your images to look their best.

AFTER
BEFORE

Introduction to the Workspace

The Lightroom workspace is a more streamlined design than Lightroom Classic. It is designed to be quick and simple to use but no less powerful than the desktop version. It is an ideal platform for editing your photos if you are on the move using a tablet or phone.

1 Add Photos

If you want to import new photographs into your Lightroom catalogue or if you are starting from scratch, clicking this button will begin the process.

2 Learn & Discover

Clicking this button will reveal panels dedicated to helping you learn more about Lightroom and discovering work by other artists around the world.

3 All Photos

This is simply a complete listing of every photo you currently have in your library.

4 Recently Added

This filters your photos by the date you added them to your collection.

5 Recent Edits

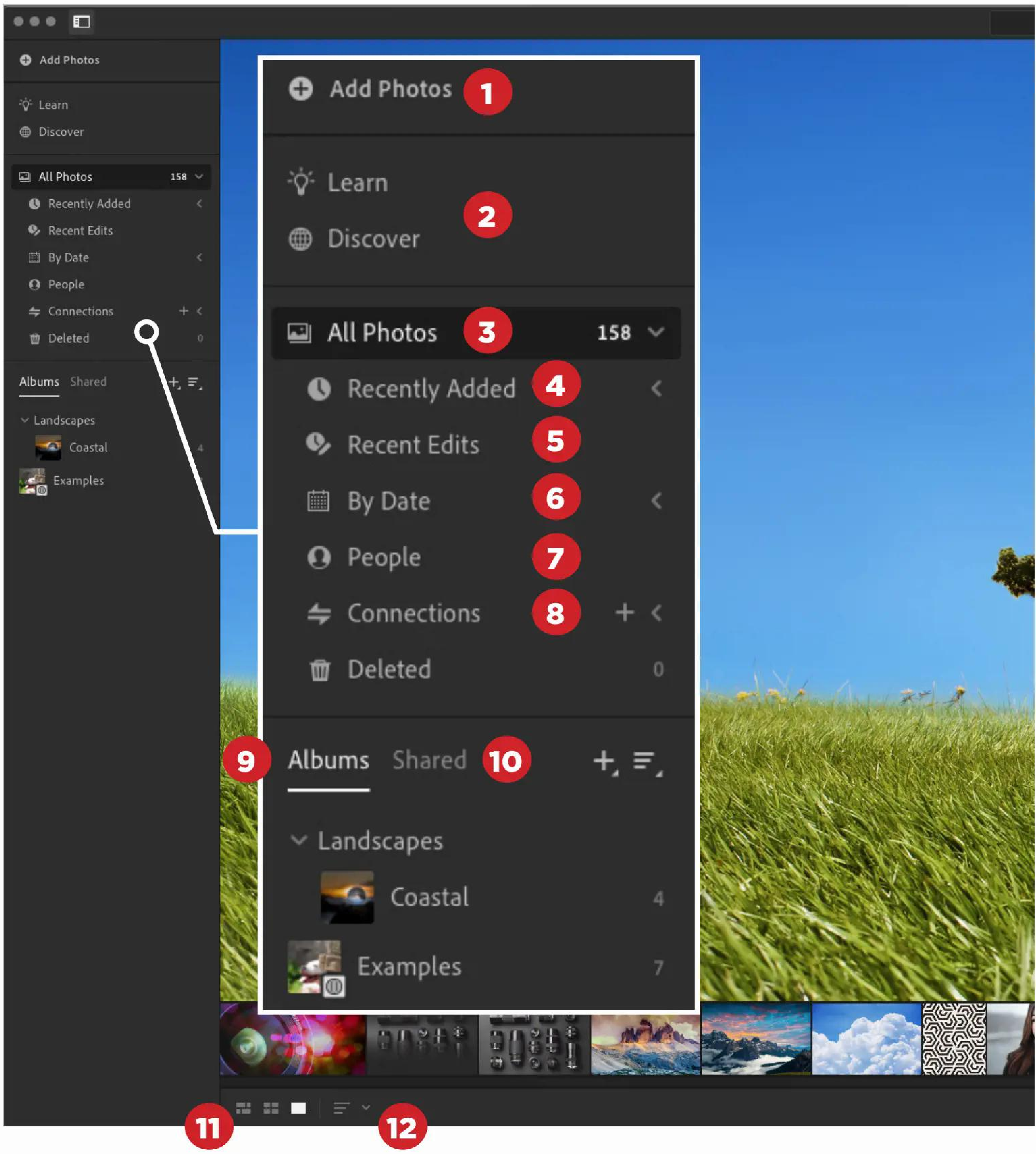
This is a history of all the edits you've made to your current photo.

6 By Date

This breaks down your photo collection by the year they were taken.

7 People

Lightroom will scan your images and can identify any photos with faces in them for you to tag by named person if you wish.


Add Photos
1
Learn
Discover
2
All Photos
3
158
Recently Added
4
Recent Edits
5
By Date
6
People
7
Connections
8
Deleted
0
9
Albums
Shared
10
Landscapes
Coastal
4
Examples
7
11
12

8 Connections

Connections is a link that connects to Adobe Portfolio, a free website builder.

9 Albums

Any albums and folders created are displayed under this tab.

10 Shared

This section is concerned with how you share your images and albums to the rest of the world.

11 View Options

You can view your image library either in Photo Grid, Square Grid or Detail view. You can press G on your keyboard to cycle through the view options. Detail view is used when you make edits.

12 Sort

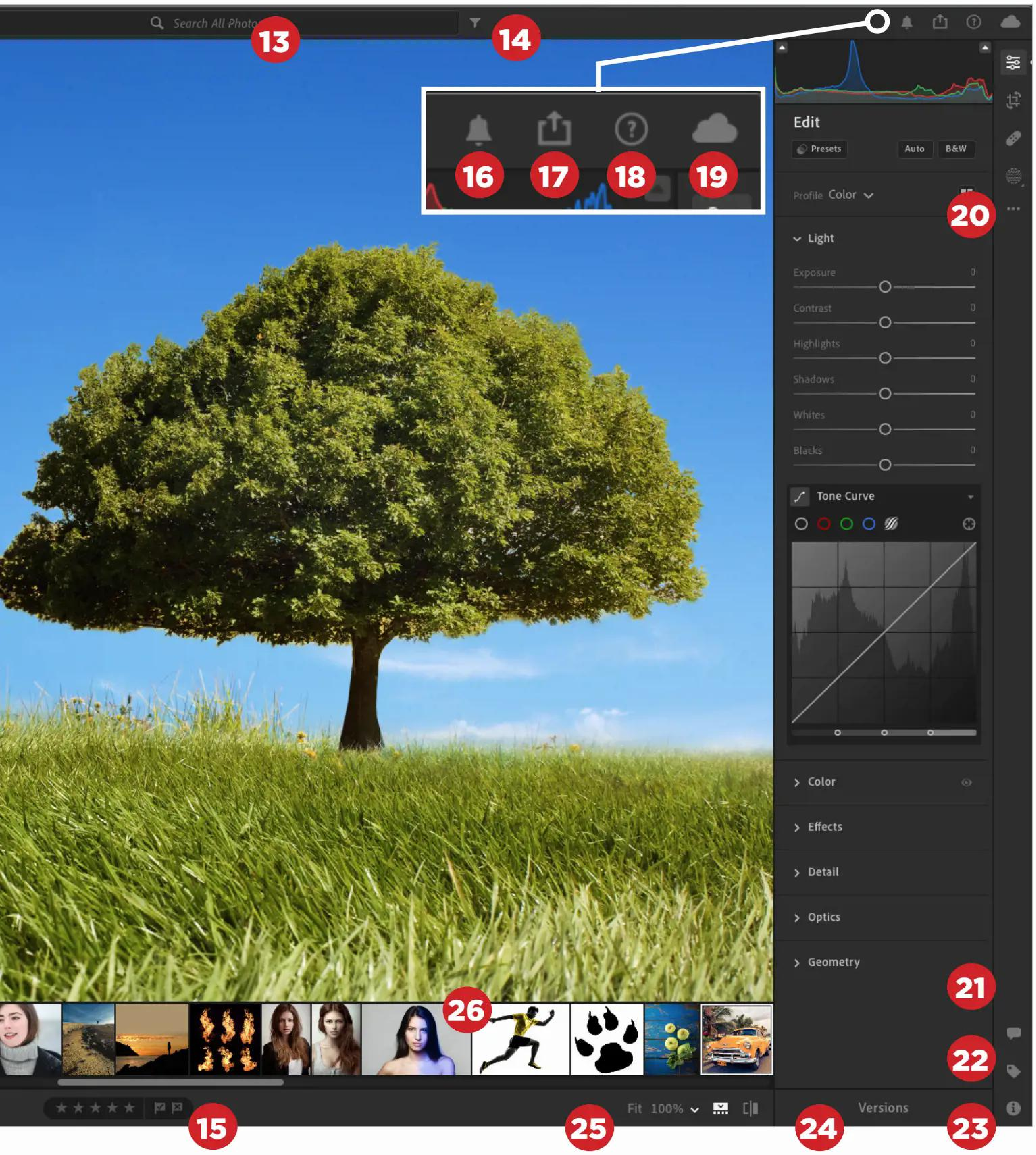
Under this menu are options to sort your photos by Capture Date, Import Date, Modified Date, Filename and Star Rating.

13 Search All Photos

In the Search All Photos panel you can type in any keywords to search your photo collection by. Your photos will need to have keywords added to them in order for this to work.

14 Refine Search

This calls up a panel that lets you search for images with additional parameters.



15 Picked or Rejected

These two icons will flag an image, or group of images, as Picked or Rejected. You can also add a Star Rating.

16 Notifications

Any notifications are shown here.

17 Save To

This button lets you save a copy of your image locally on your machine.

18 Help

This button opens a menu where you can view Getting Started tours of the app or view all the What's New features.

19 Cloud Storage Sync

Shows you the current status of your cloud storage.

20 Tools and Adjustments

These panels display all the main adjustments and tools you can use to process your images.

21 Activity

Any likes or comments on shared images will be shown here.

22 Keywords

Clicking on this icon opens the panel that lets you add keywords to your images, in groups or individually.

23 Info

The Info panel carries all information about the image currently selected.

24 Versions

A handy feature for creating snapshots of your current editing state.

25 Fit and Fill

Lets you scale the image, remove the filmstrip and show a before and after.

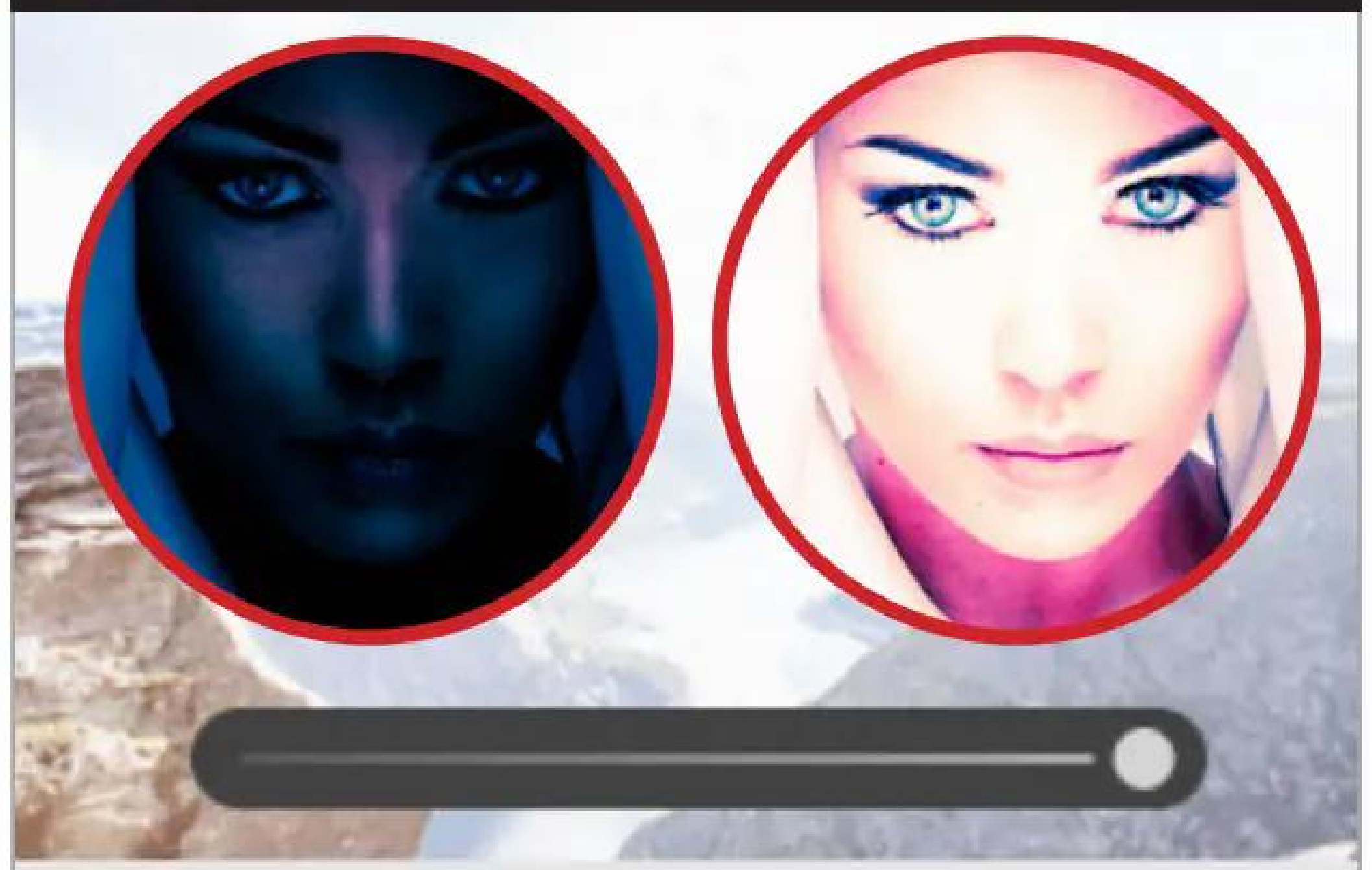
26 Filmstrip

This is a strip of thumbnail images so you can quickly identify photos you may want to work on.

Adjustments at a Glance

If you are new to image processing, some of the tools that are used and the effect they have on your images may be unfamiliar to you. Luckily, Lightroom provides some helpful tool tips to explain what each of the major adjustments actually do.

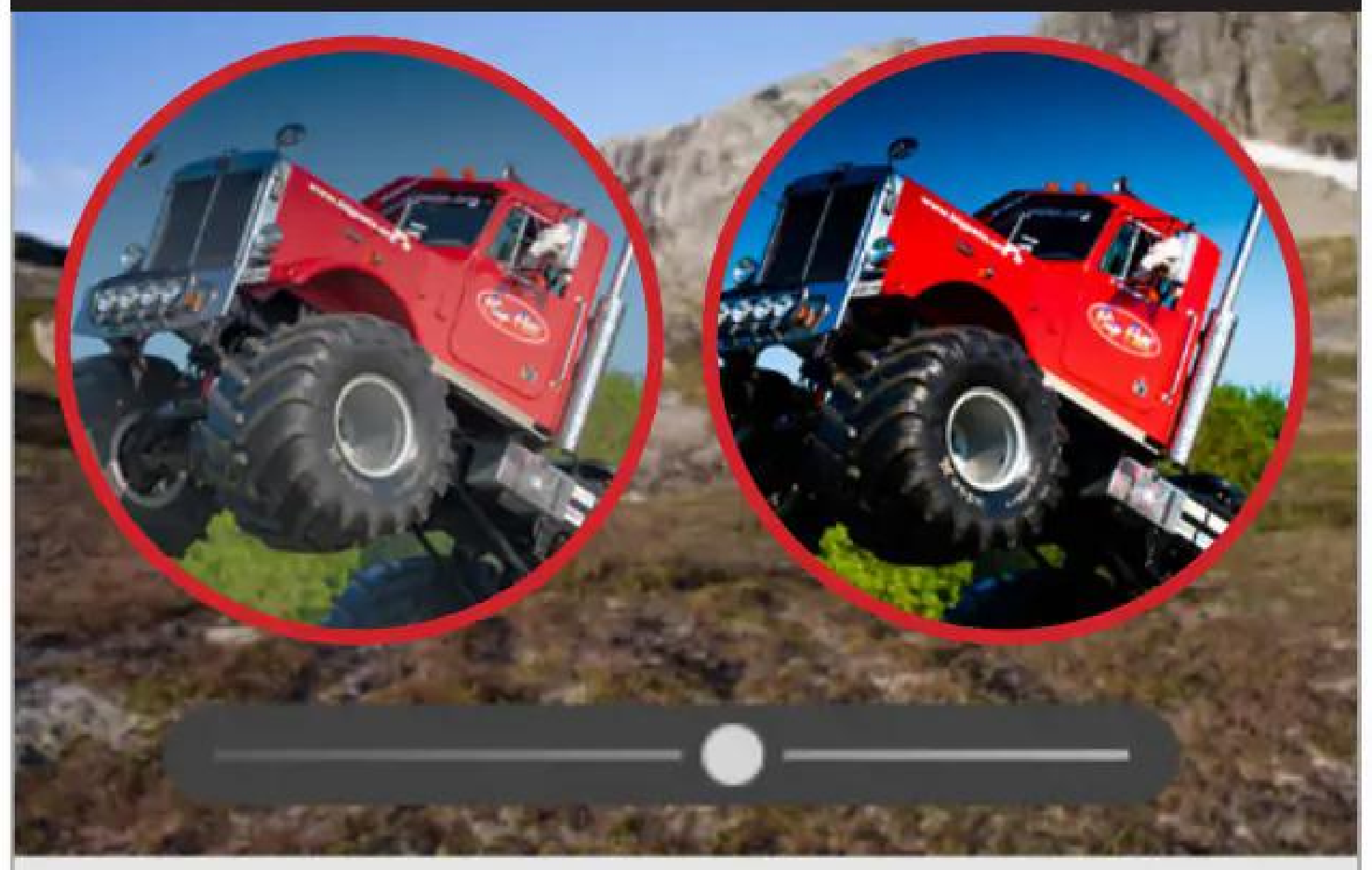
1 Exposure



Controls the brightness of your photo with a slider.

Move left to make the image darker and mimic underexposure; move right to make the image look overexposed.

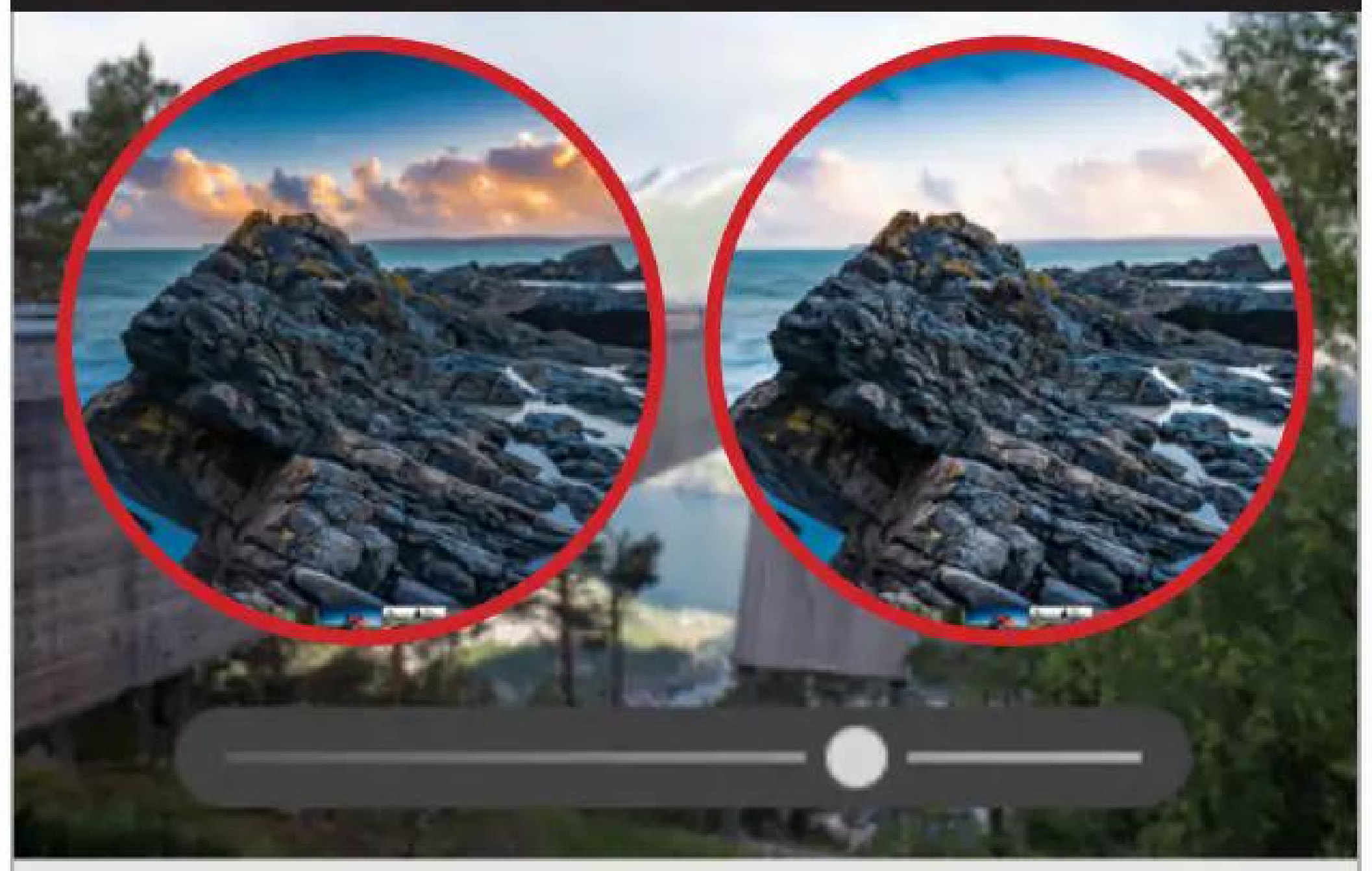
2 Contrast



Determines the contrast between light and dark colours.

Move left to flatten the contrast; move right to make the contrast more extreme and dramatic.

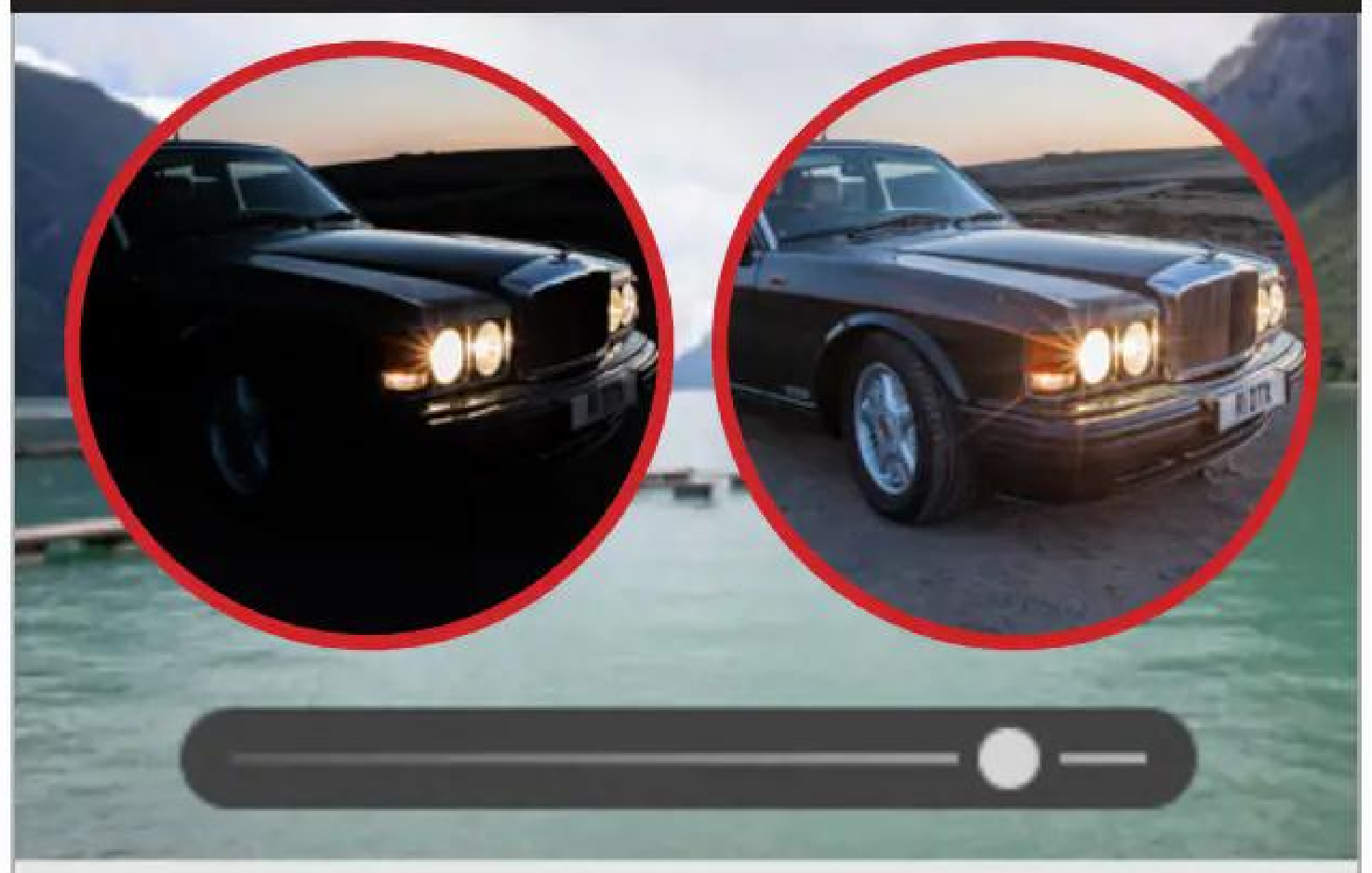
3 Highlights



Controls the brightness of the lighter parts of your photo.

Move left to darken highlights and recover details; move right to brighten them and reduce details.

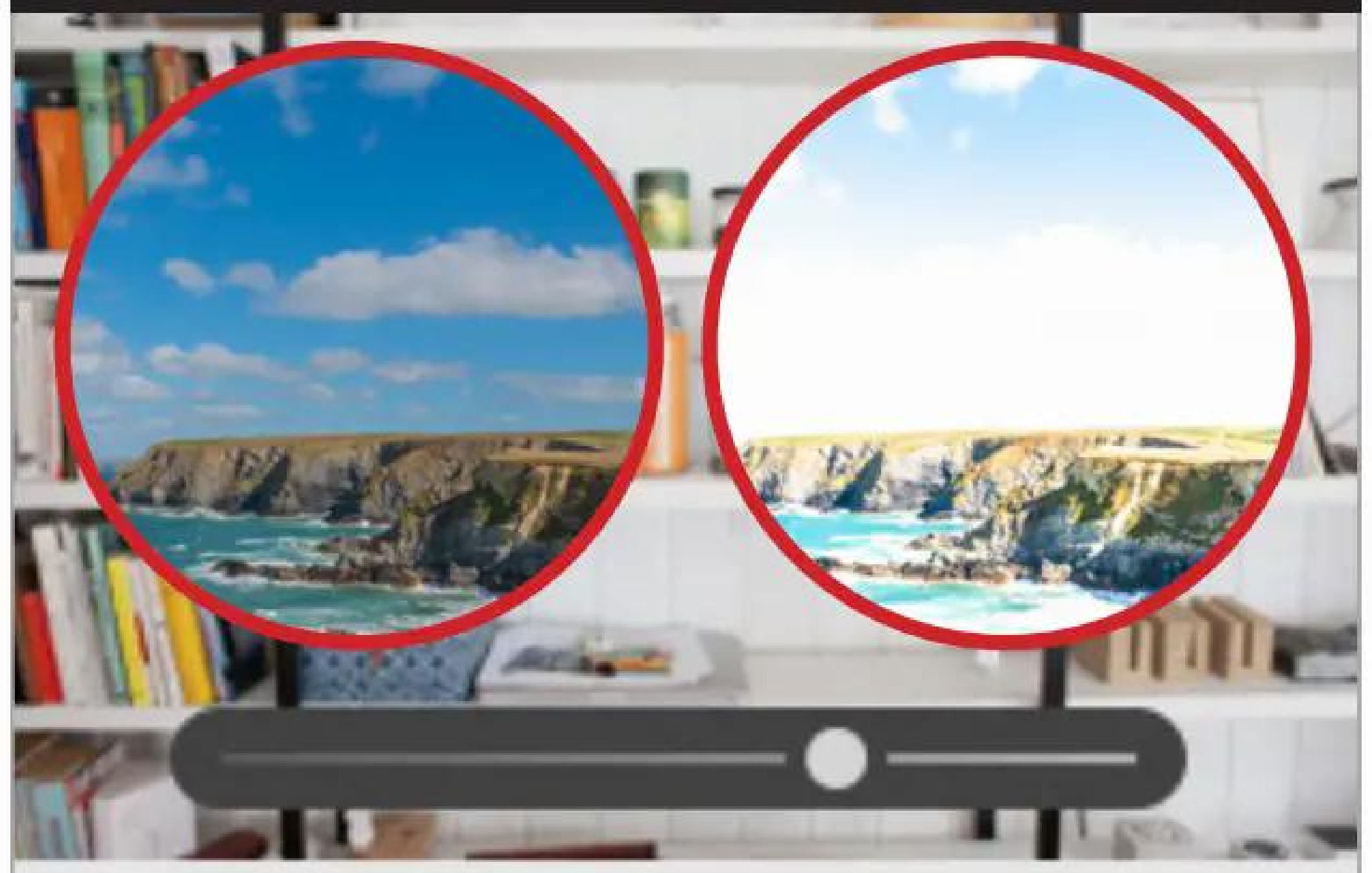
4 Shadows



Controls the brightness of the darker parts of your photo.

Move left to deepen shadows; move right to brighten them and recover more details.

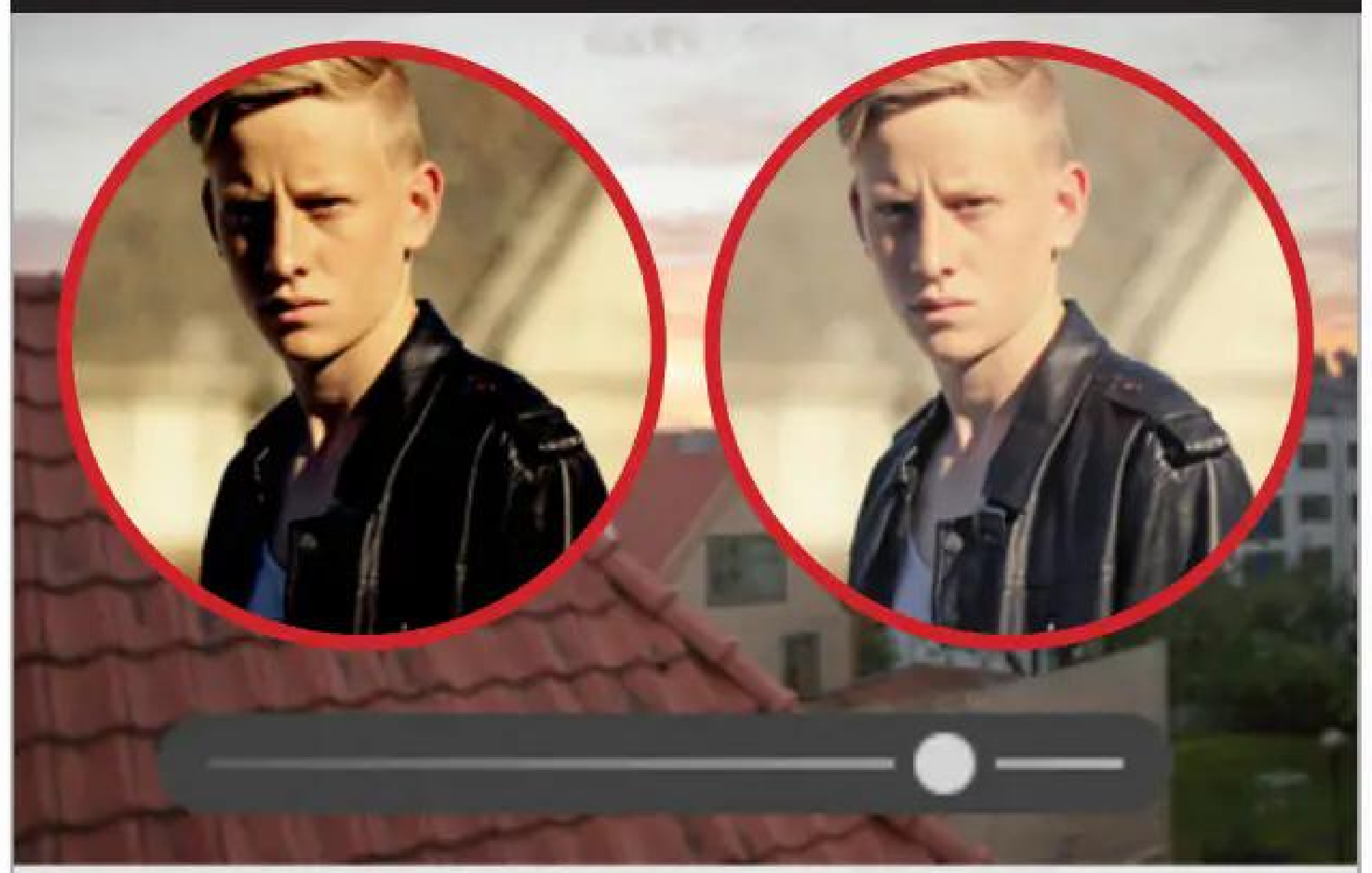
5 Whites



Use Whites to set the white point of the image.

Move slider to the right to make more colours appear completely white. Move to the left to darken lightest colours.

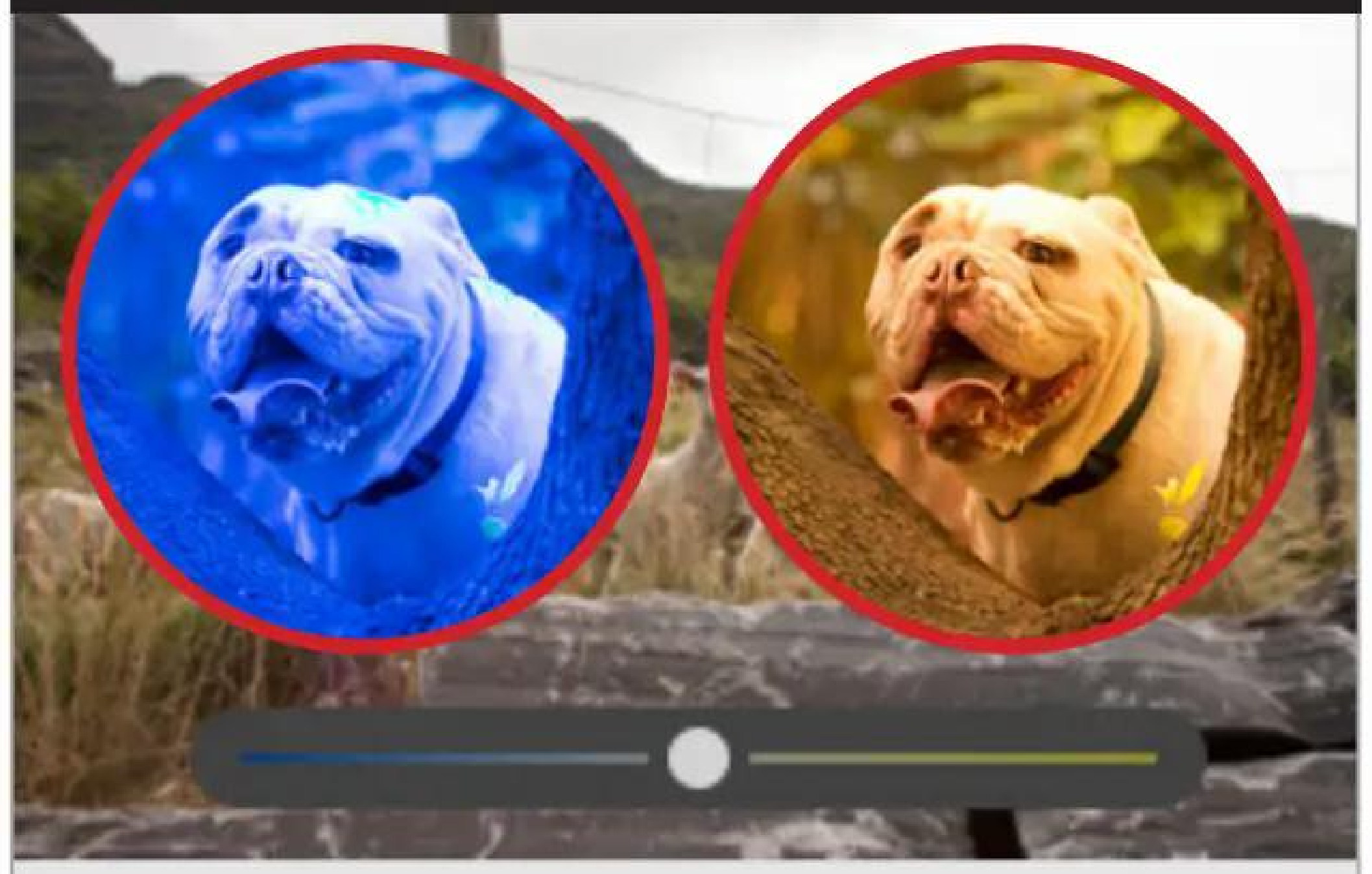
6 Blacks



Using Blacks sets the black point of your photographs.

Move slider left to make more colours appear completely black. Move to the right to make darkest colours lighter.

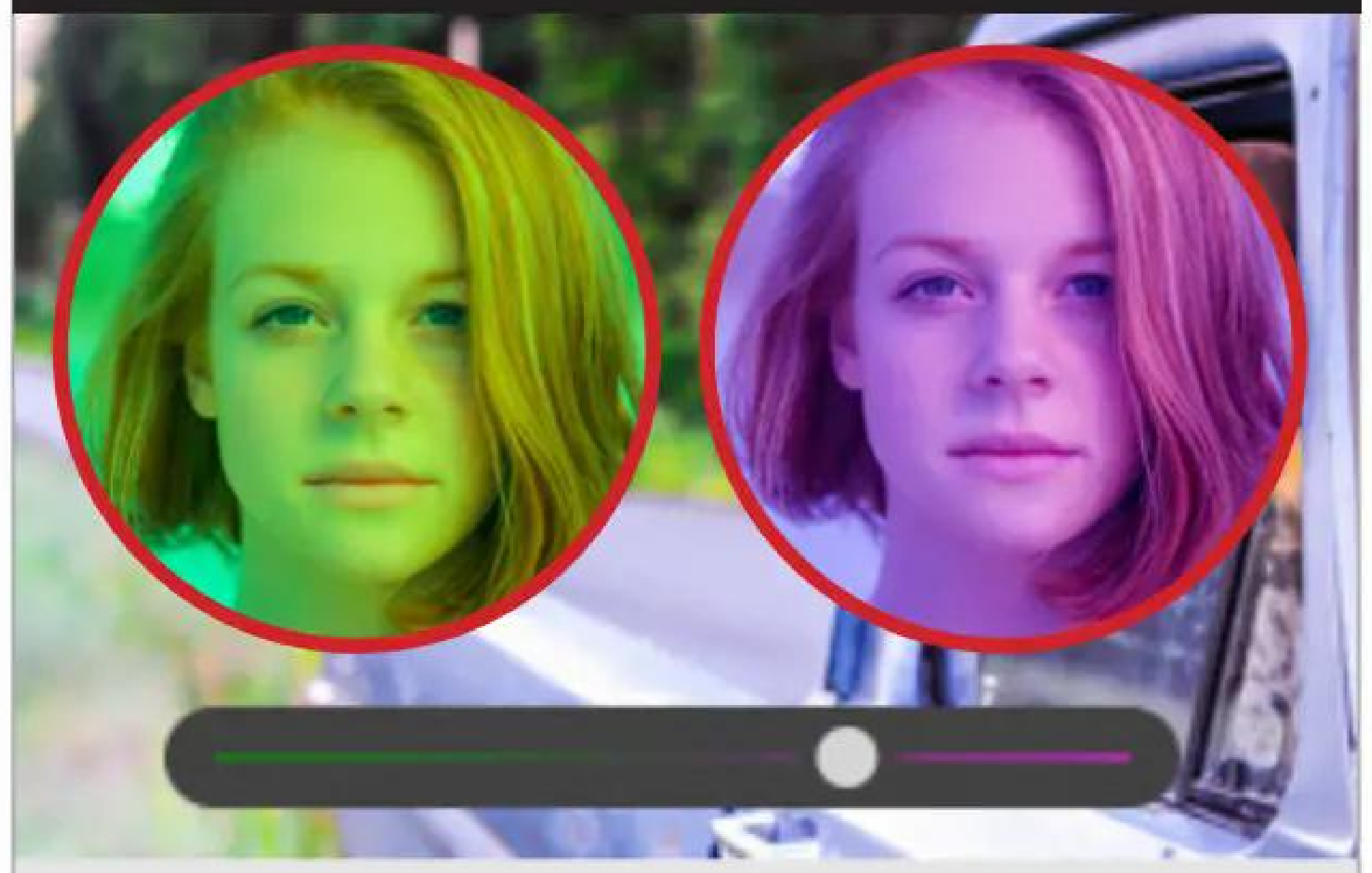
7 Temperature



Determines how warm or cool the colours appear in your photo.

Move left if colours are too yellow and warm; move to the right if colours are too blue and cool.

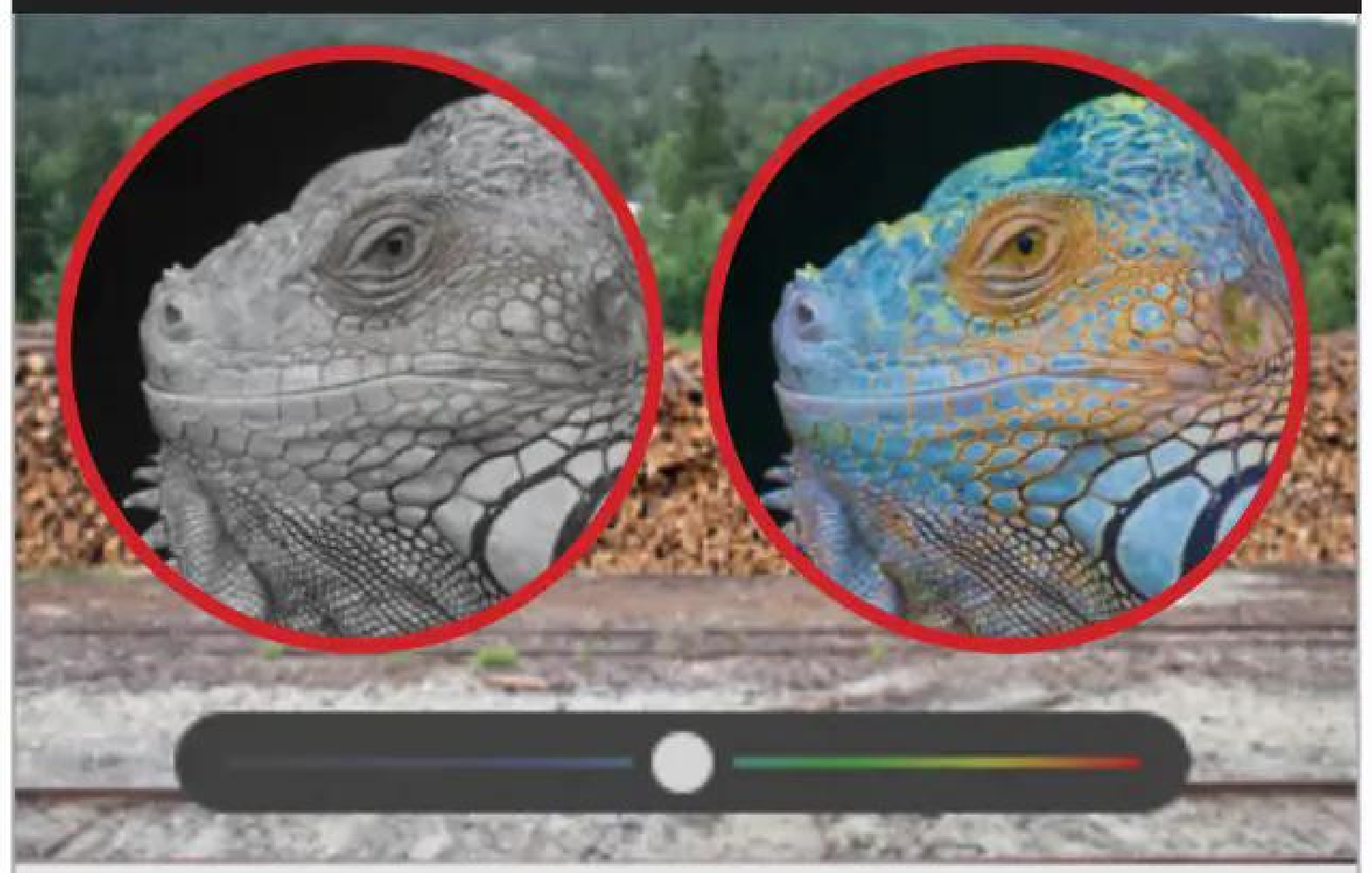
8 Tint



Determines how green or purple the colours appear in your photo.

Move left if colours in your photos are too purple; move to the right if colours are too green.

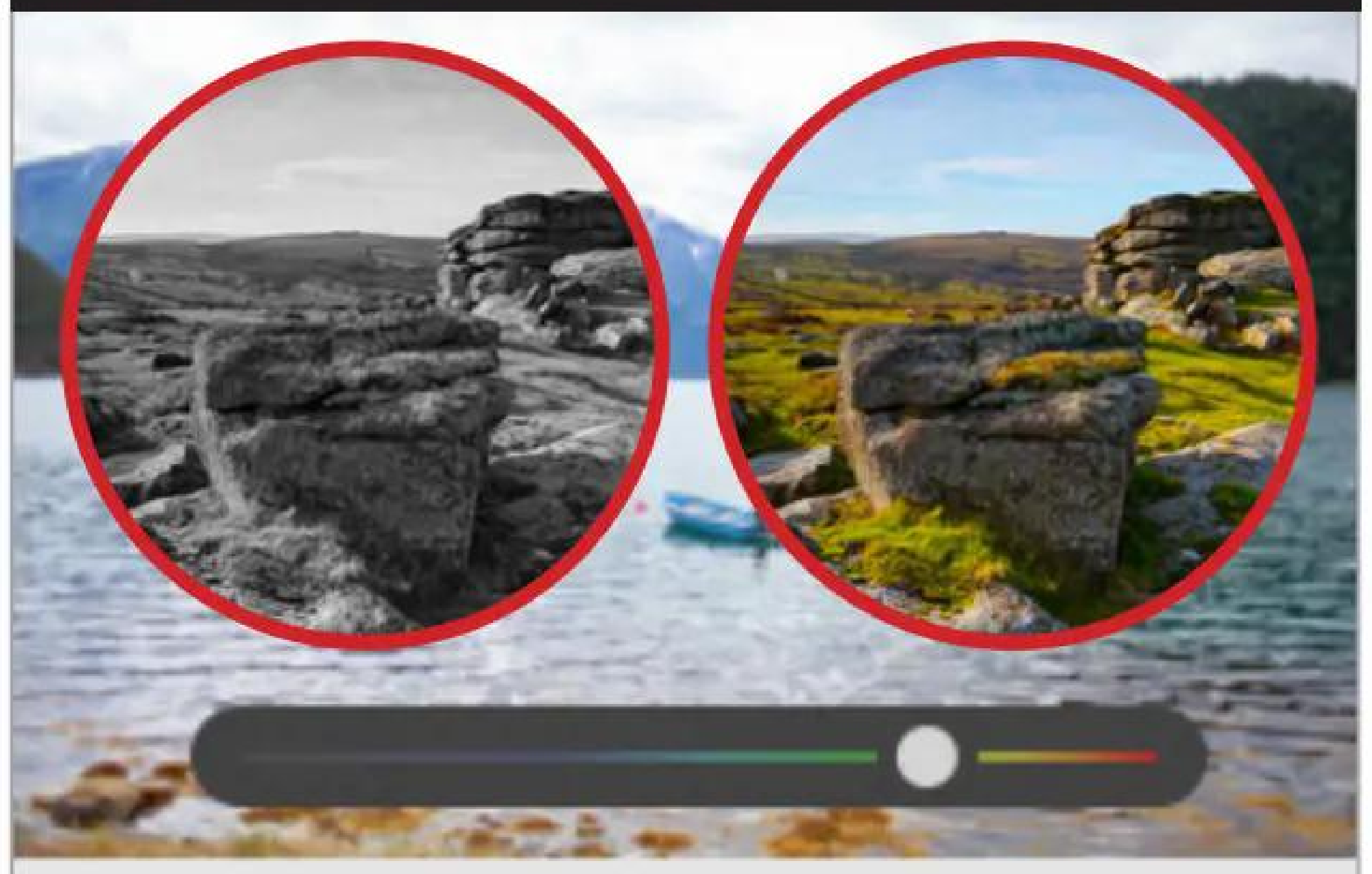
9 Vibrance



Changes the saturation without causing unpleasant colour casts.

Move the slider right to make more muted colours pop without the risk of oversaturation in your photos.

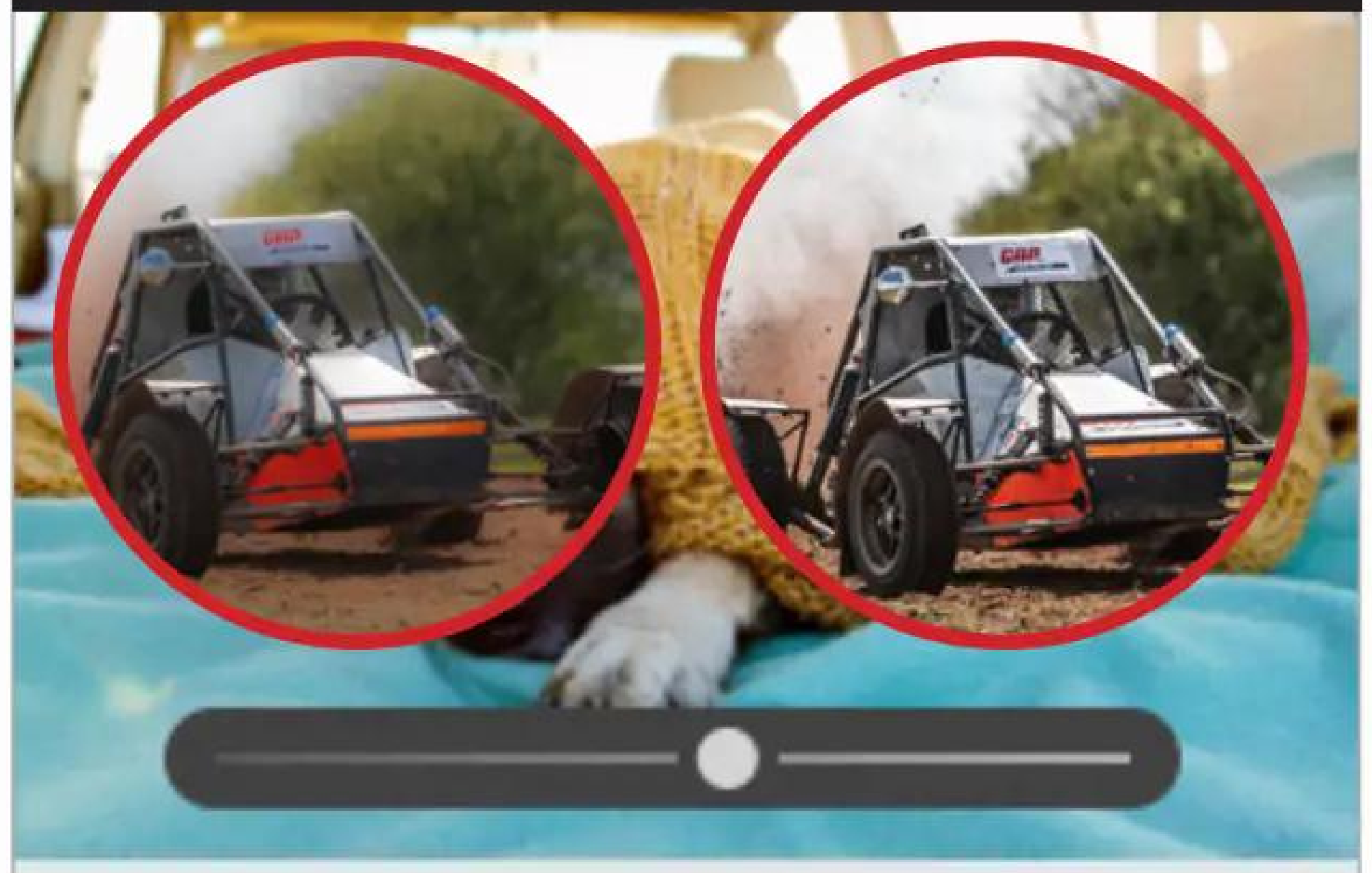
10 Saturation



Controls the saturation and vividness of all colours in the photo equally.

Move the slider to the left to make your photo grayscale in appearance; move the slider right to boost all colours at once.

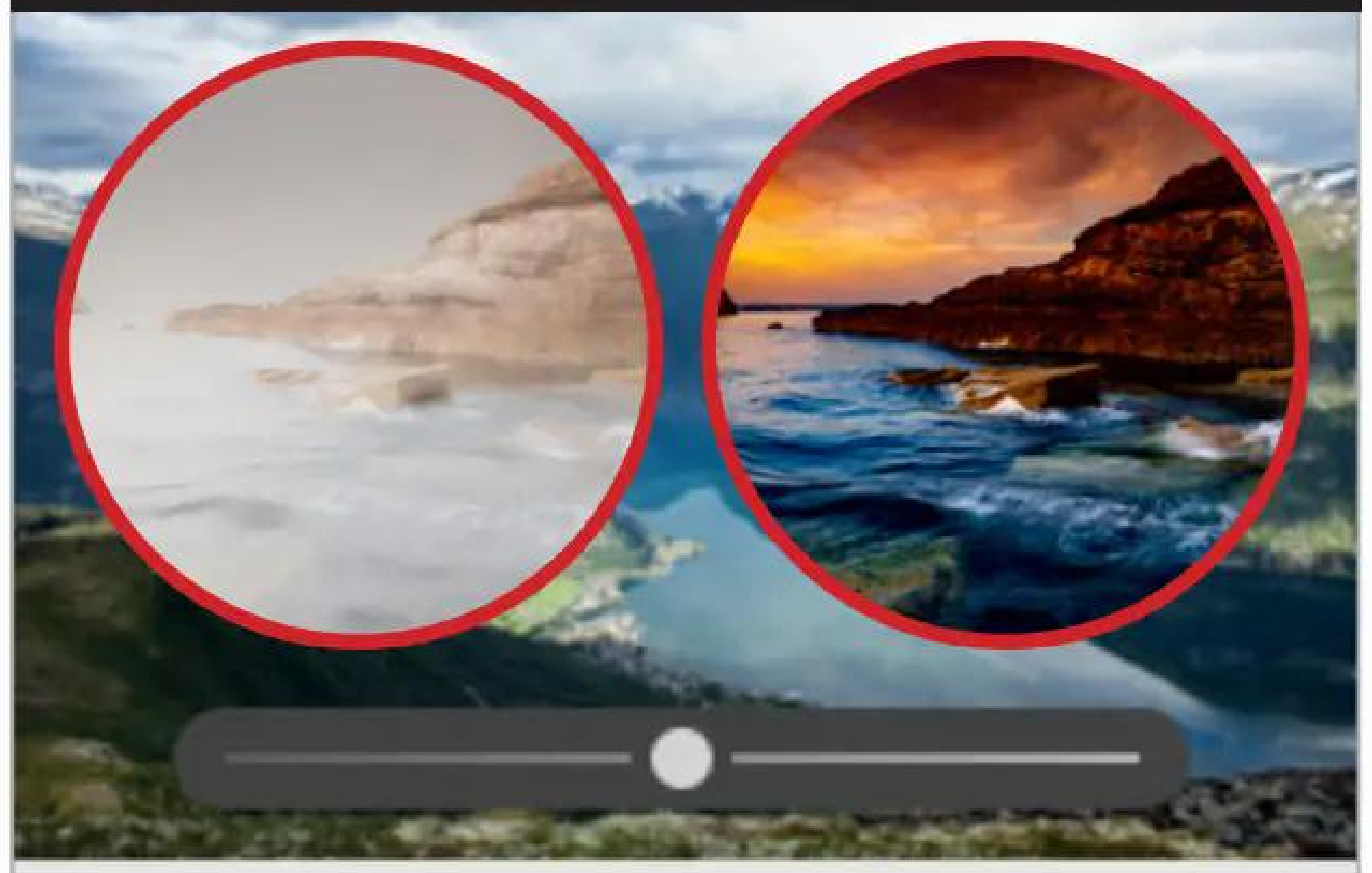
11 Clarity



Changes the contrast around the edges of objects in your photo.

Move left to soften portraits and reduce detail; move right to make landscapes more clear and rich in texture.

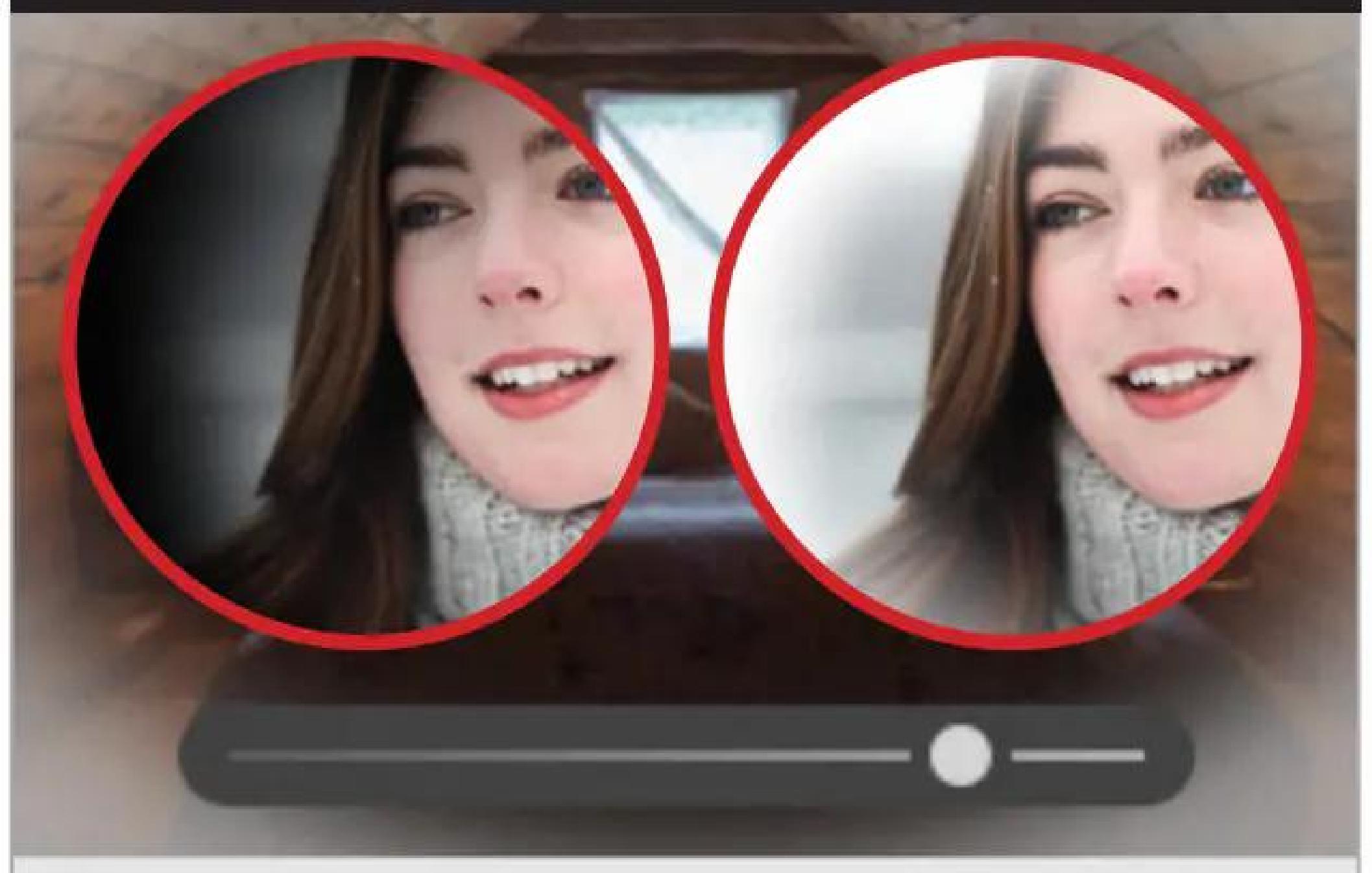
12 Dehaze



Dehaze adds or removes simulated haze effects to your photos.

Move left to add haze and make the image brighter; move right to remove haze and make the image much darker.

13 Vignette



Adds a soft vignette to the outer edges of your photos.

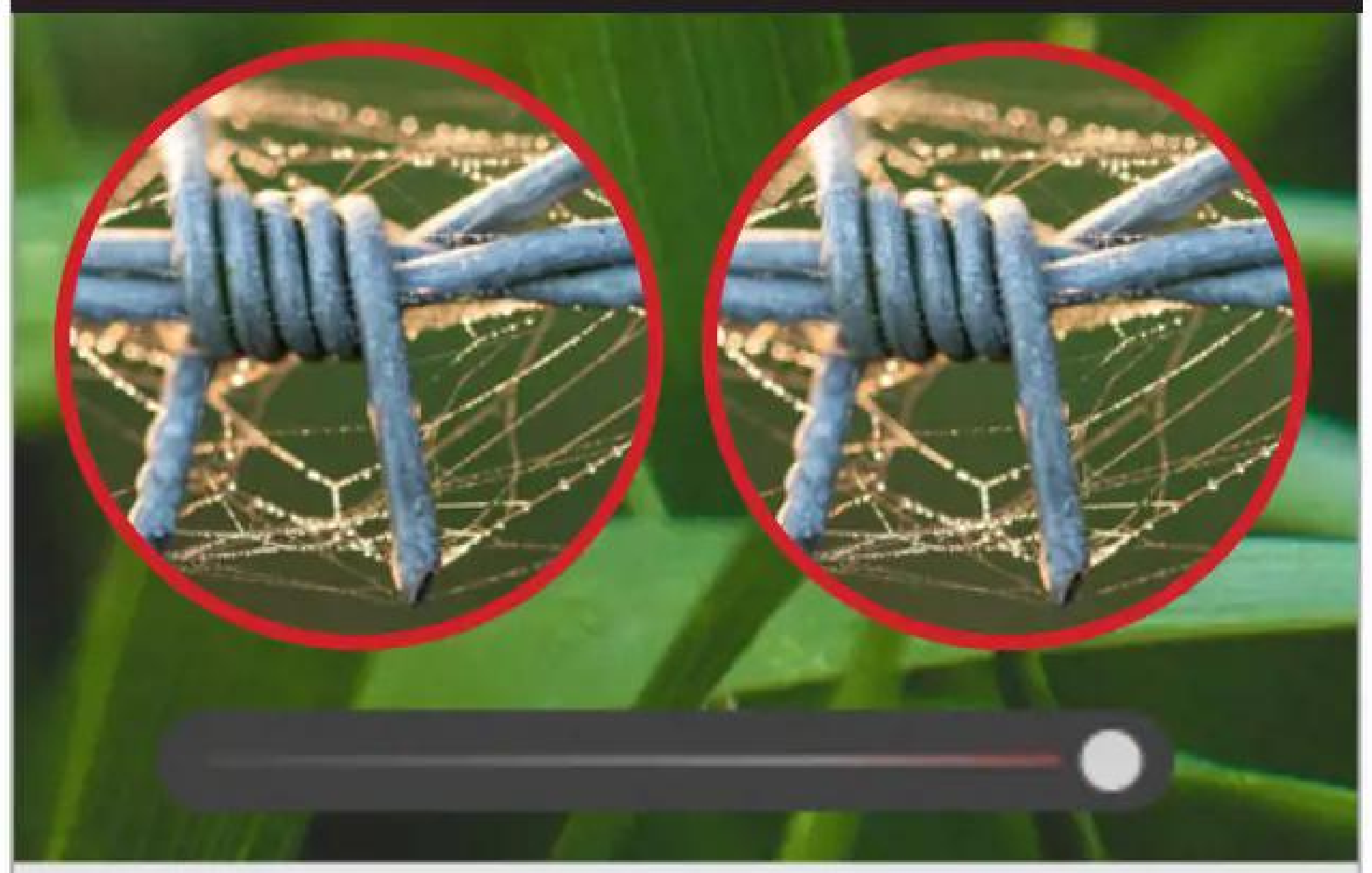
Slide left for a darker vignette and slide to the right for a brighter one. You can also control midpoint and feather.

14 Grain

Move the slider to the right to add a film grain effect.

The Grain effect makes your photos appear grainy as if taken on film stock. You can control Size and Roughness.

15 Sharpening

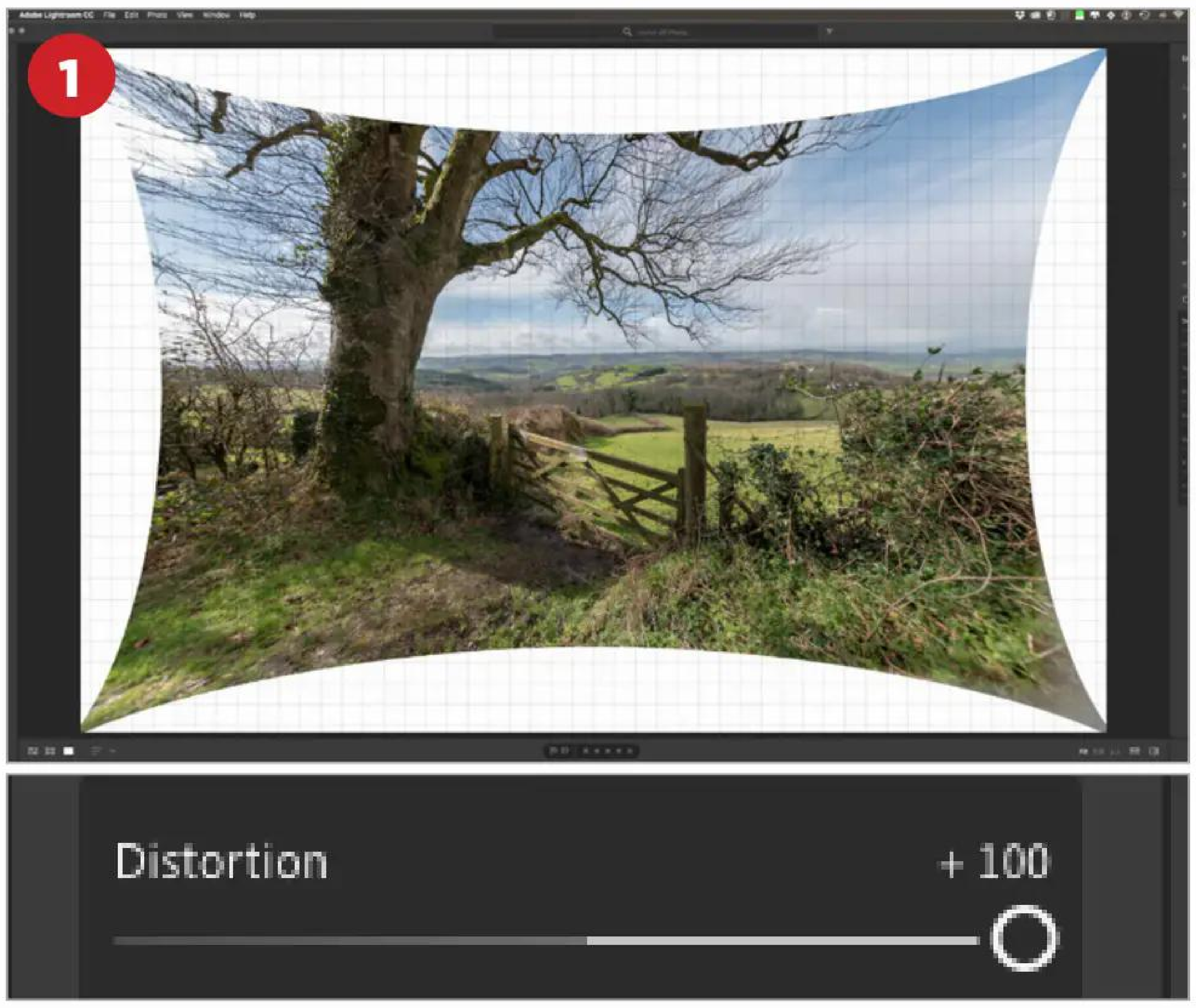


Move slider to the right to sharpen detail and texture in your images.

Use Sharpening to sharpen photos. You can control the Radius of the sharpen effect as well as Detail and Masking.

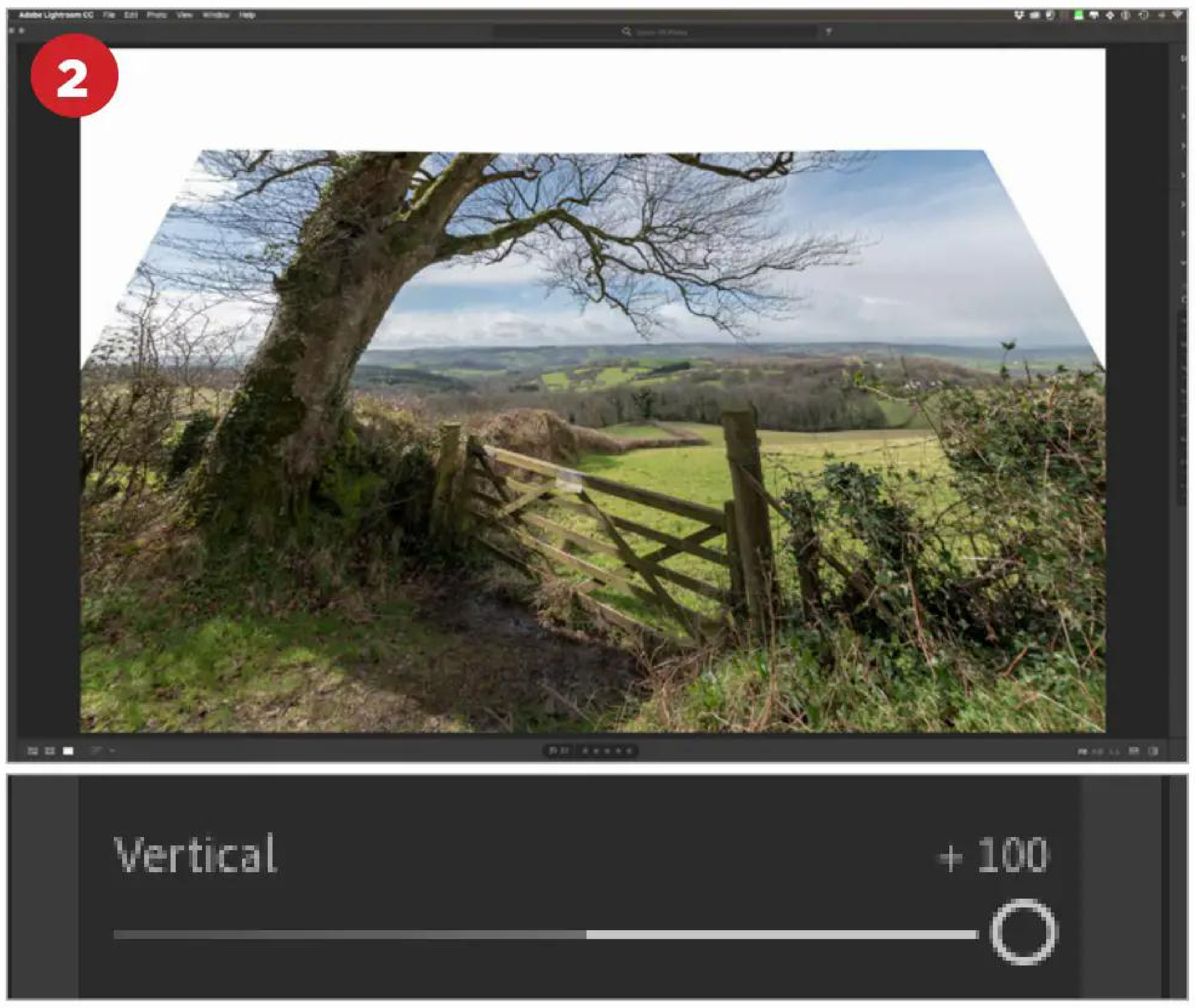
Lightroom Geometry Editor

Recent versions of Lightroom offer you more tools that let you edit and manipulate the geometry of your photos. In this case, geometry refers to the proportions, size, rotation and distortion controls that can alter the physical shape of your photo. The eight controls are shown here.



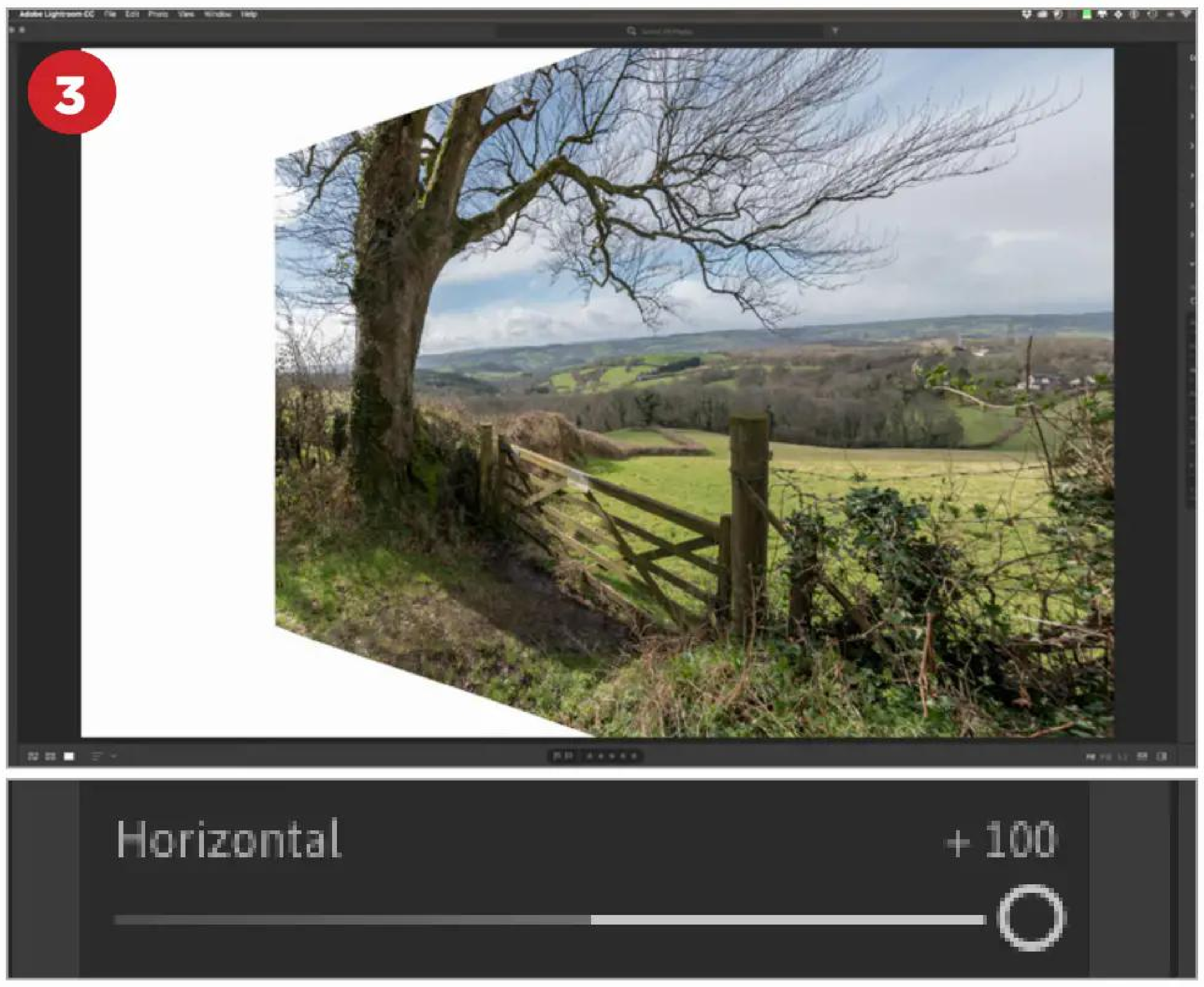
1

Distortion + 100



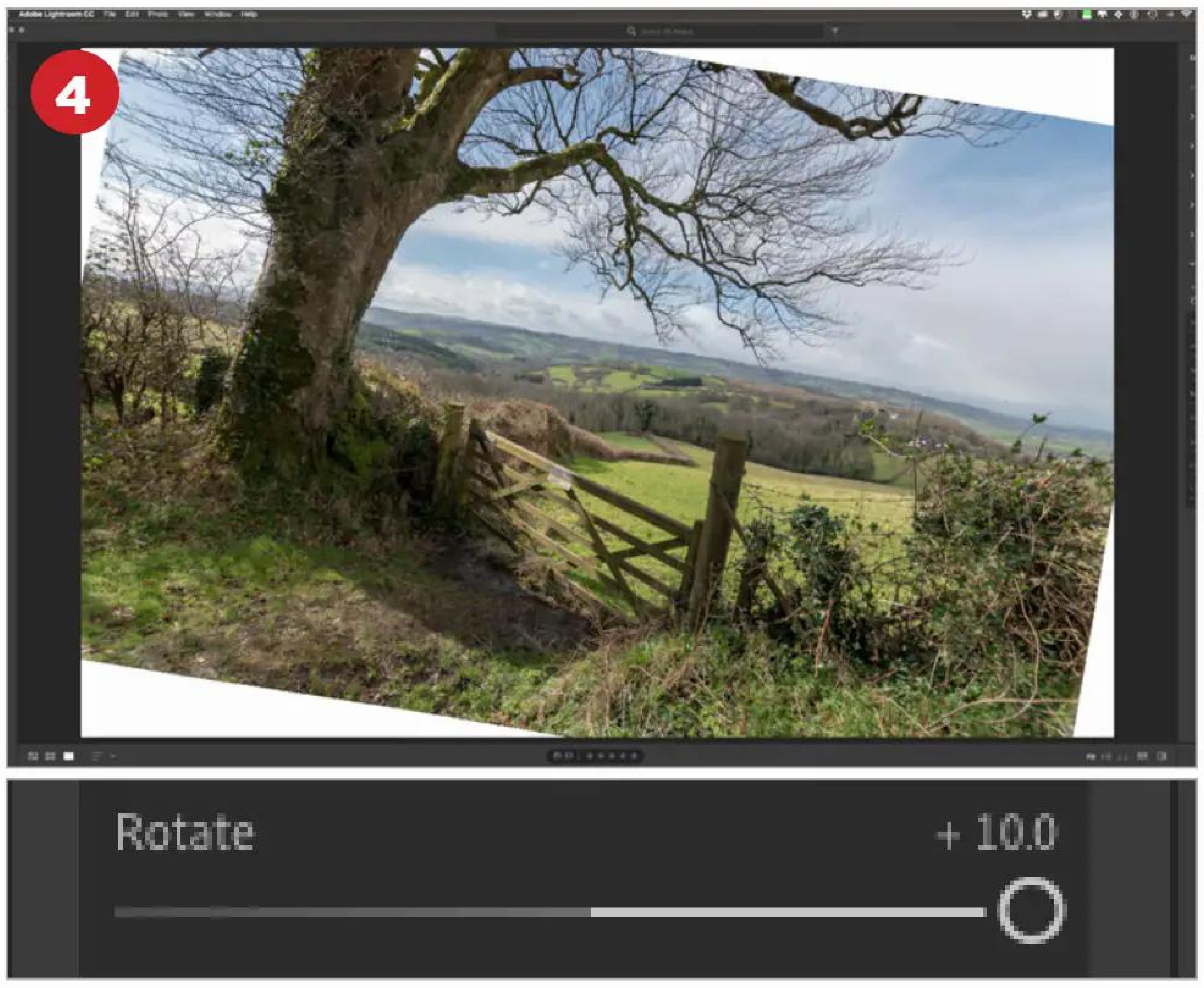
2

Vertical + 100



3

Horizontal + 100



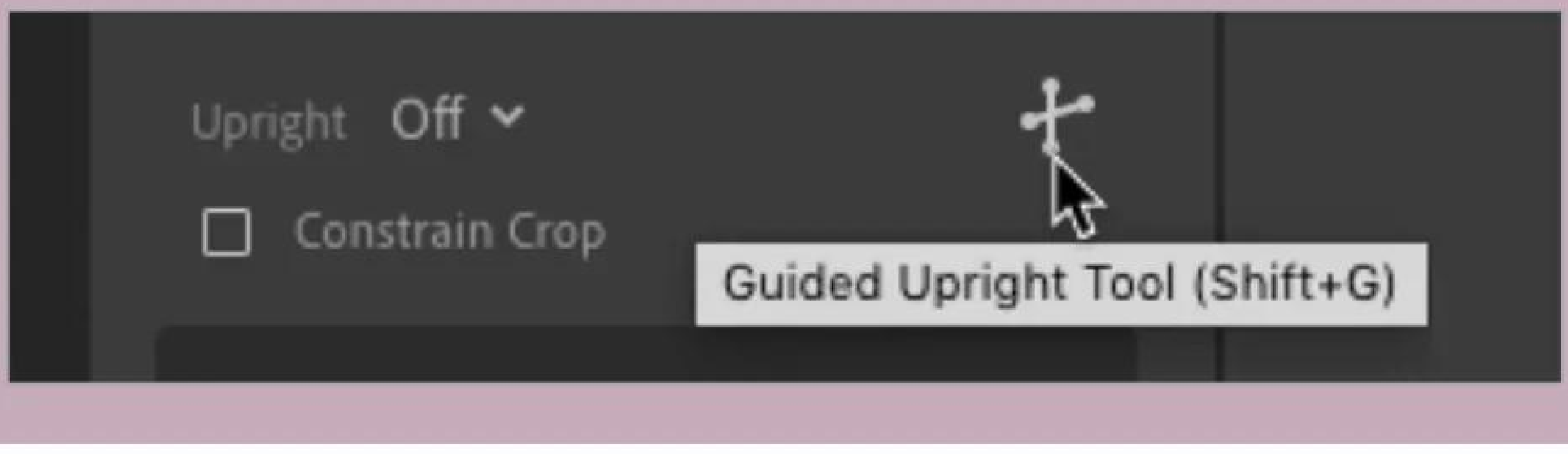
4

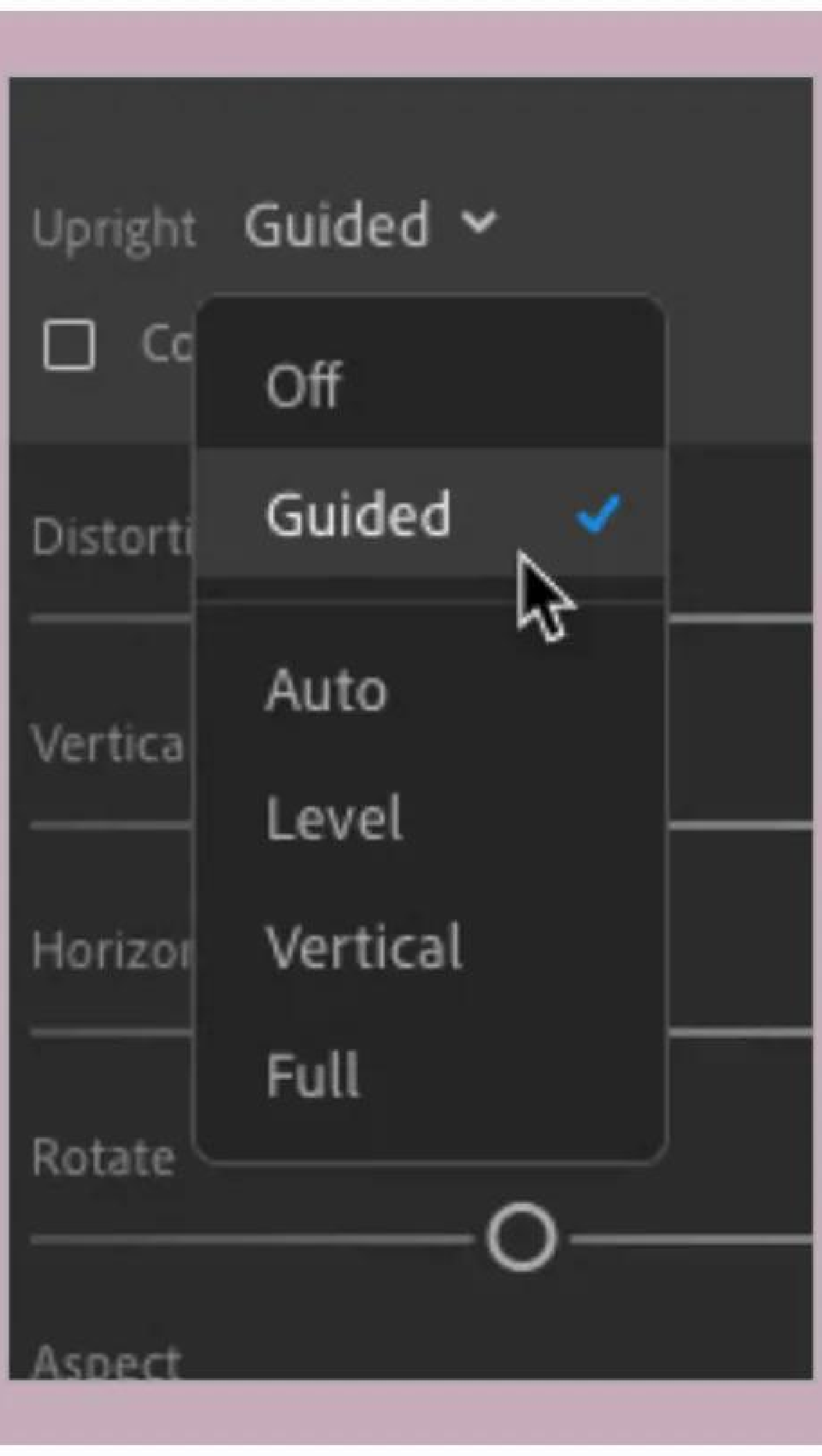
Rotate + 10.0

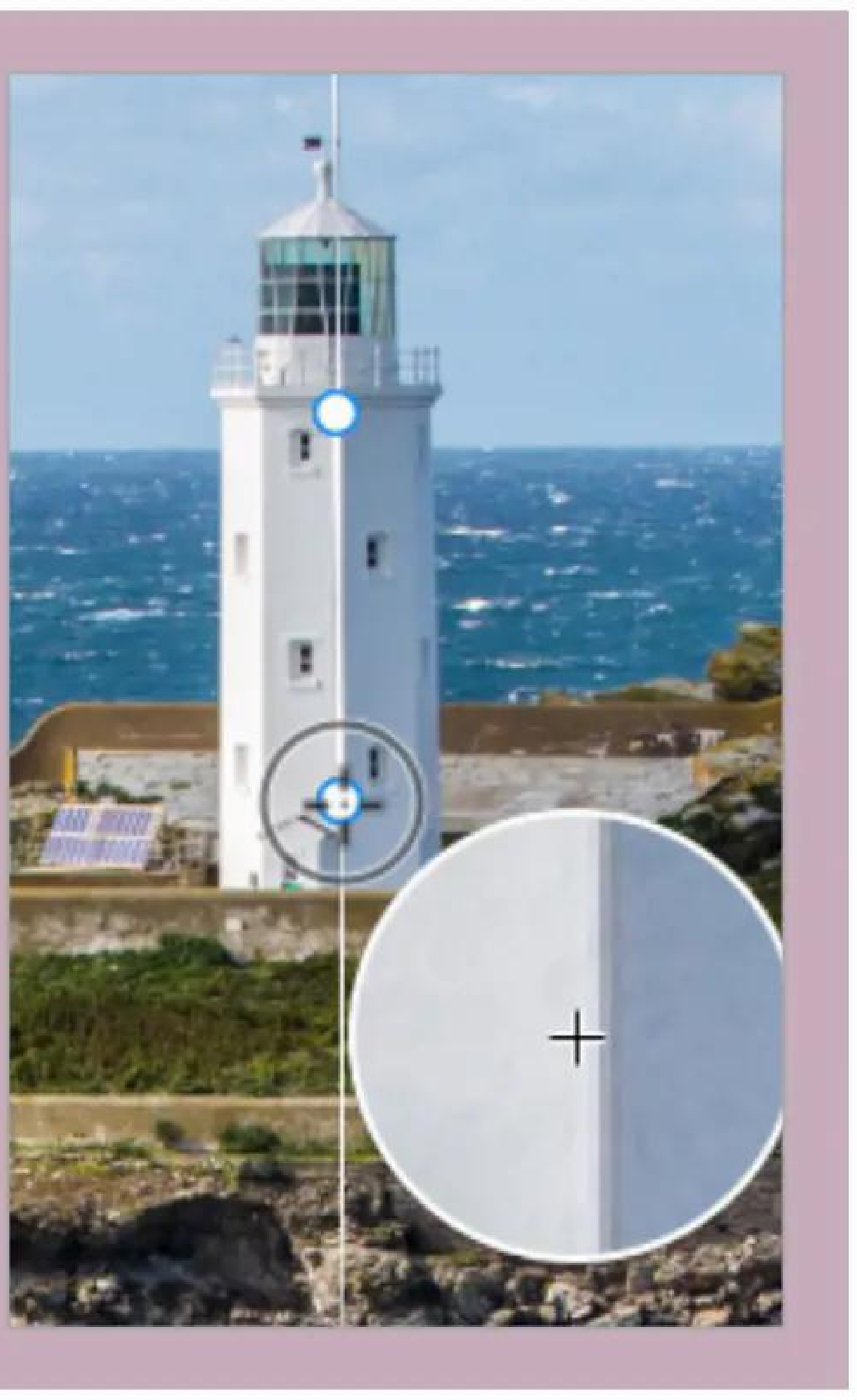
Transformation Guidance

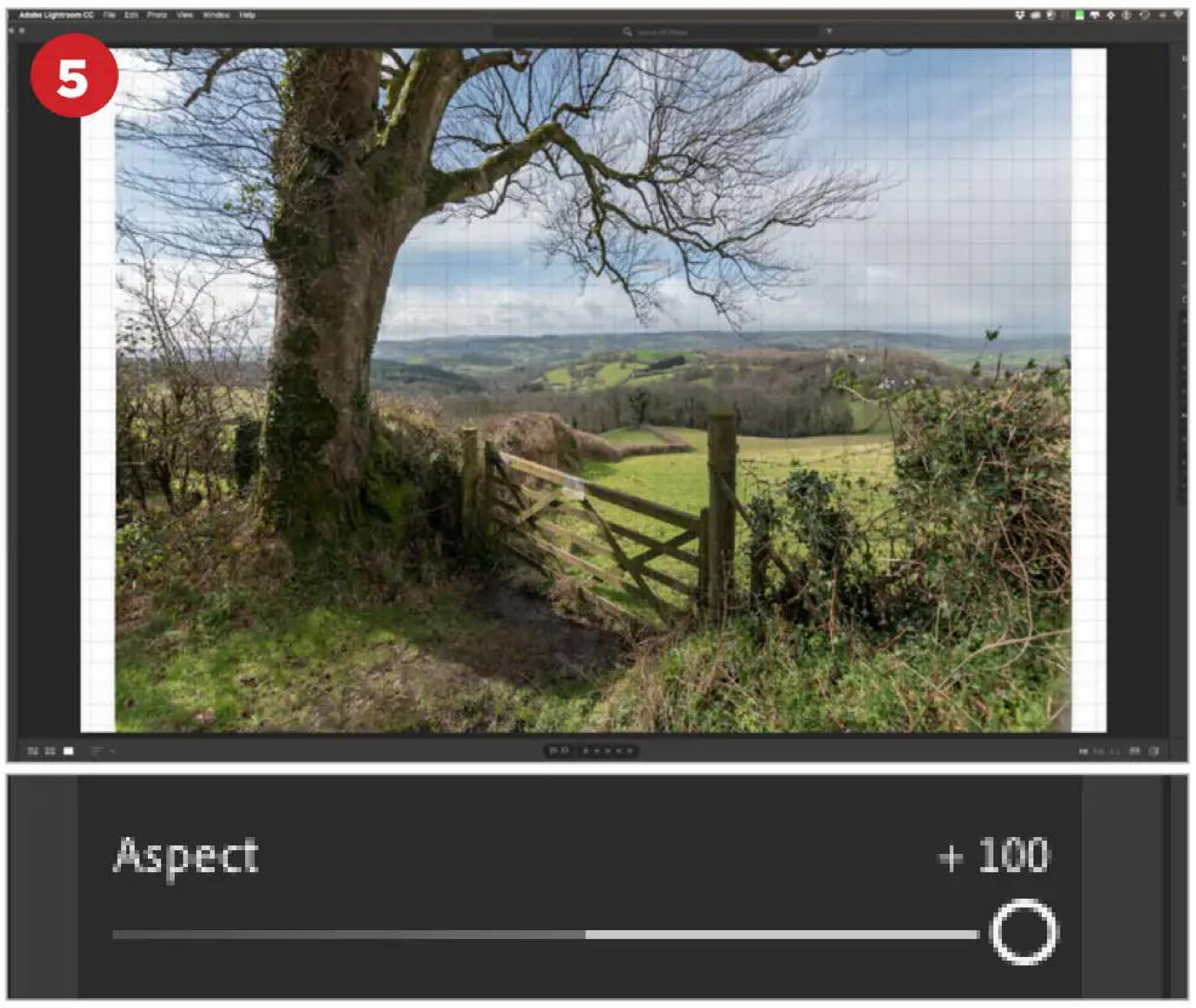
The eight geometry controls allow you to physically alter the shape of your photos. The geometry can be manually controlled by moving each of the sliders between values of -100% and +100% for some extreme transformations.

There are also options that let you specify which parts of your photo are level, on either the vertical or horizontal plane, by placing control points and letting the software work out the transformations required to bring those parts of the image back to straight and level.

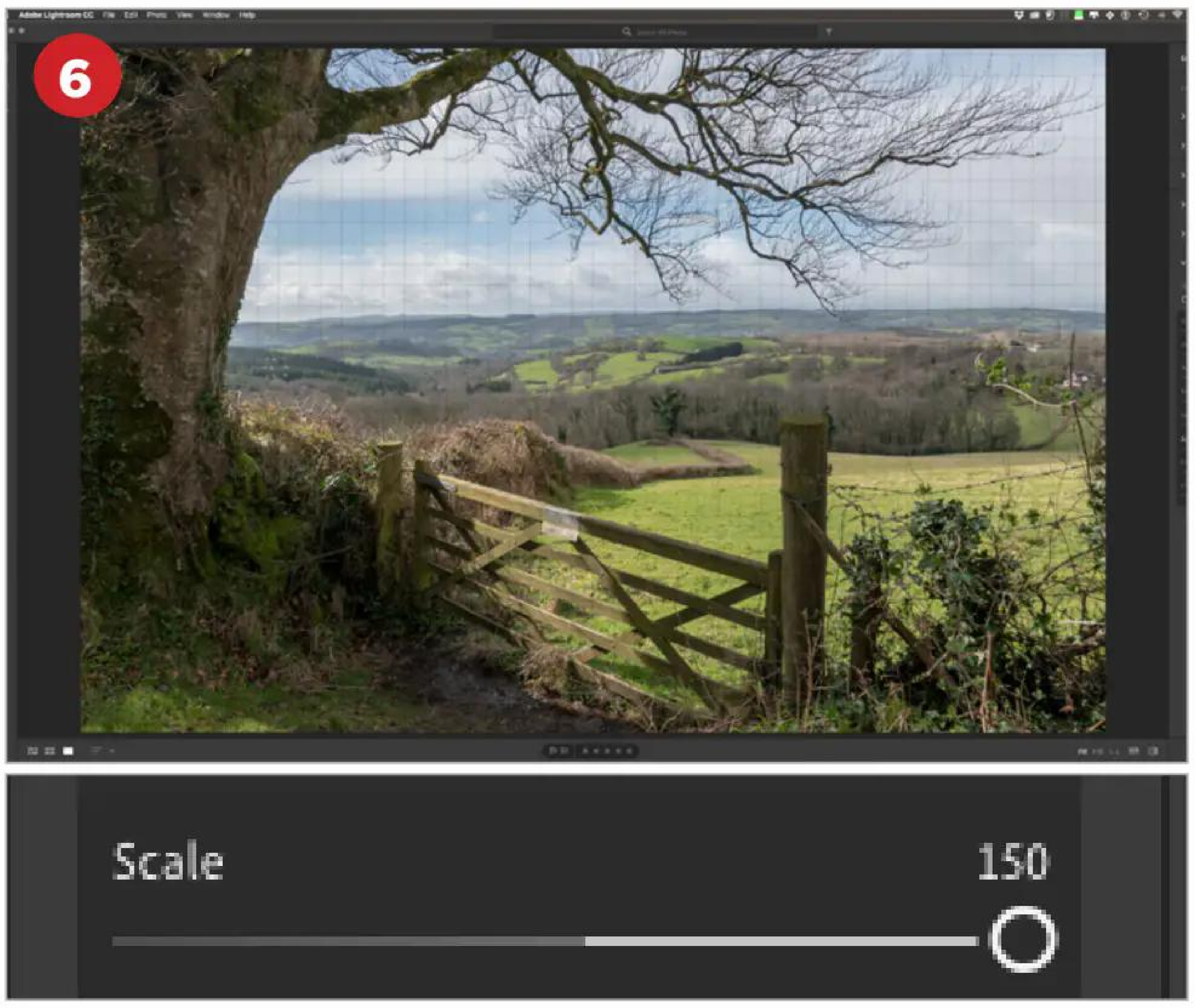

Upright Off
☐ Constrain Crop
Guided Upright Tool (Shift+G)


Upright Guided
☐ Co
Off
Guided ✓
Auto
Level
Vertical
Full
Distorti
Vertica
Horizo
Rotate
Aspect

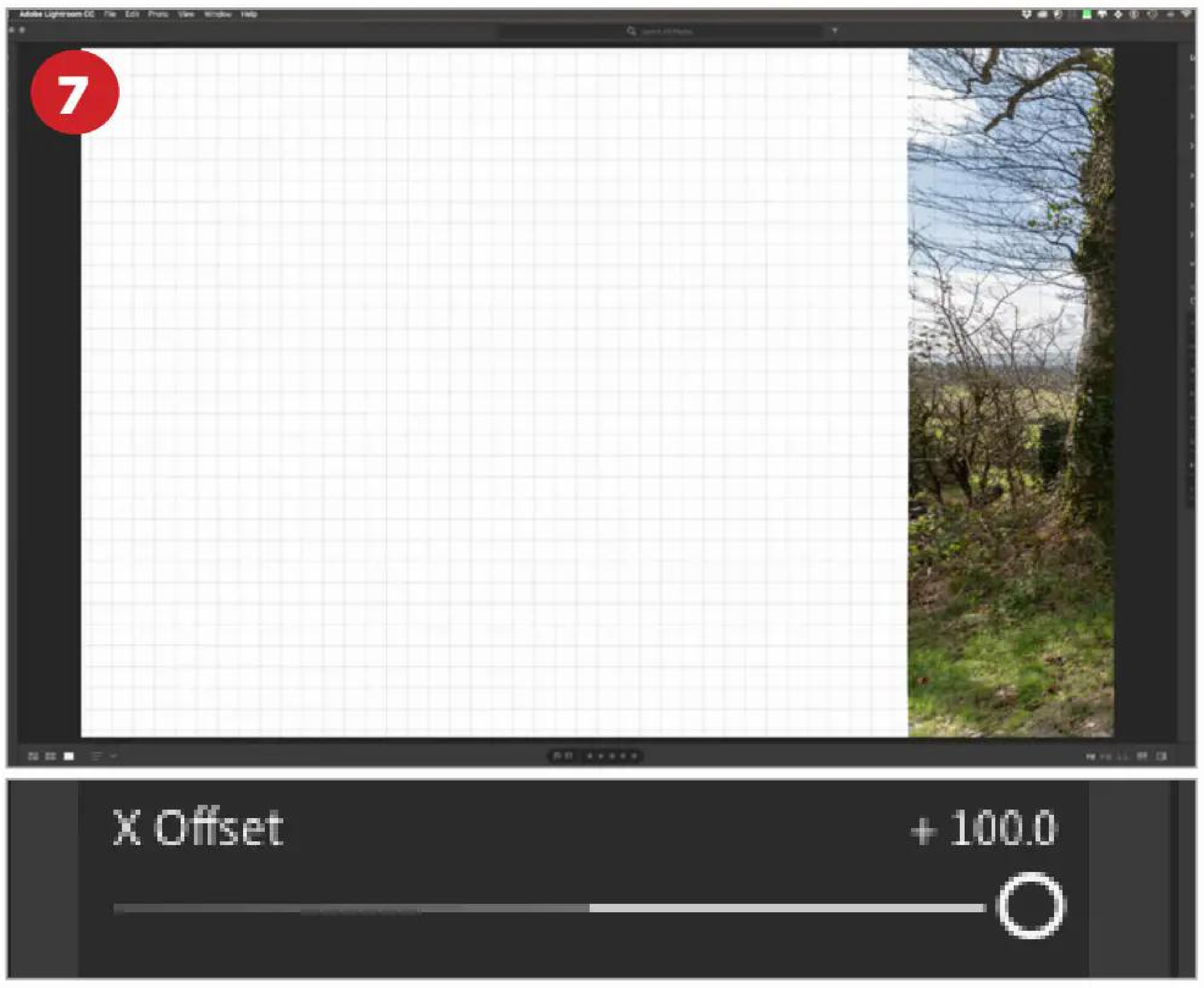




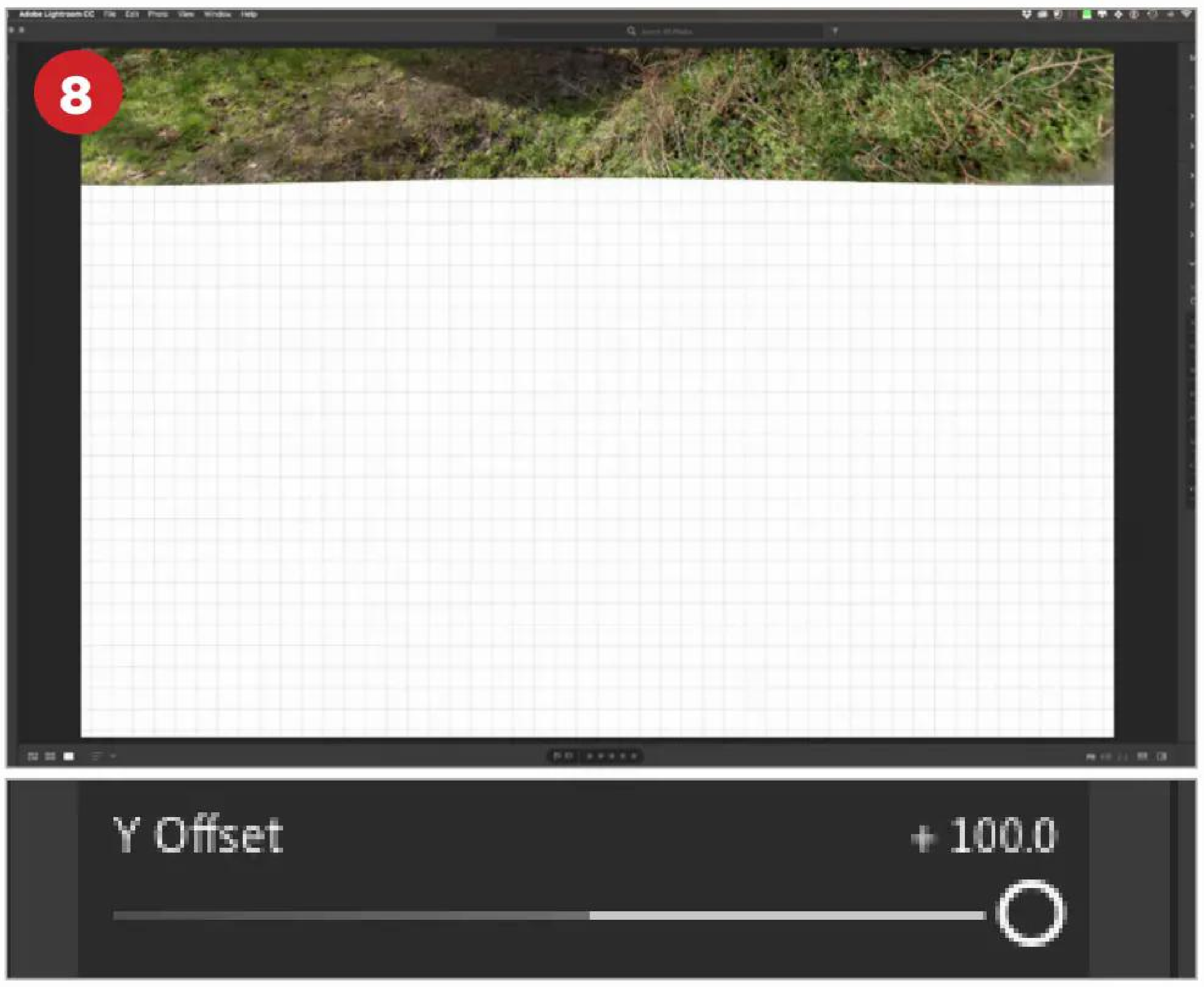
Aspect + 100



Scale 150



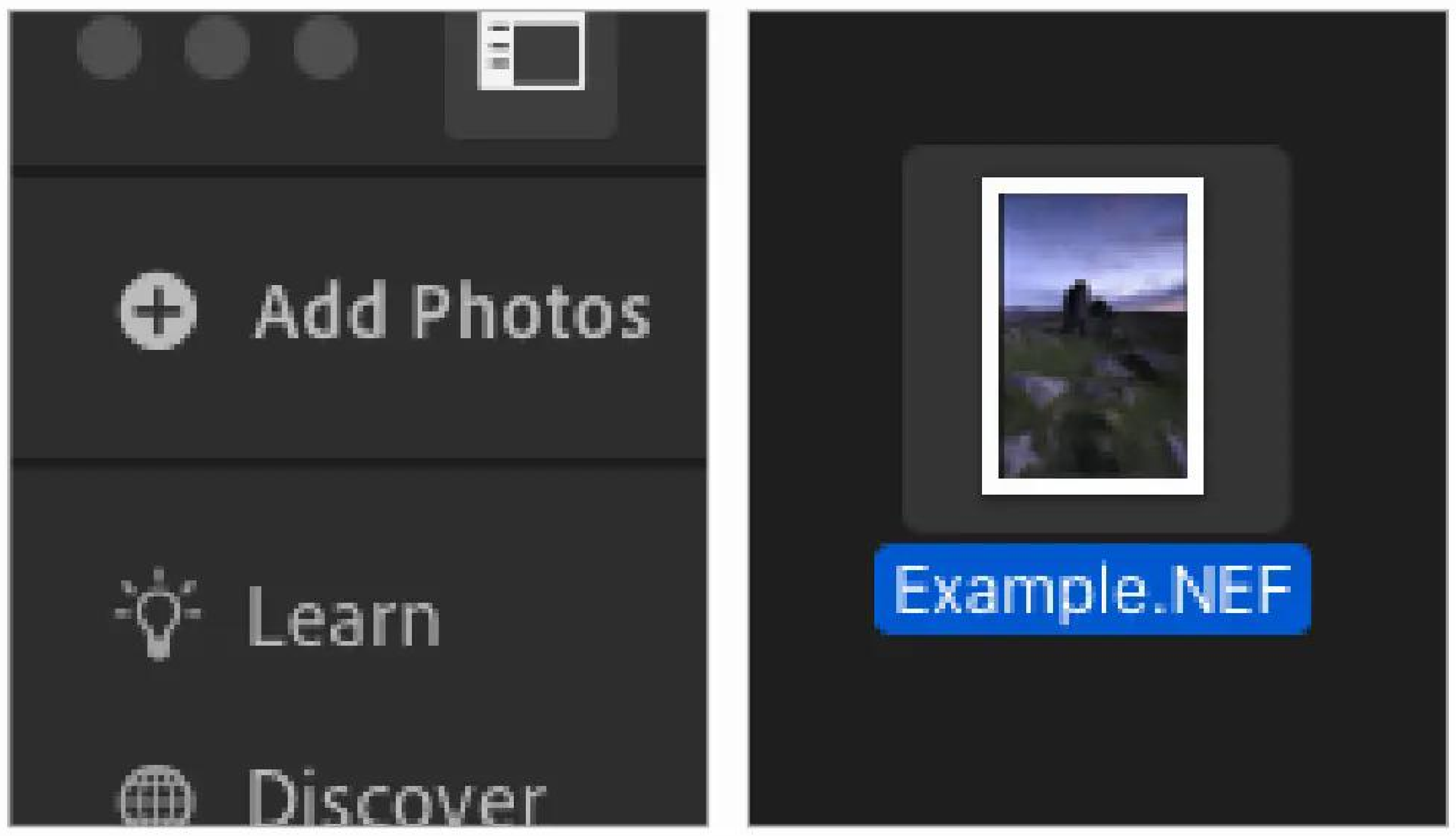
X Offset + 100.0



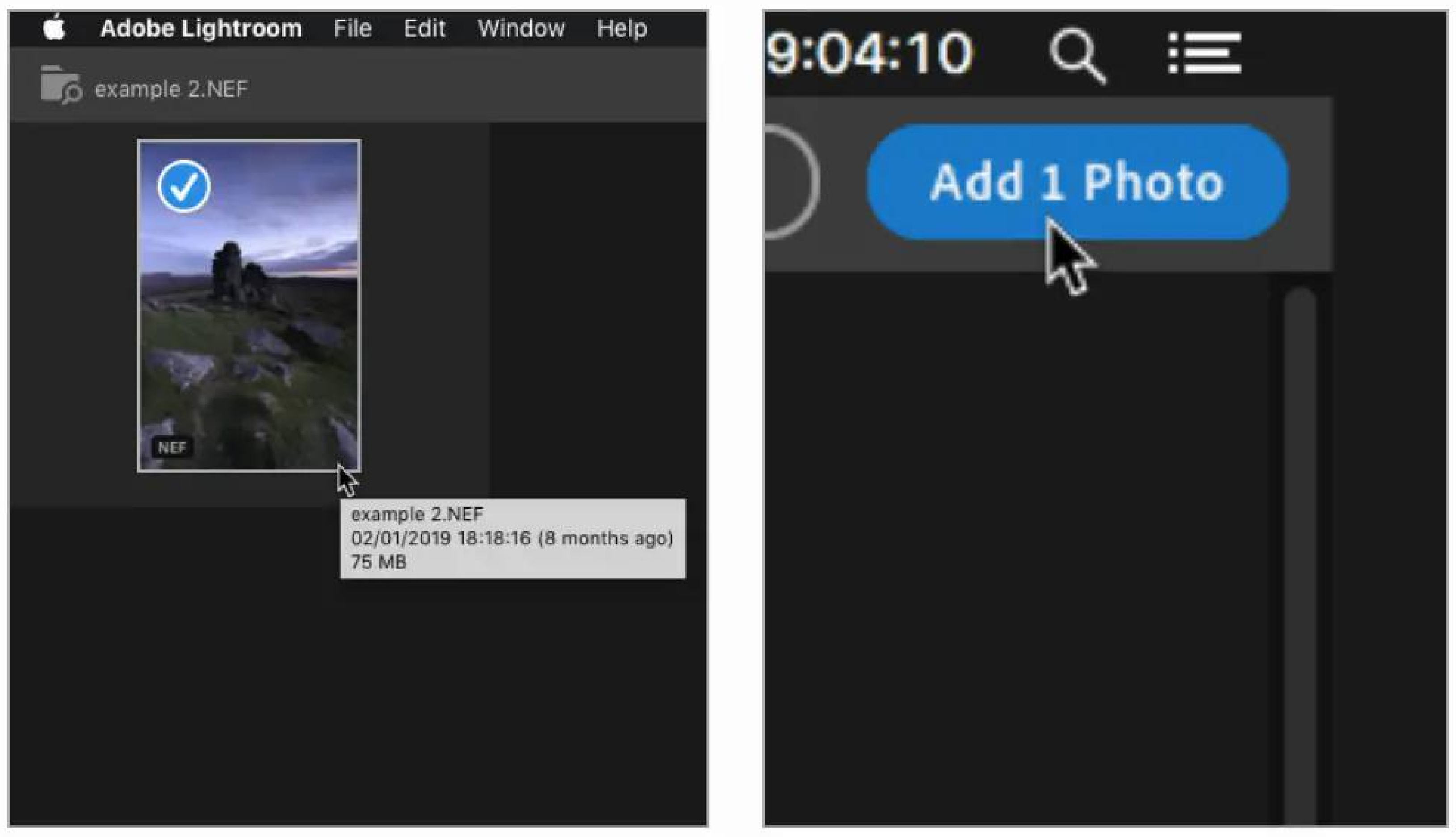
Y Offset + 100.0

Lightroom Workflow Example

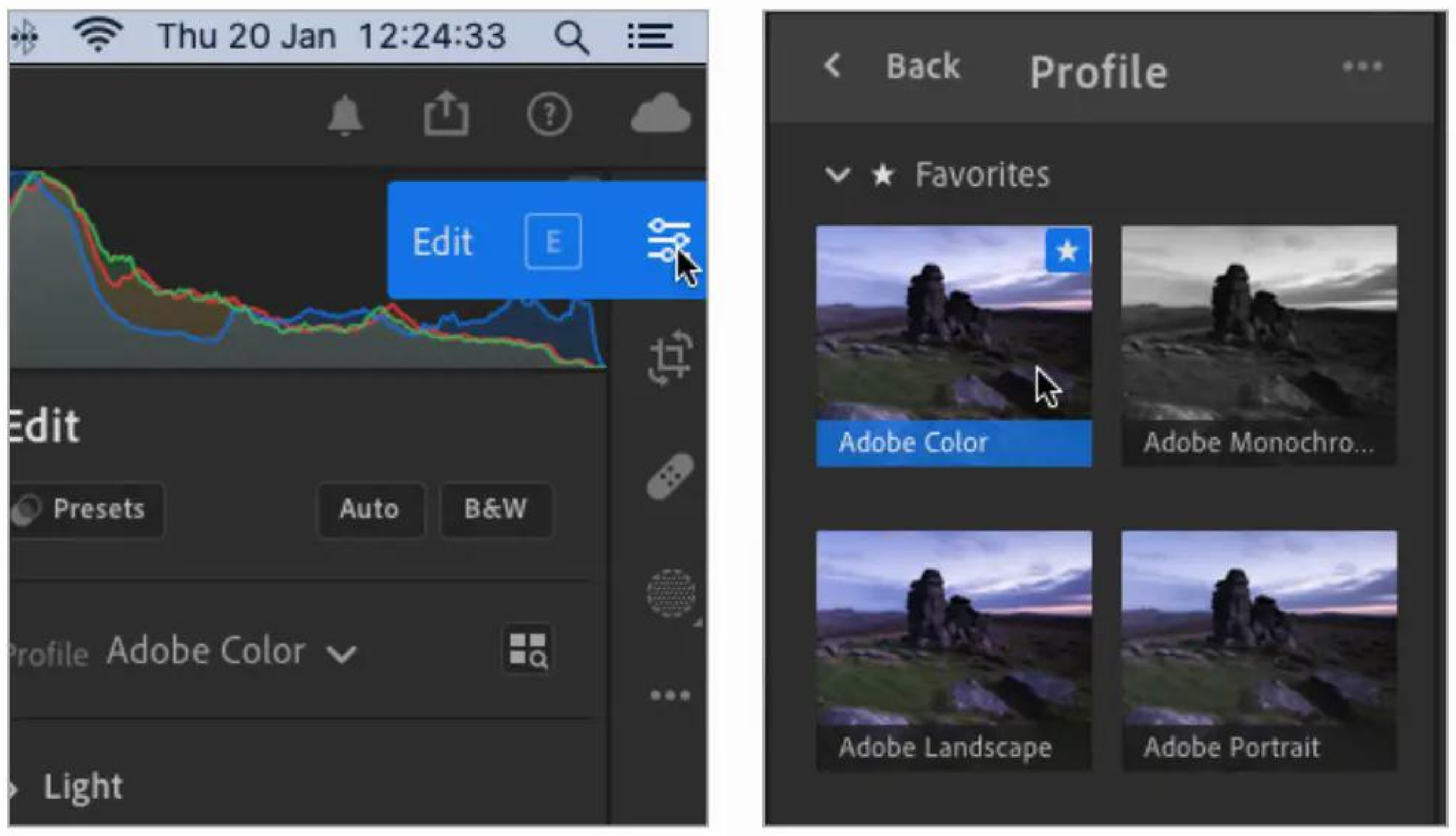
All users of Adobe's Creative Cloud Photography Plan get Photoshop, Lightroom Classic and the latest Lightroom in their monthly subscription. Let's take a more detailed look at the mobile focused version and show you what it's capable of.


Add Photos
Learn
Discover
Example.NEF

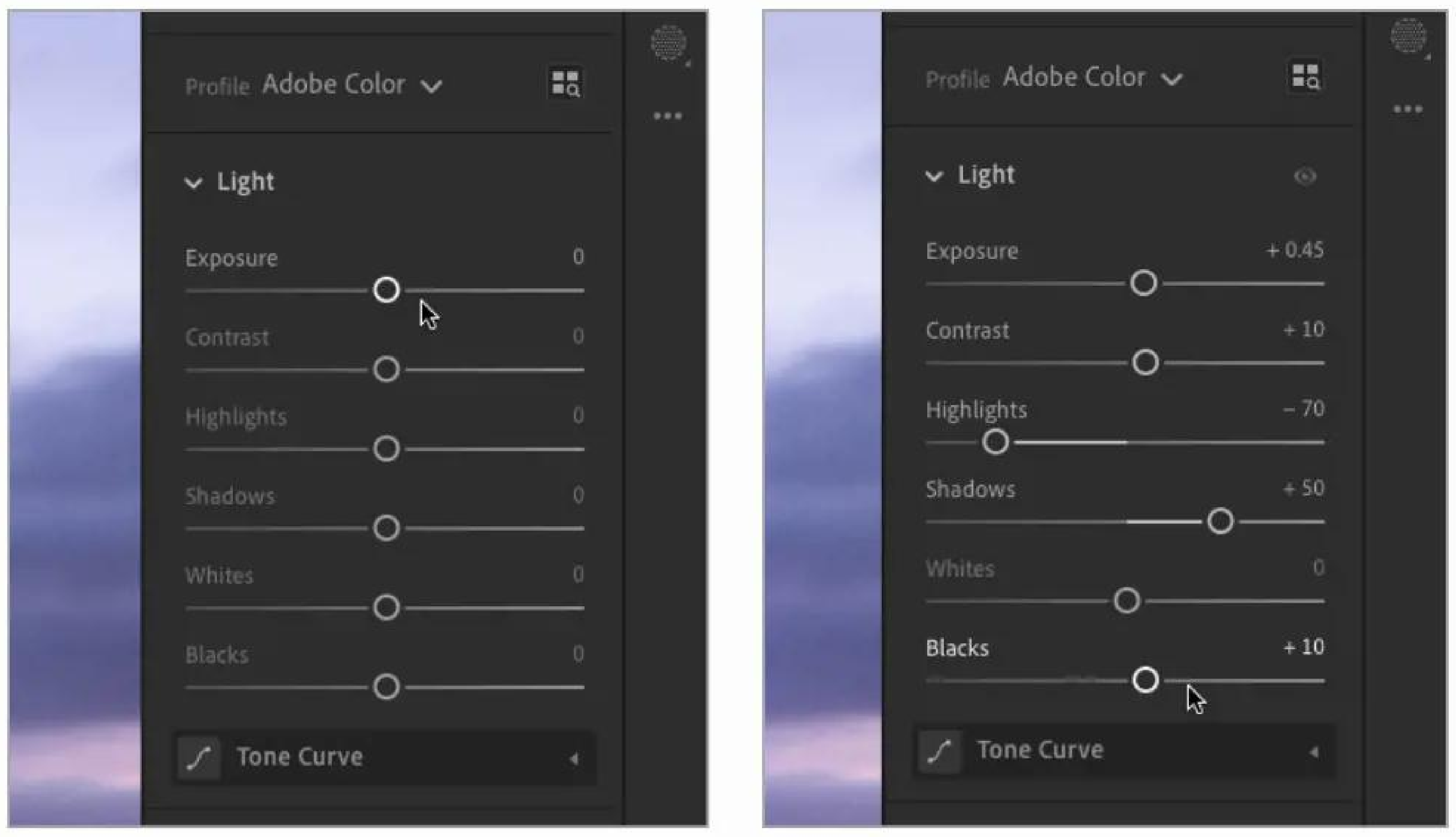
1 Start the process by opening Lightroom and, if you haven't already imported the photos with which you want to work, begin to add new images by clicking the plus symbol in the top left corner and then clicking on Browse. For our processing workflow example, we browsed to a Raw file of a rocky landscape and double-clicked it to continue.


Adobe Lightroom
File
Edit
Window
Help
example 2.NEF
NEF
example 2.NEF
02/01/2019 18:18:16 (8 months ago)
75 MB
9:04:10
Add 1 Photo

2 The 'example 2.NEF' file will be imported to Lightroom. In the top right corner of your workspace, click on the Add 1 Photo button to add the image to your current library. You have the option of importing to any of the named libraries you may have created. You can view your most recently added images under the Recently Added tab.


Thu 20 Jan 12:24:33
Edit
E
Edit
Presets
Auto
B&W
Profile Adobe Color
Light
Back
Profile
Favorites
Adobe Color
Adobe Monochro...
Adobe Landscape
Adobe Portrait

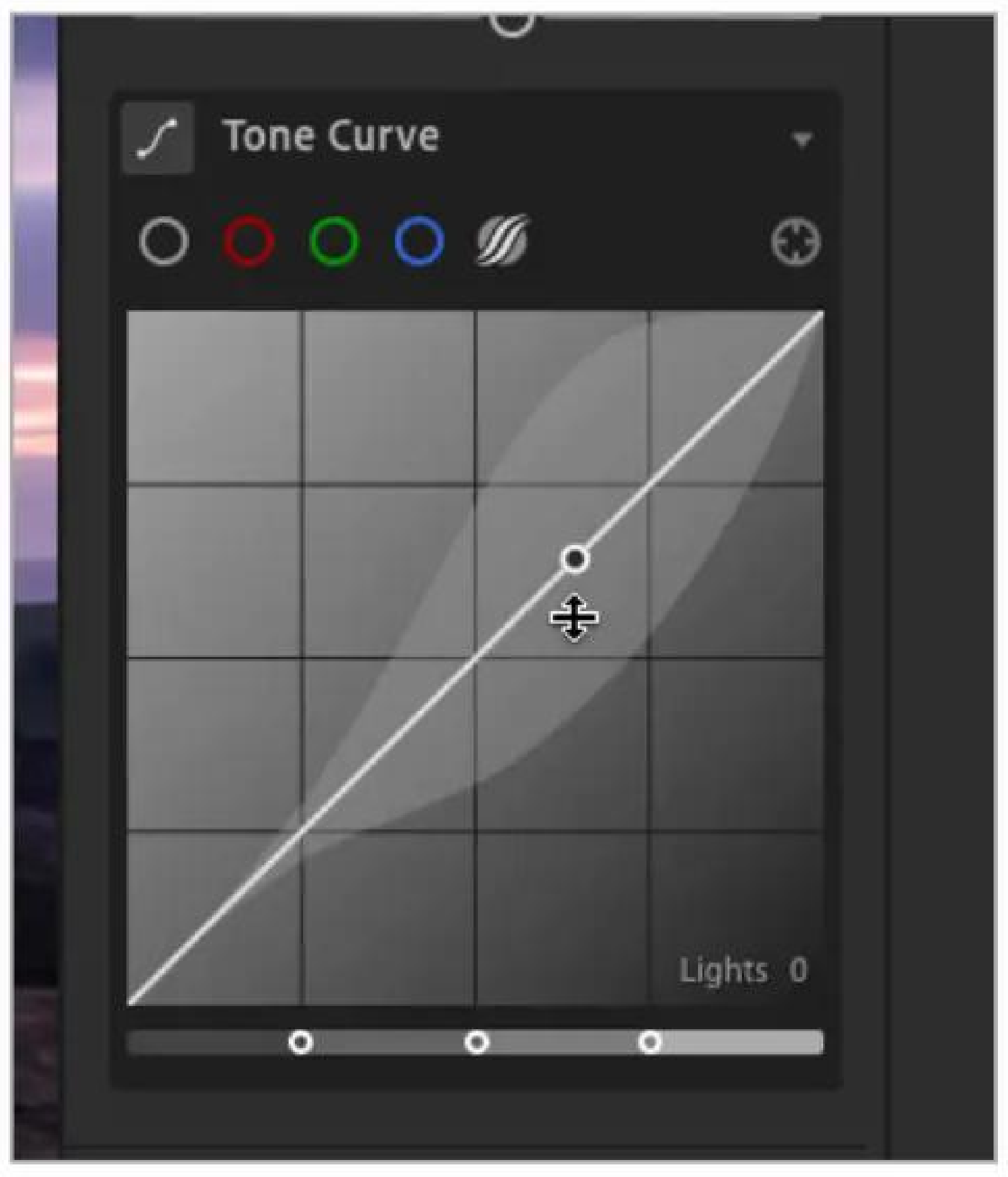
3 Ranged down the right side of the screen are the all the main tools for processing your photos. Click on the Edit icon (E) to open the image editing tools. The Profile panel allows you to add a number of preset colour and filter effects to your image. These effects can be added on top of any processing adjustments you may have made yourself.

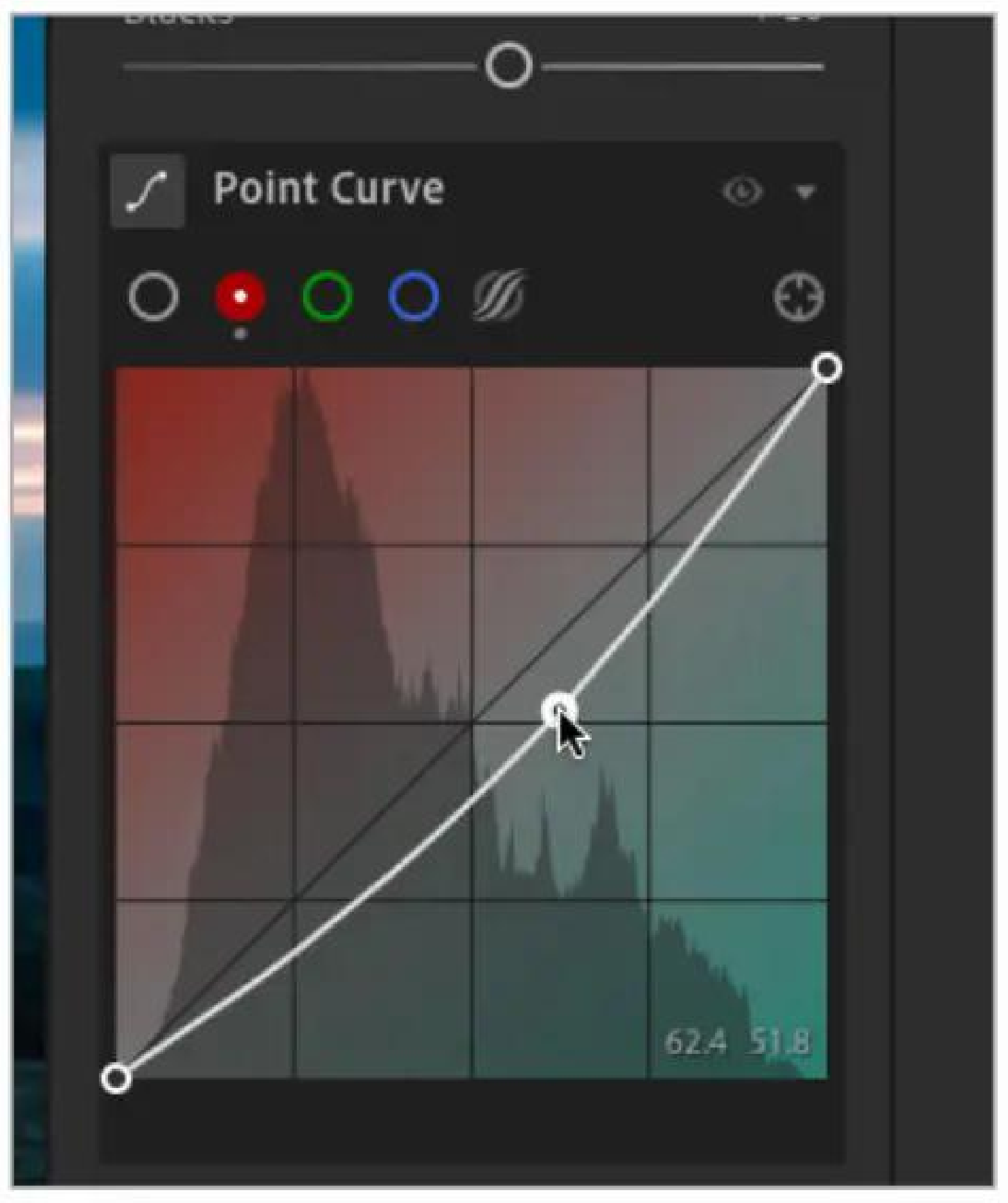

Profile Adobe Color
Light
Tone Curve

Exposure 0
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0

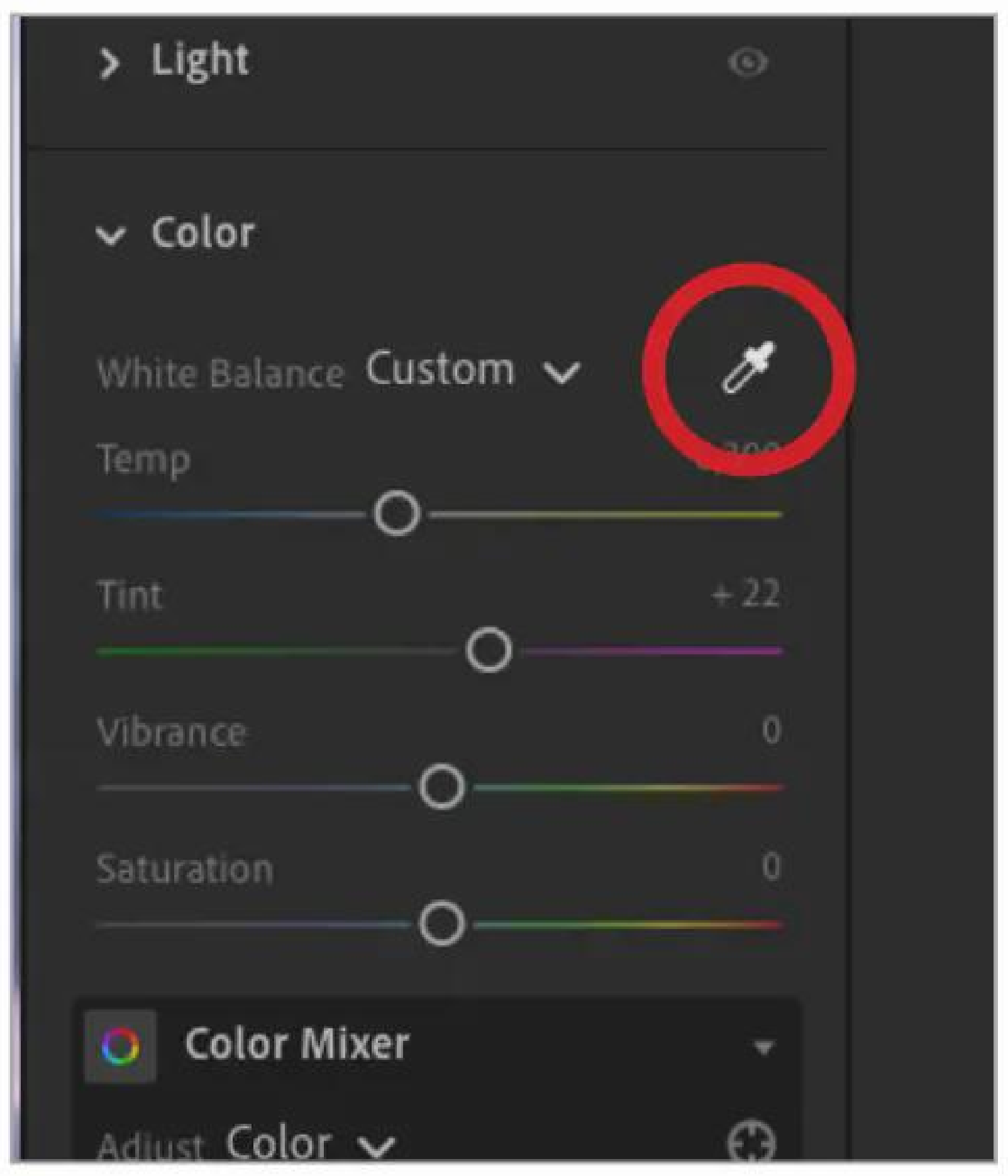
Exposure + 0.45
Contrast + 10
Highlights – 70
Shadows + 50
Whites 0
Blacks + 10

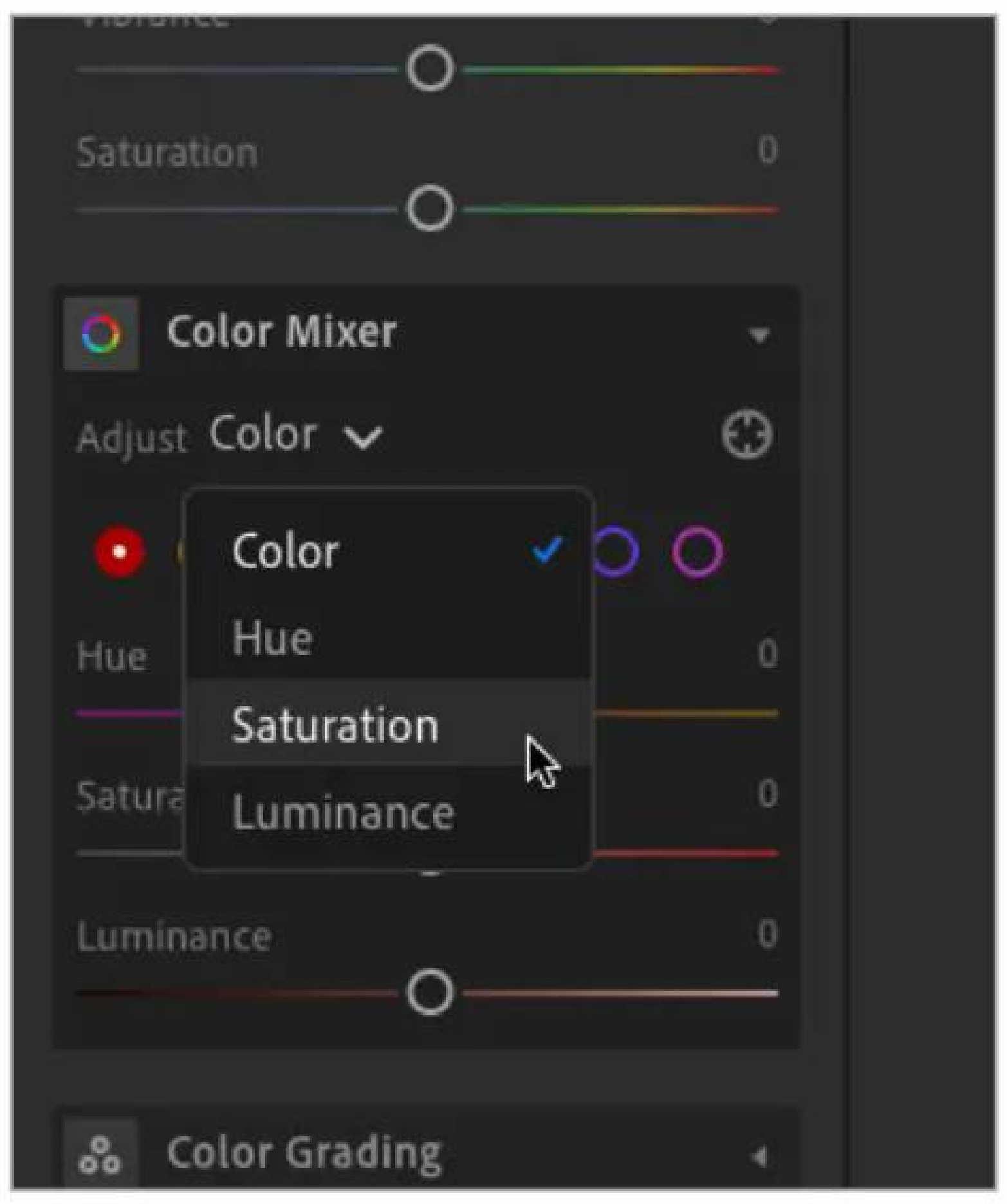
4 Beneath Profile you will find the Light panel. This panel contains all of the main Exposure and Contrast sliders for making basic adjustments to your image. We adjusted the image to brighten it but retained detail in both highlight areas and shadows. You can adjust all the sliders to get the image looking precisely how you want it.


Tone Curve
Lights 0


Point Curve
62.4 51.8

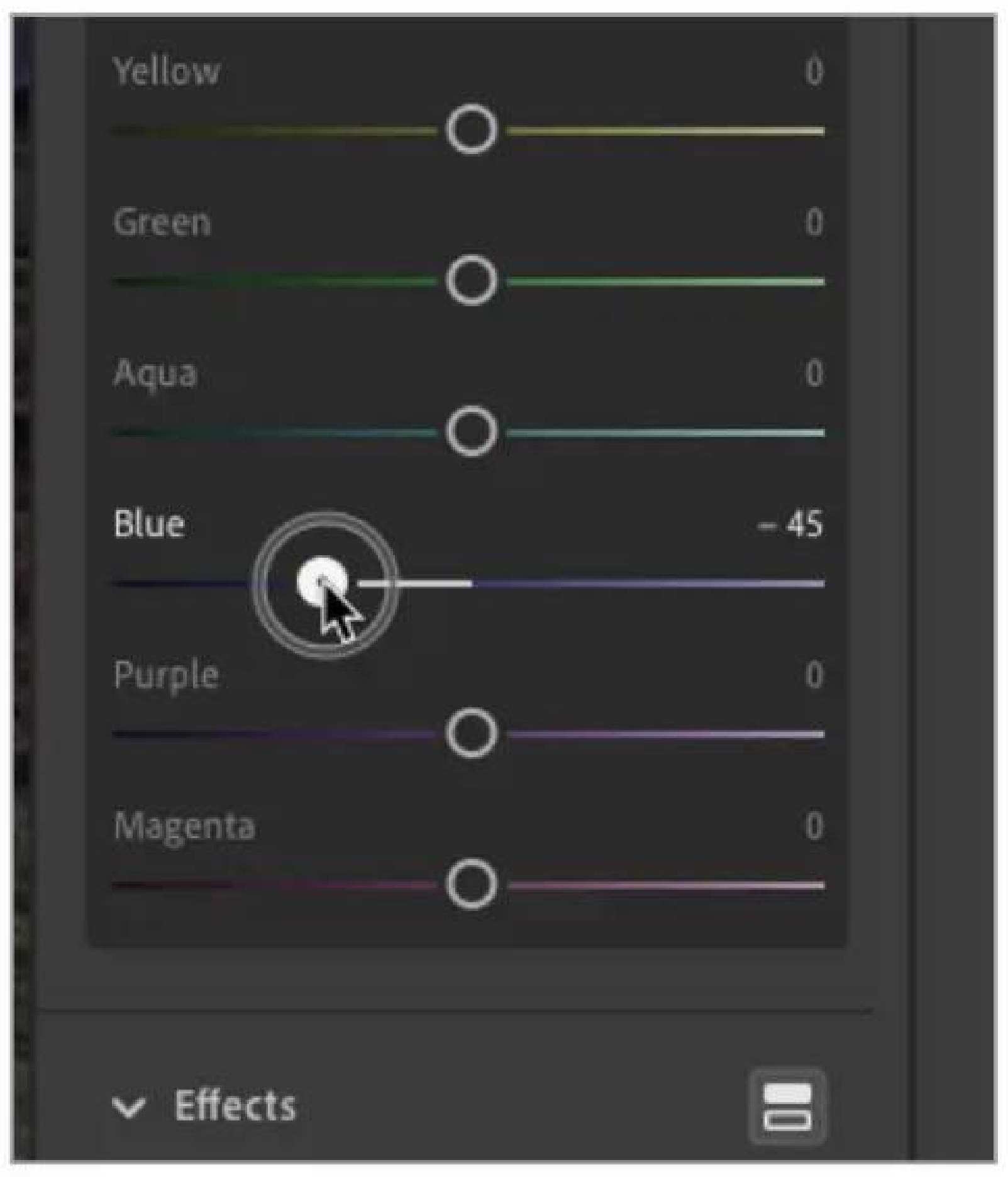
5 You also have the option to use the Tone Curve tool. The Tone Curve tool works in much the same way as it does in Photoshop. Dragging a point on the curve alters Shadow, Dark, Light and Highlight values. You can also affect the values of the individual colour channels of Red, Blue and Green by clicking on the red, green or blue Edit Channel buttons.

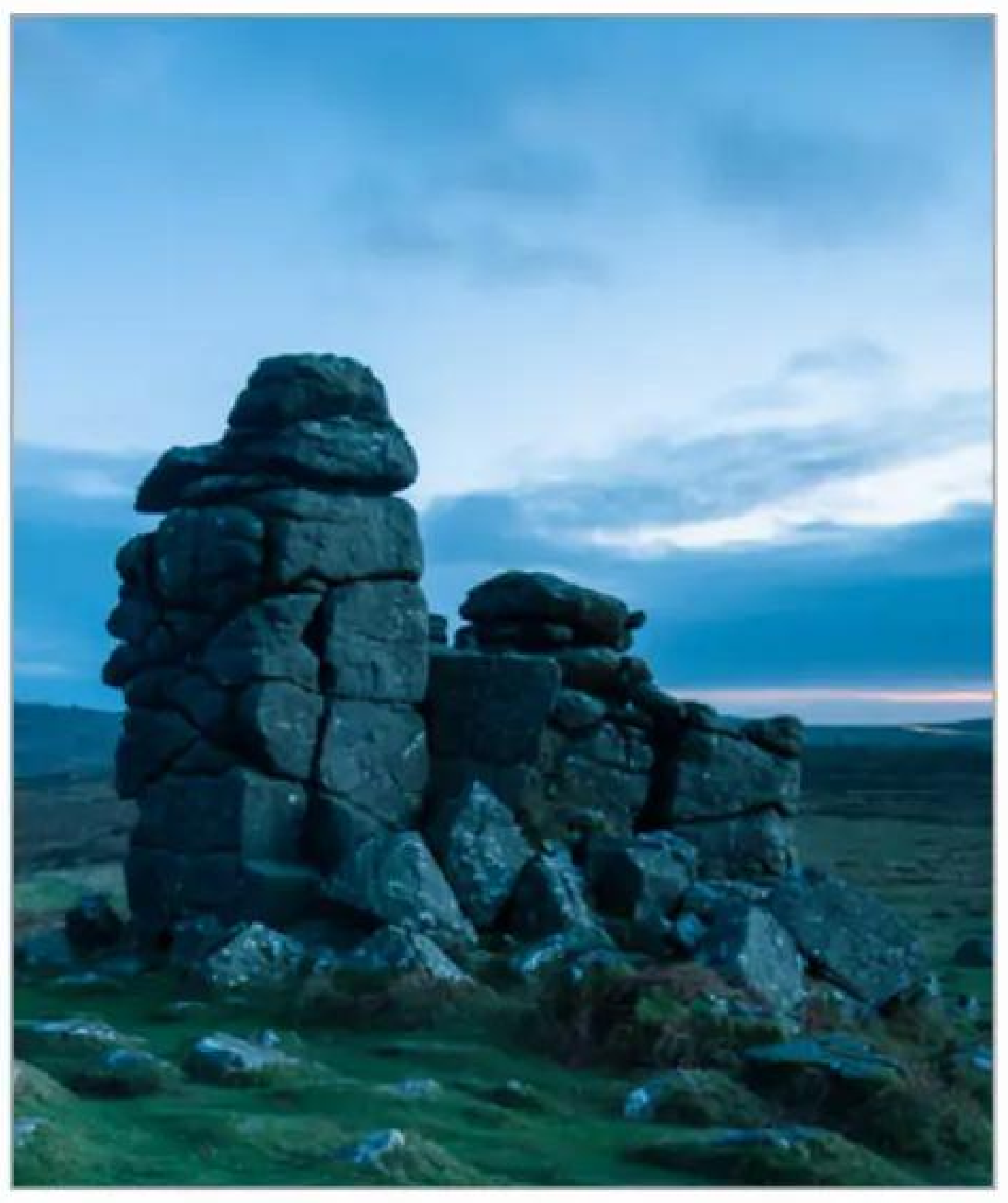

Light
Color
White Balance Custom
Temp
Tint +22
Vibrance 0
Saturation 0
Color Mixer
Adjust Color


Saturation 0
Color Mixer
Adjust Color

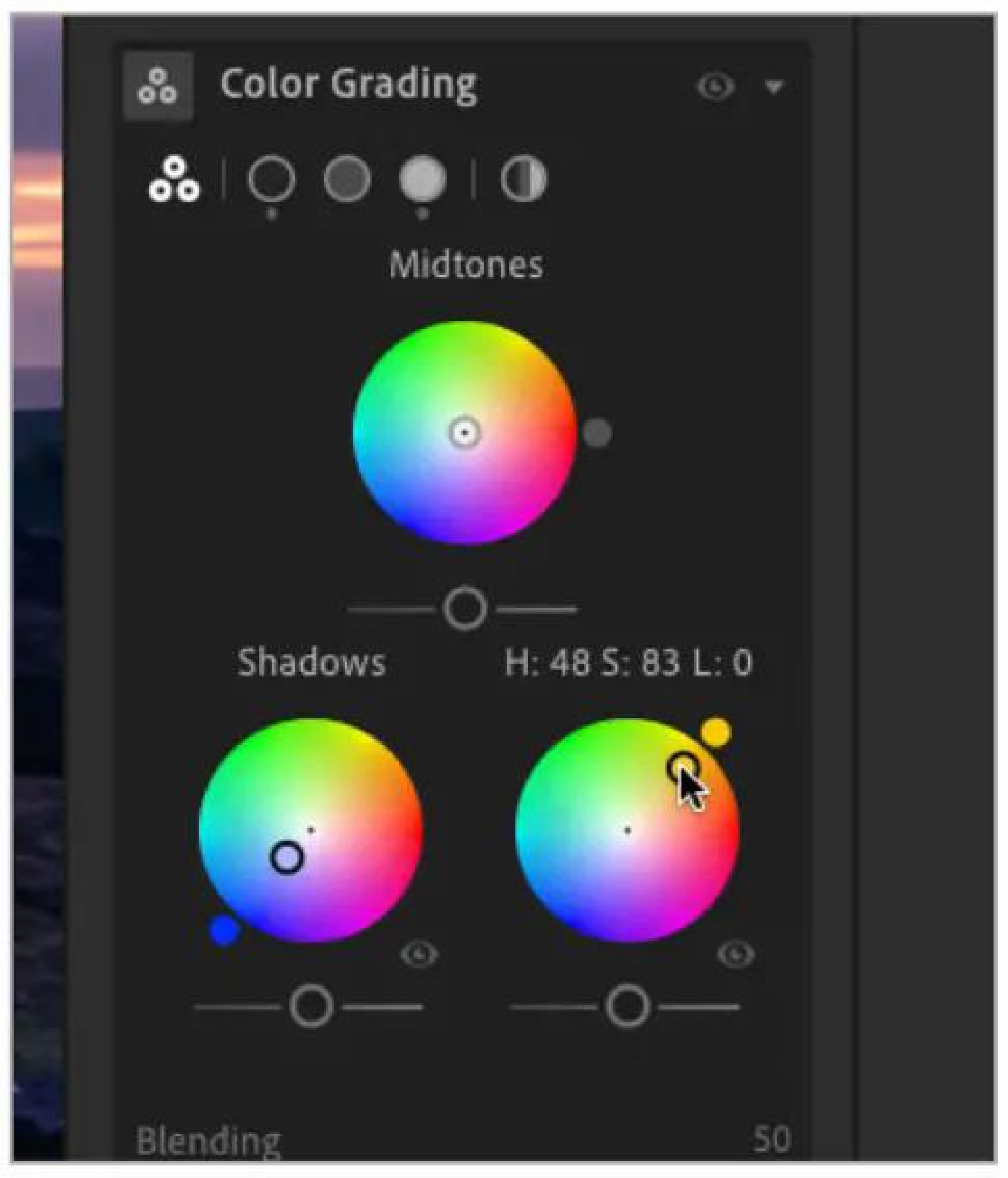
Hue 0
Satura 0
Luminance 0
Color Grading

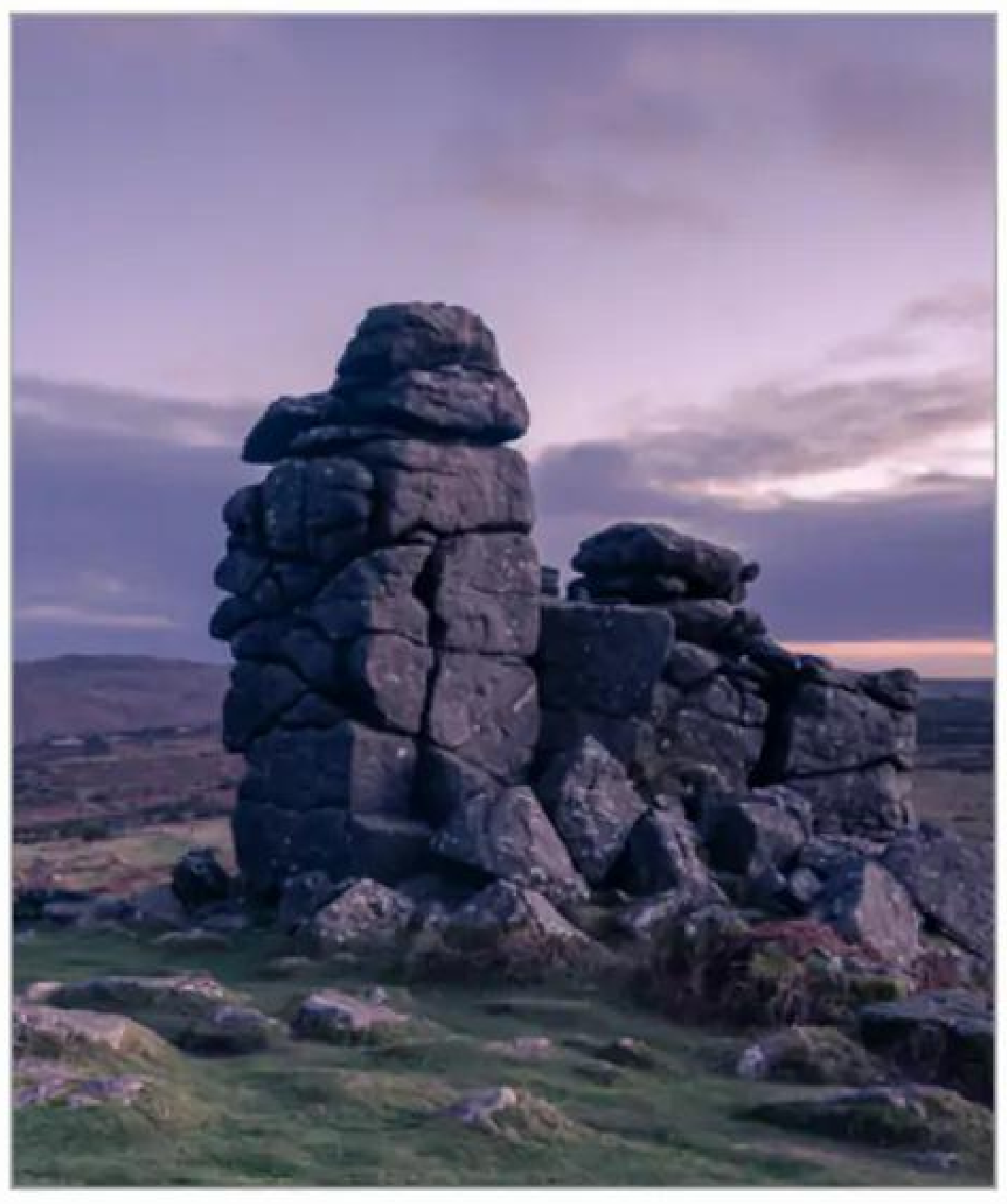
6 Below the Light panel comes the Color panel. Here you can alter White Balance manually by adjusting the Temp, Tint, Vibrance and Saturation sliders or by using the White Balance Selector (W). You can also use the Colour Mixer and alter the Hue, Saturation and Luminance values to the primary colours to achieve the desired look in your shot.


Yellow 0
Green 0
Aqua 0
Blue − 45
Purple 0
Magenta 0
Effects

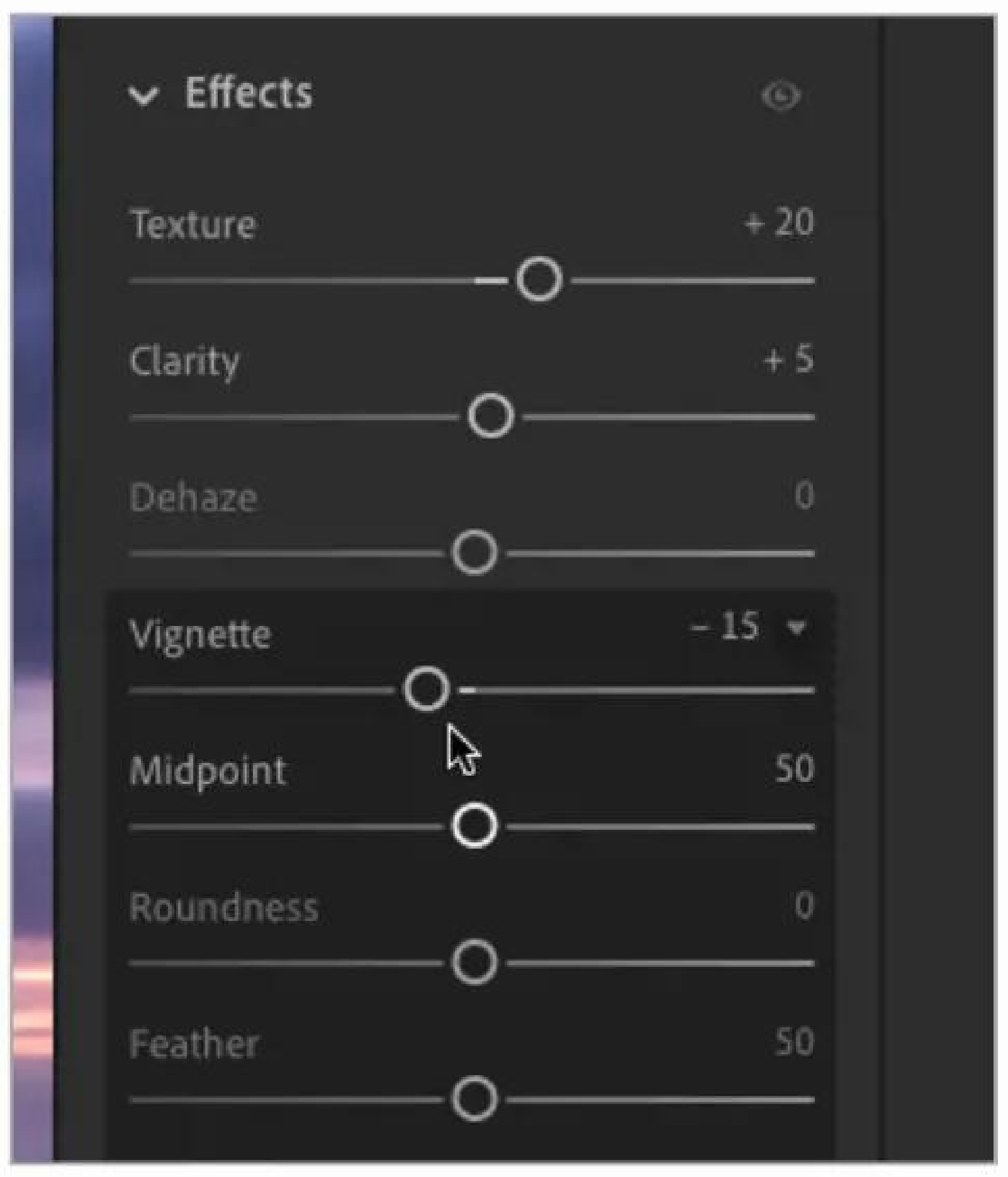


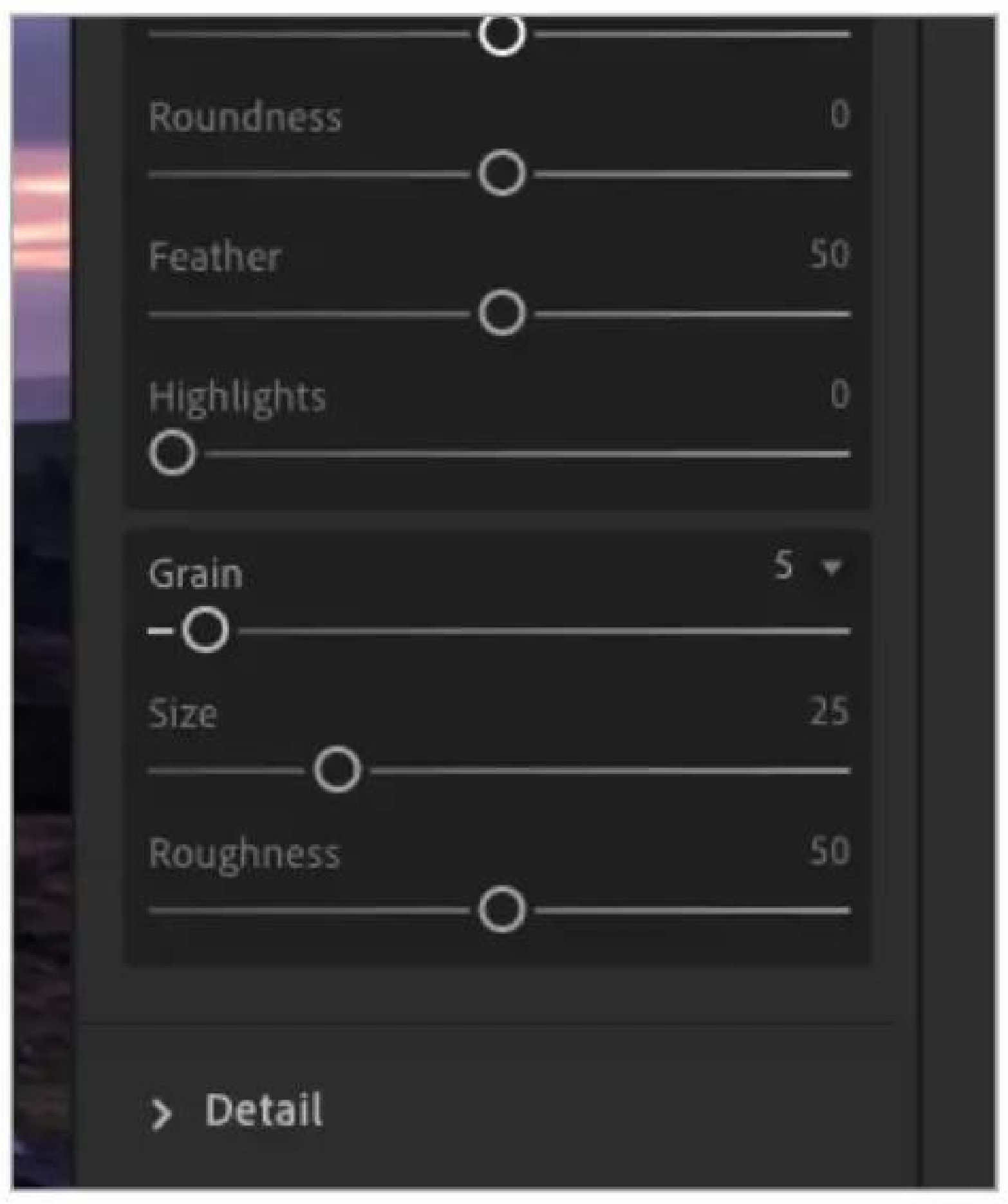
7 You can use the Colour Mixer tool in various ways. You can choose to just alter the Hue of the primary colours, adjust the Saturation of each primary colour or make each primary colour lighter or darker. For our workflow example, we altered the Blues Luminance to make them much stronger and more vibrant.


Color Grading
Midtones
Shadows
H: 48 S: 83 L: 0
Blending 50

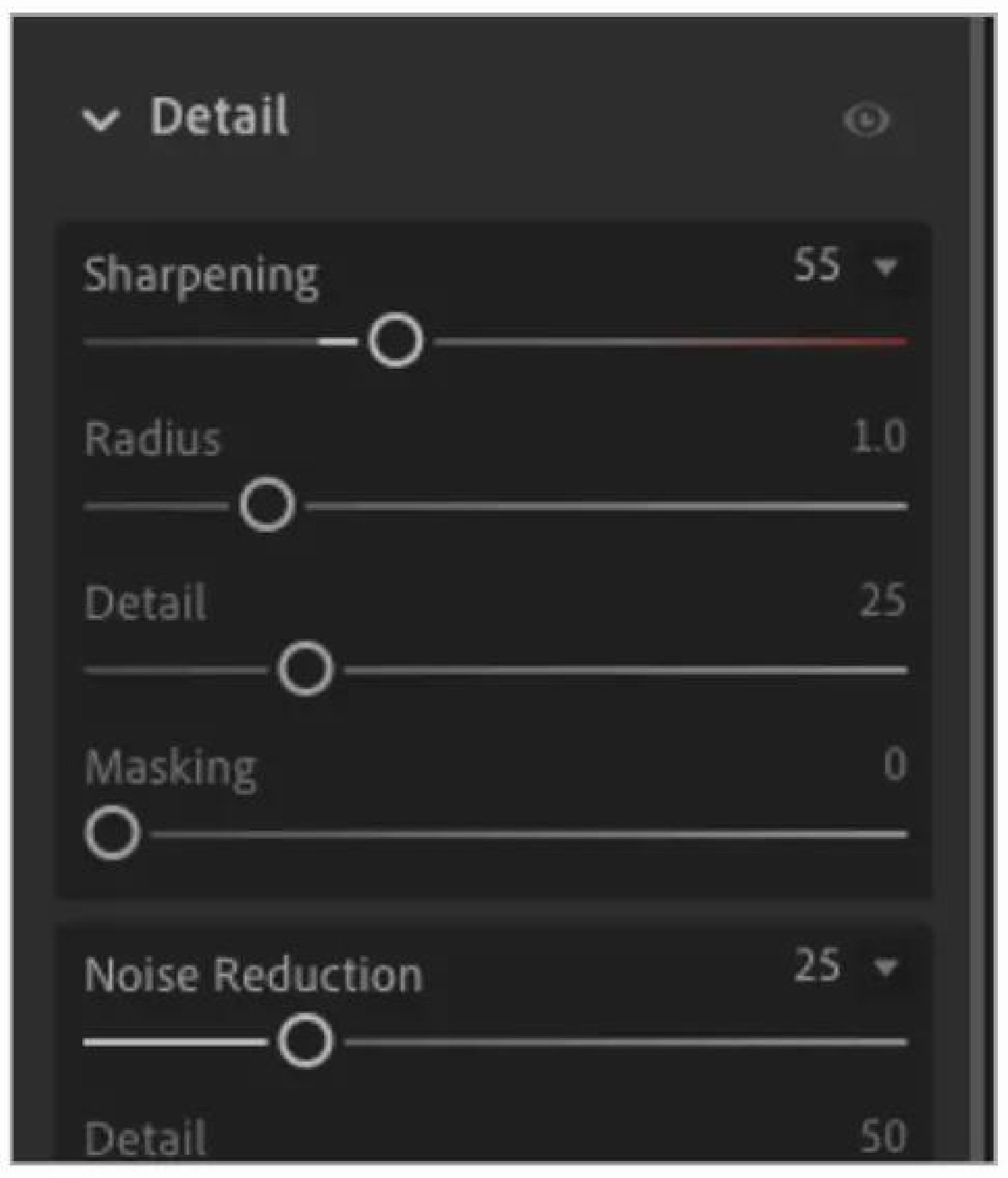


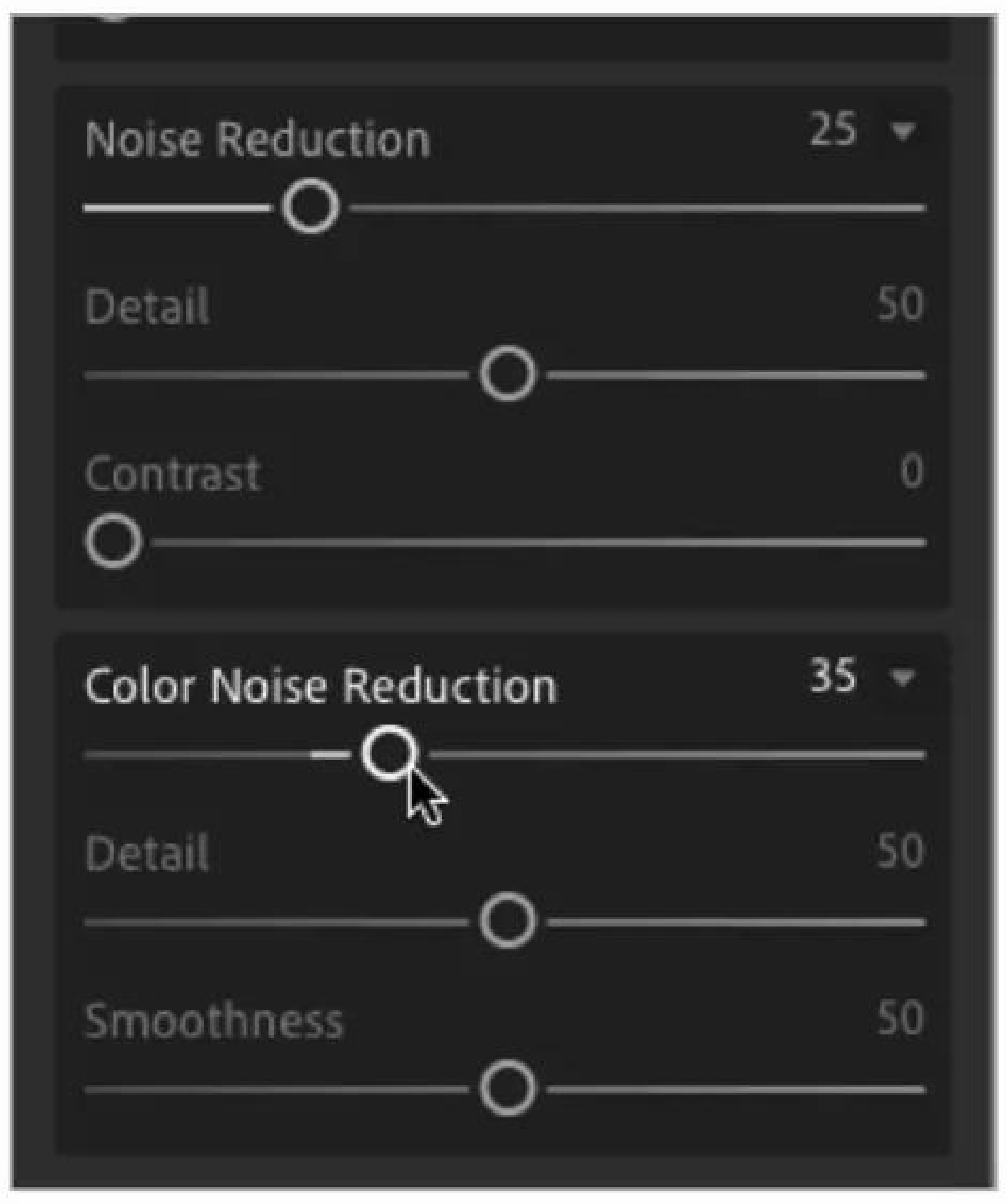
8 Color Grading is a colour control method that lets you add a colour tint to highlight, mid-tone and shadow areas in your image. You can choose the colour, strength and balance of colours between bright and dark areas by using the colour wheel tools. For example, you can add blue to the shadow areas and then add yellow to the highlights of your image.


Effects
Texture + 20
Clarity + 5
Dehaze 0
Vignette − 15
Midpoint 50
Roundness 0
Feather 50

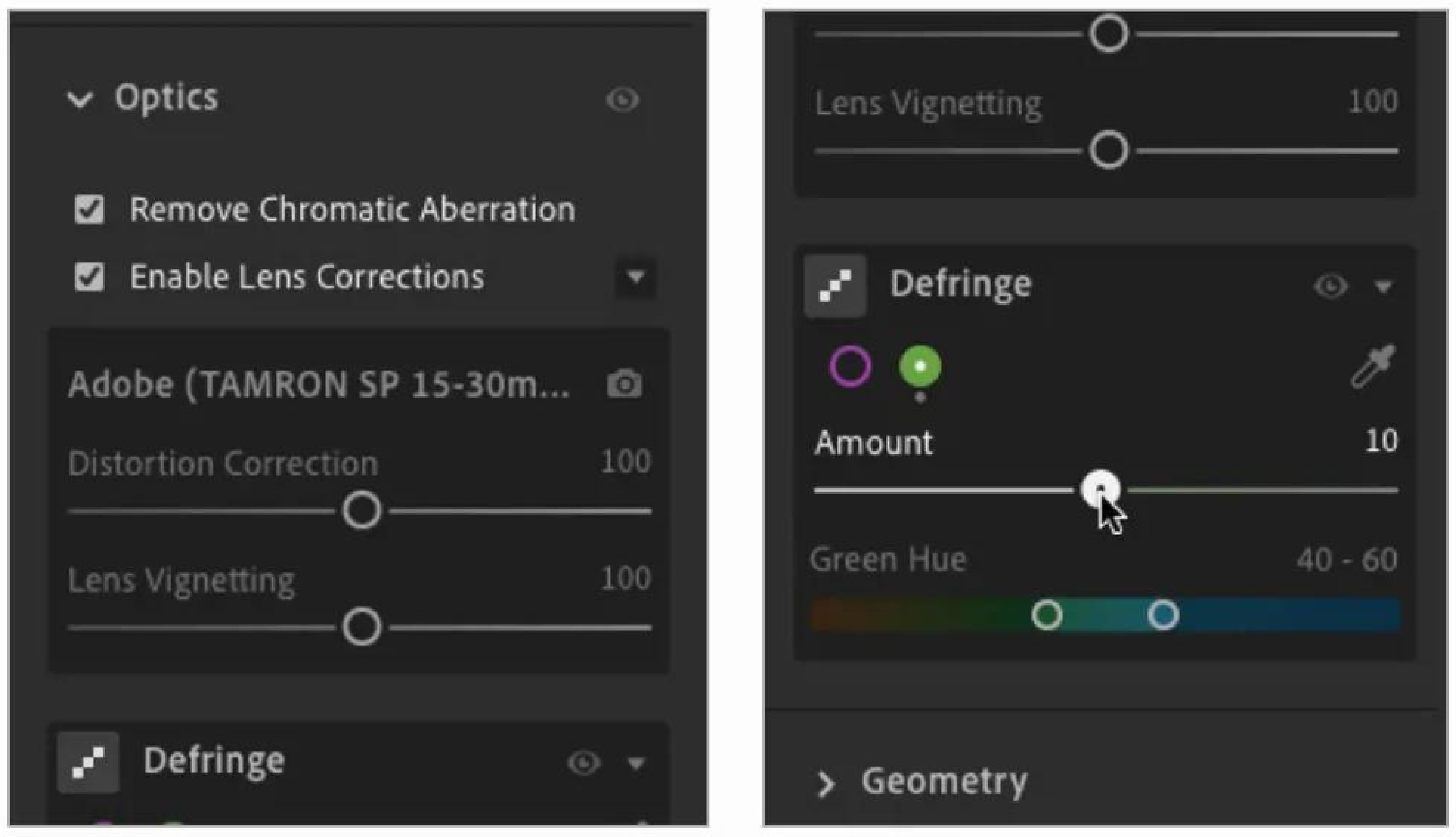

Roundness 0
Feather 50
Highlights 0
Grain 5
Size 25
Roughness 50
Detail

9 Next you can open up the Effects panel. This contains the Clarity, Dehaze, Vignette and Grain sliders. Clarity and Dehaze help control mid-tone contrast while Vignette gives you a number of ways to darken the image edges. Grain lets you add a film grain effect and choose the size and roughness of the grain you are adding to the image.

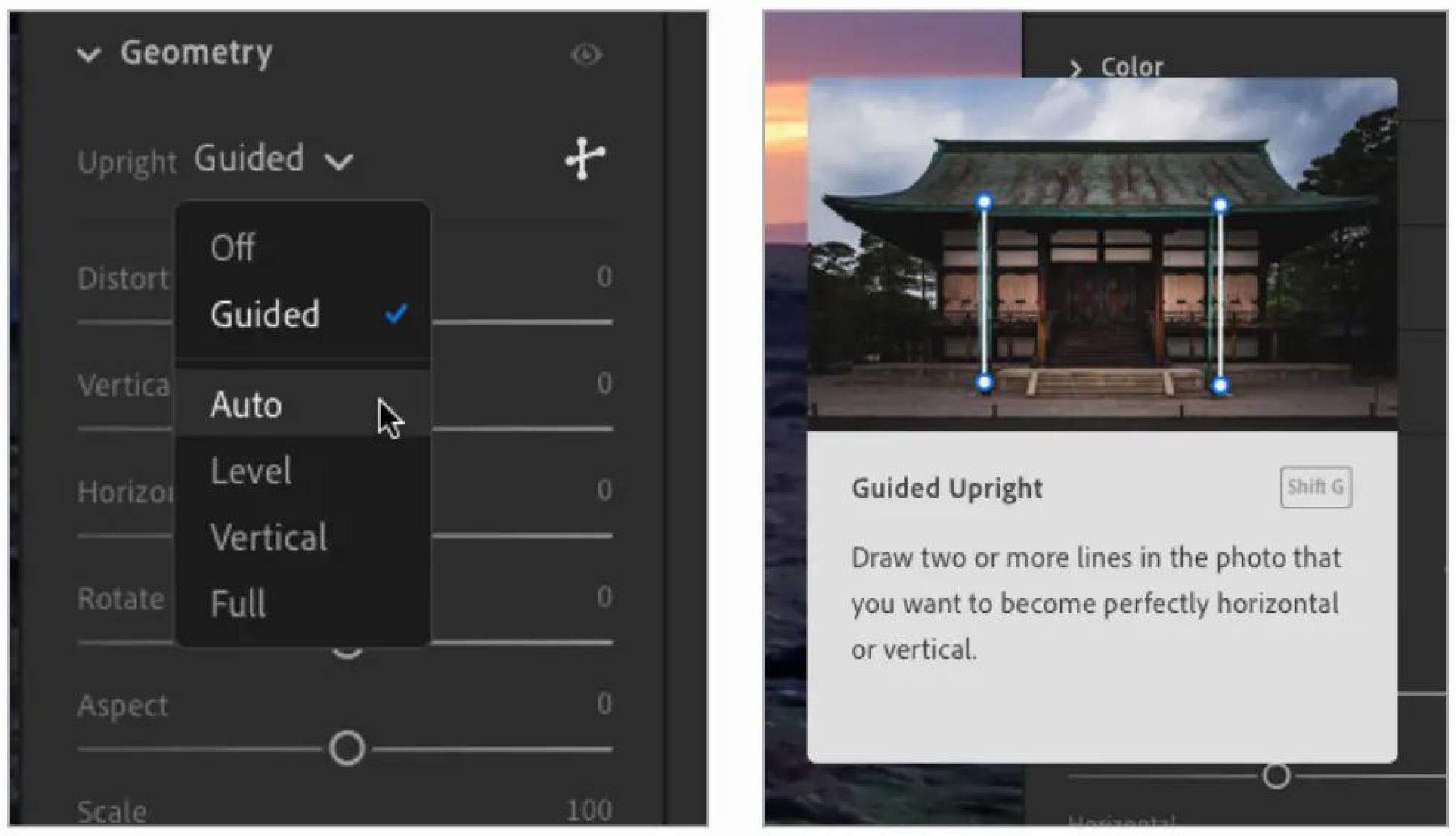

Detail
Sharpening 55
Radius 1.0
Detail 25
Masking 0
Noise Reduction 25
Detail 50


Noise Reduction 25
Detail 50
Contrast 0
Color Noise Reduction 35
Detail 50
Smoothness 50

10 The next panel contains Detail adjustments. This is where you can control Sharpening in your image by using the Radius, Detail and Masking sliders as well as using the adjustment sliders for Noise Reduction and Colour Noise Reduction. It is highly recommended that you work with your image at 1:1 magnification to clearly see their effects.


Optics
☑ Remove Chromatic Aberration
☑ Enable Lens Corrections
Adobe (TAMRON SP 15-30m...
Distortion Correction 100
Lens Vignetting 100
Defringe
Lens Vignetting 100
Defringe
Amount 10
Green Hue 40 - 60
Geometry

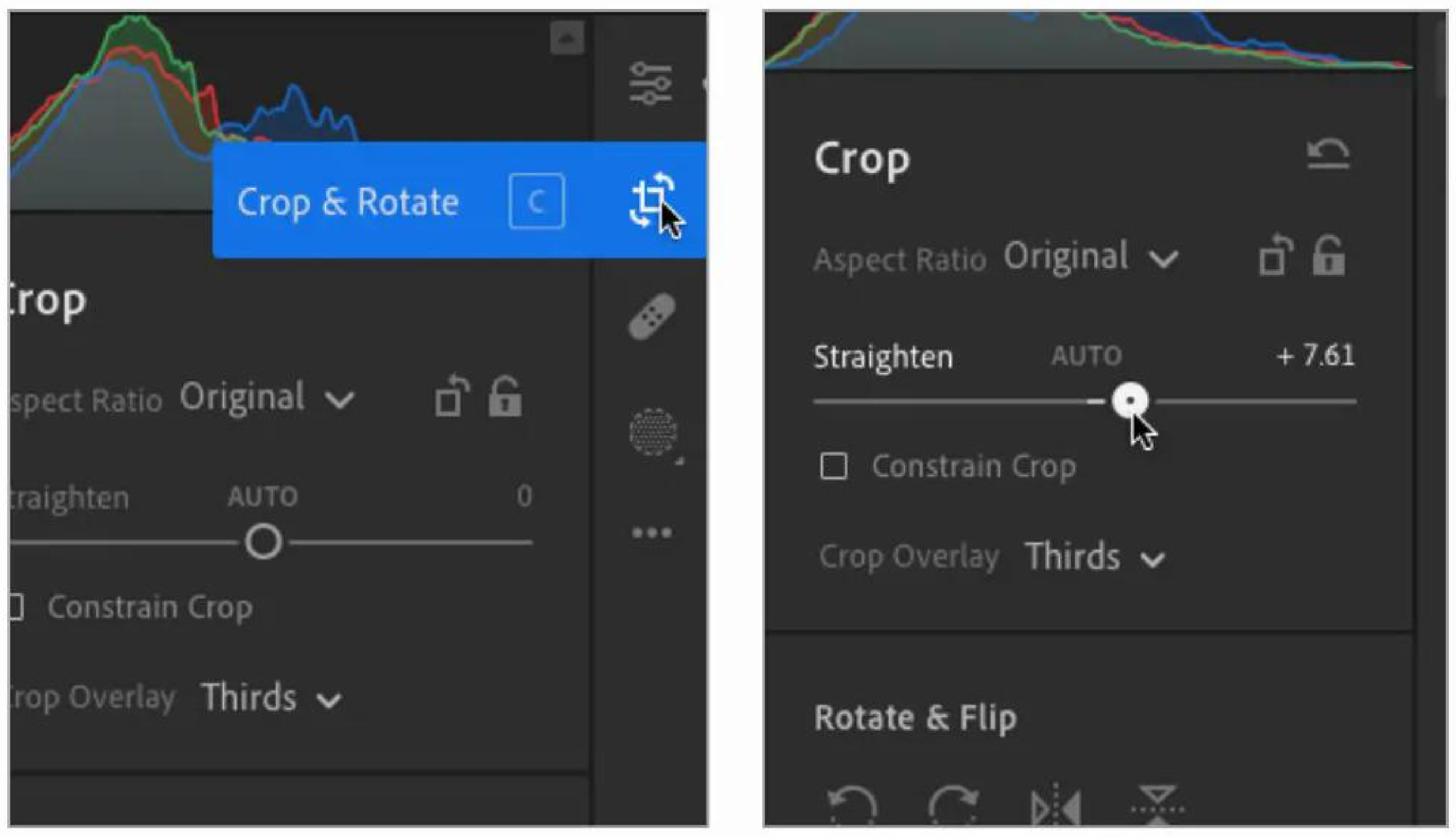
11 Below the Detail panels comes Optics. Clicking on the Remove Chromatic Aberration and Enable Lens Corrections buttons identifies which lens was used and then removes colour aberrations plus any distortion created by that lens. You can also use the Defringe controls to manually apply an amount of Defringe to any purple and green fringing in the shot.


Geometry
Upright Guided
Off
Guided ✓
Auto
Level
Vertical
Full
Distort 0
Vertica 0
Horizo 0
Rotate 0
Aspect 0
Scale 100
Color

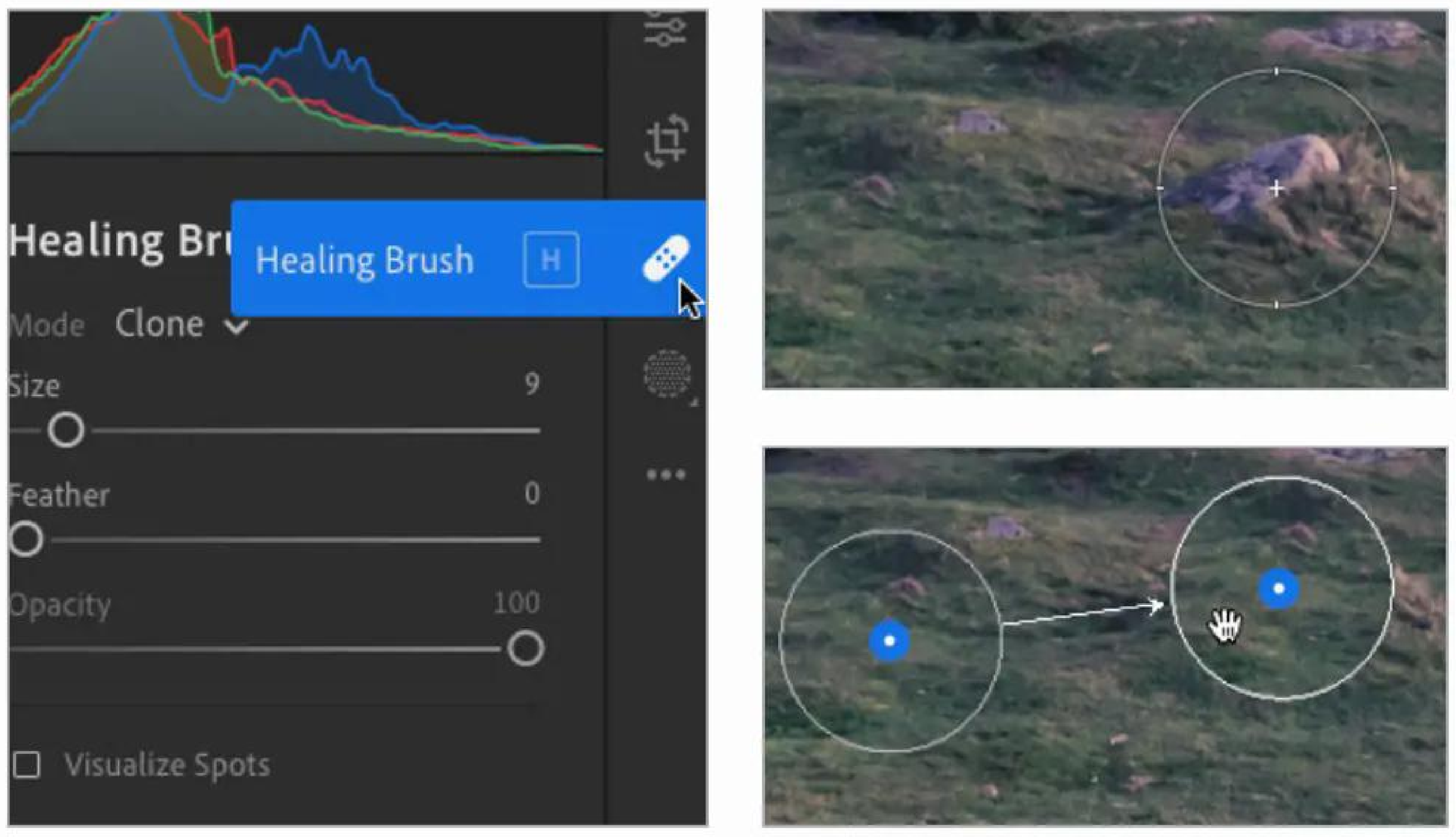
Guided Upright Shift G

Draw two or more lines in the photo that you want to become perfectly horizontal or vertical.

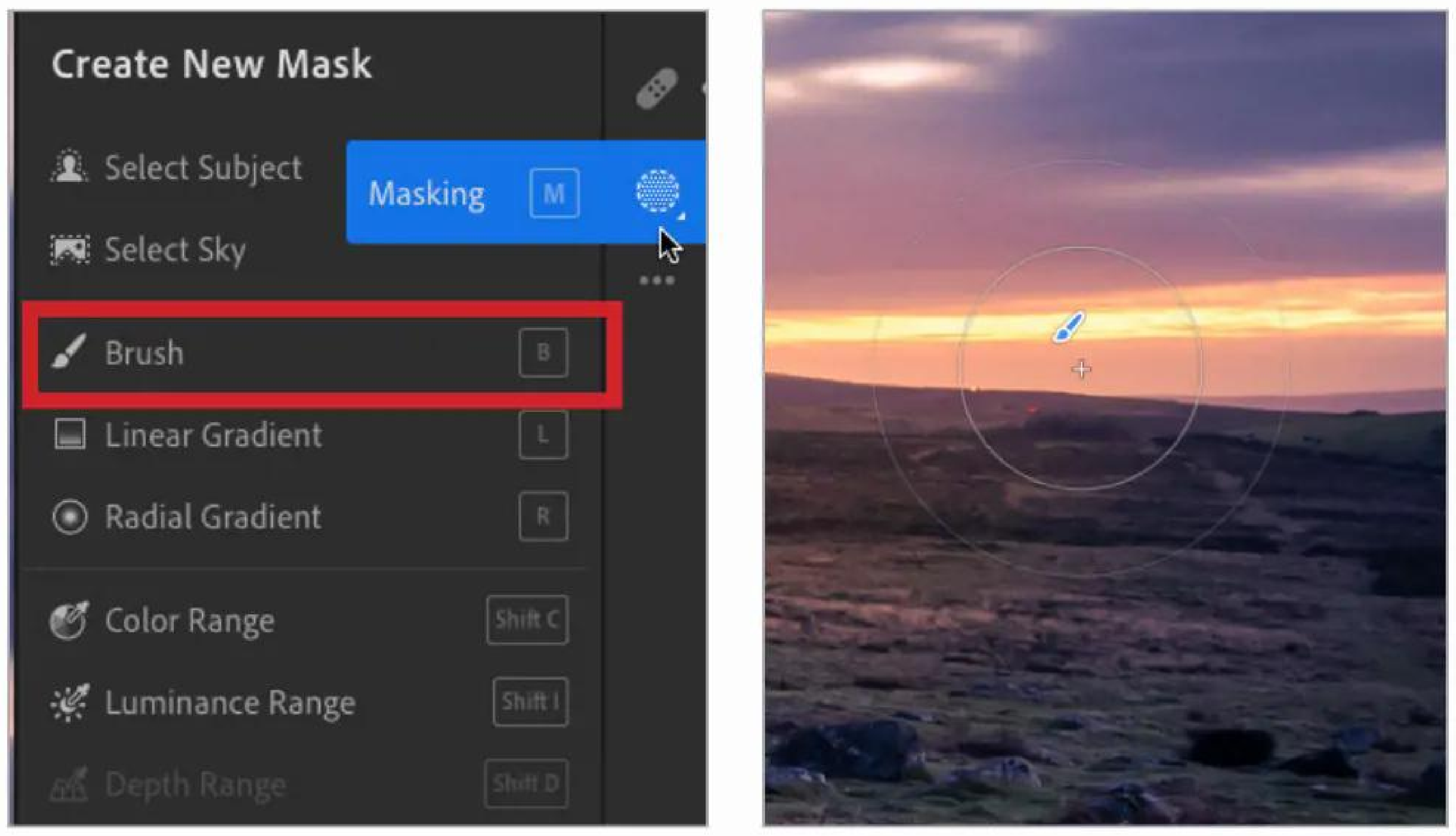
12 The last panel is Geometry, where you can physically alter the shape, size and rotation of the image. It is particularly useful for removing unwanted perspective and converging verticals in architectural shots. You can choose to alter the geometry of the image using the presets or use the Guided Upright tool to adjust what is level and vertical.


Crop & Rotate C
rop
spect Ratio Original
traighten AUTO 0
☐ Constrain Crop
rop Overlay Thirds
Crop
Aspect Ratio Original
Straighten AUTO + 7.61
☐ Constrain Crop
Crop Overlay Thirds
Rotate & Flip

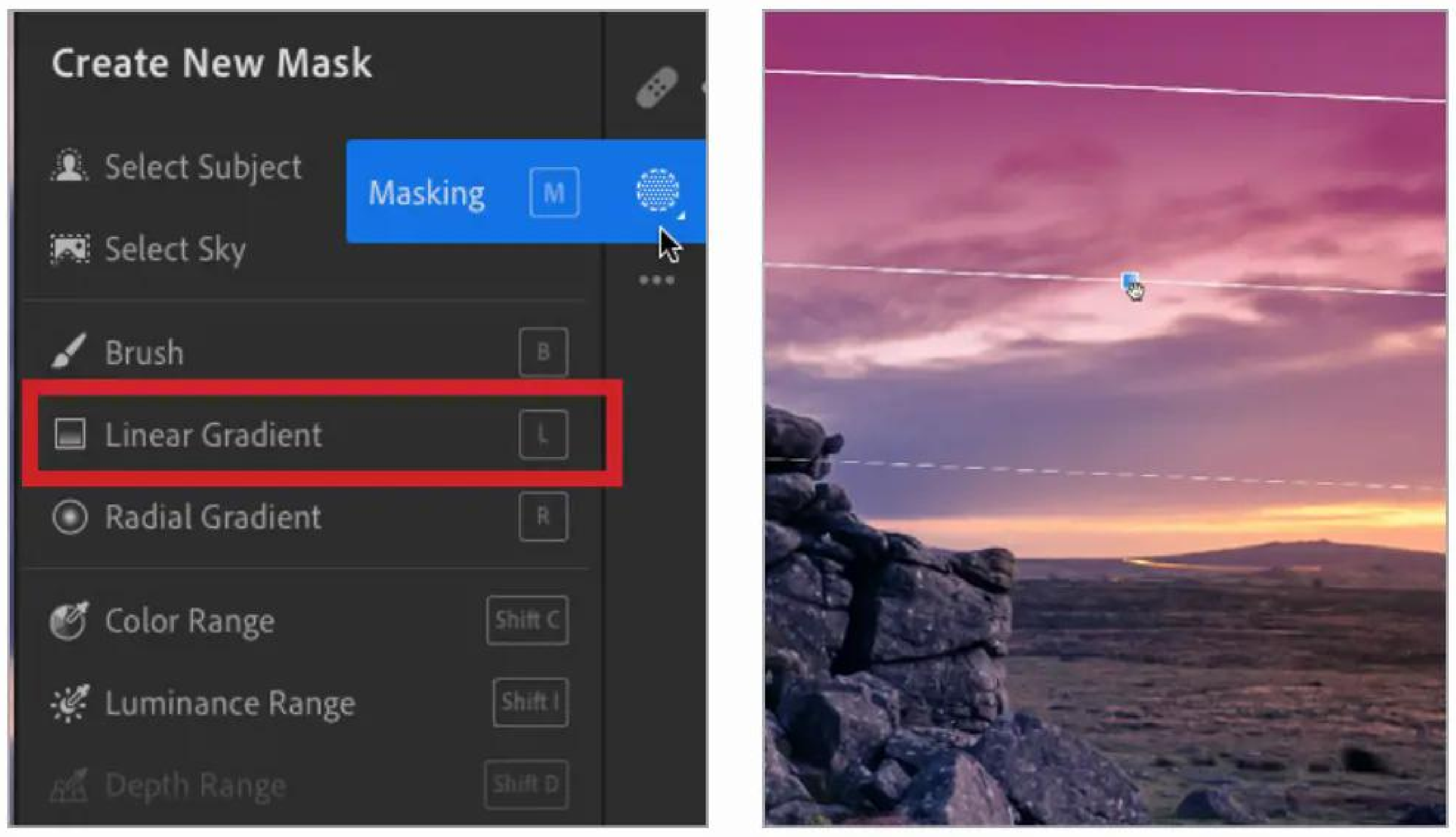
13 Back to the main menu and the next tool is the one for Crop & Rotate (C). You can crop your images manually or choose a preset from a number of popular image aspect ratios. The Crop & Rotate feature also allows you to rotate and flip your images by using the provided slider. You can also Constrain Crop the proportion of the crop once you've set it.


Healing Br
Healing Brush H
Mode Clone
Size 9
Feather 0
Opacity 100
☐ Visualize Spots

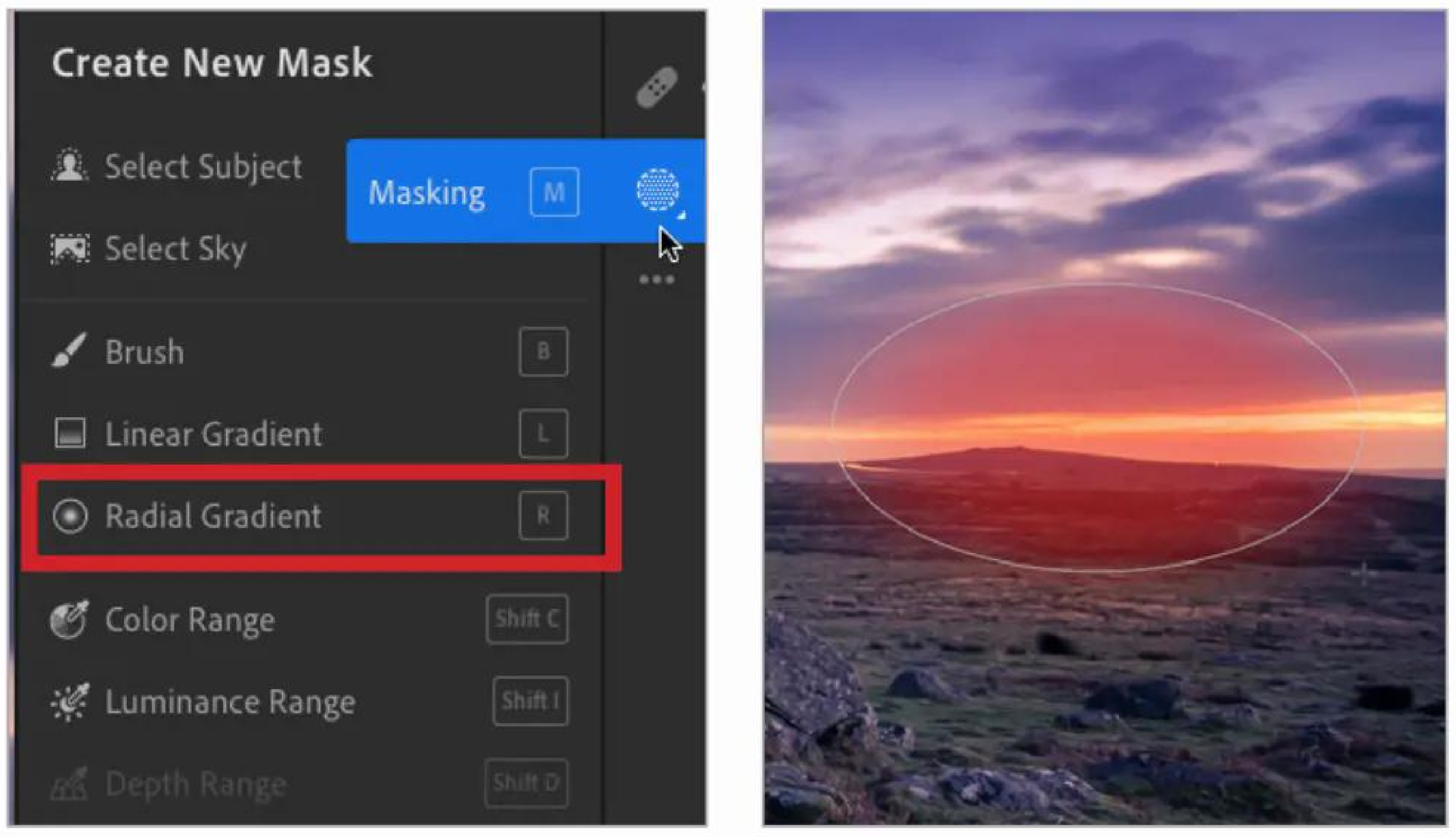
14 The Healing Brush tool (H) is useful for removing any unwanted objects and dust or dirt from your photo. Simply choose the Clone or Heal mode and brush over your target. It will then use nearby image data to remove the unwanted item. You can choose the Size, Feather and Opacity of the brush and click Visualize Spots to help you see any offending blemishes.


Create New Mask
Select Subject
Select Sky
Masking M
Brush B
Linear Gradient L
Radial Gradient R
Color Range Shift C
Luminance Range Shift I
Depth Range Shift D

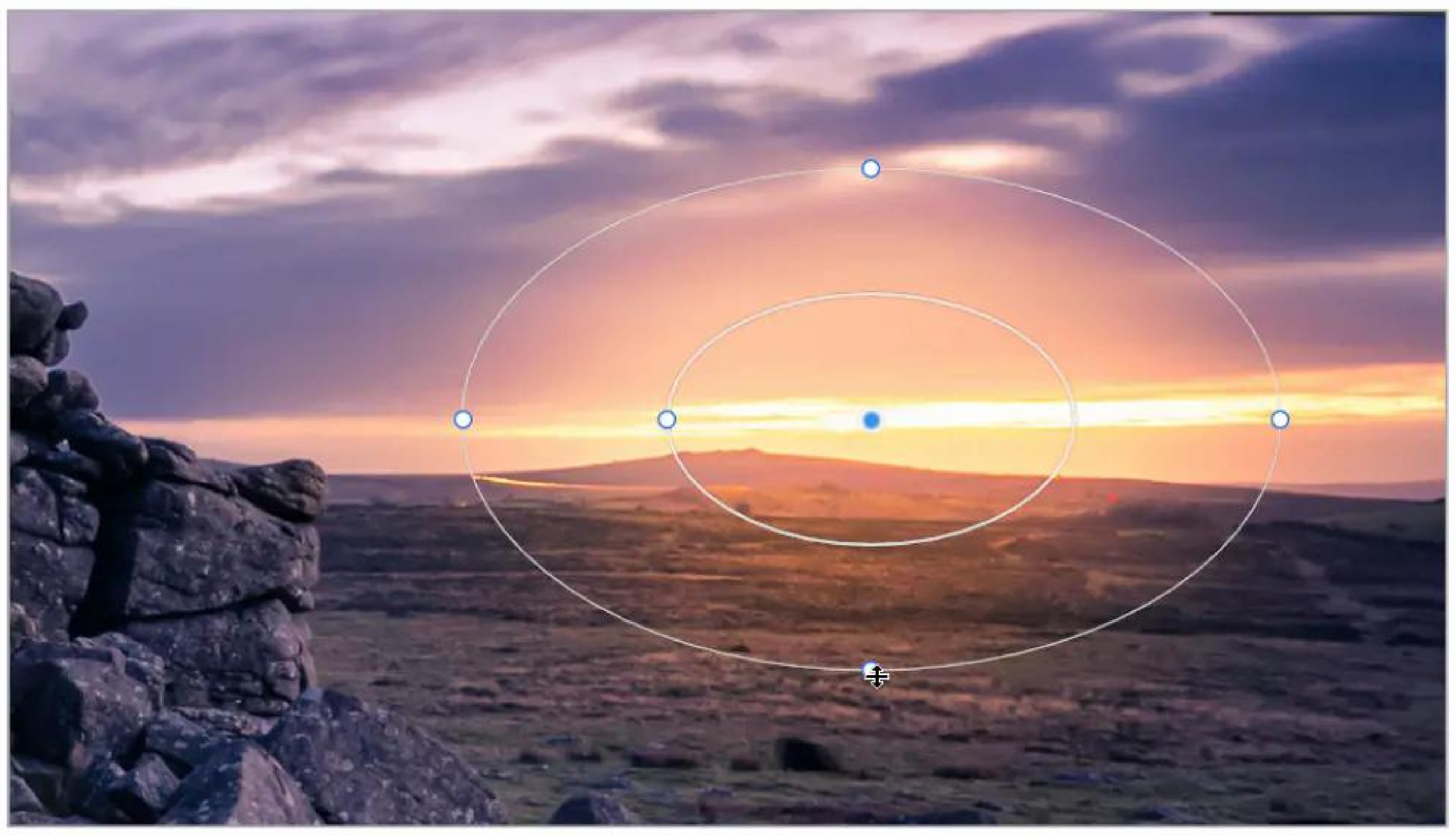
15 The new Masking tool (B) is next. You can use it to automatically Select Sky or Subject like you can in Photoshop, or use the more familiar Brush, Linear and Radial adjustments from previous versions of Lightroom. In this example, we used the Brush tool to select an area of sky and used the available adjustment tools to add warmer colours.


Create New Mask
Select Subject
Select Sky
Masking M
Brush B
Linear Gradient L
Radial Gradient R
Color Range Shift C
Luminance Range Shift I
Depth Range Shift D

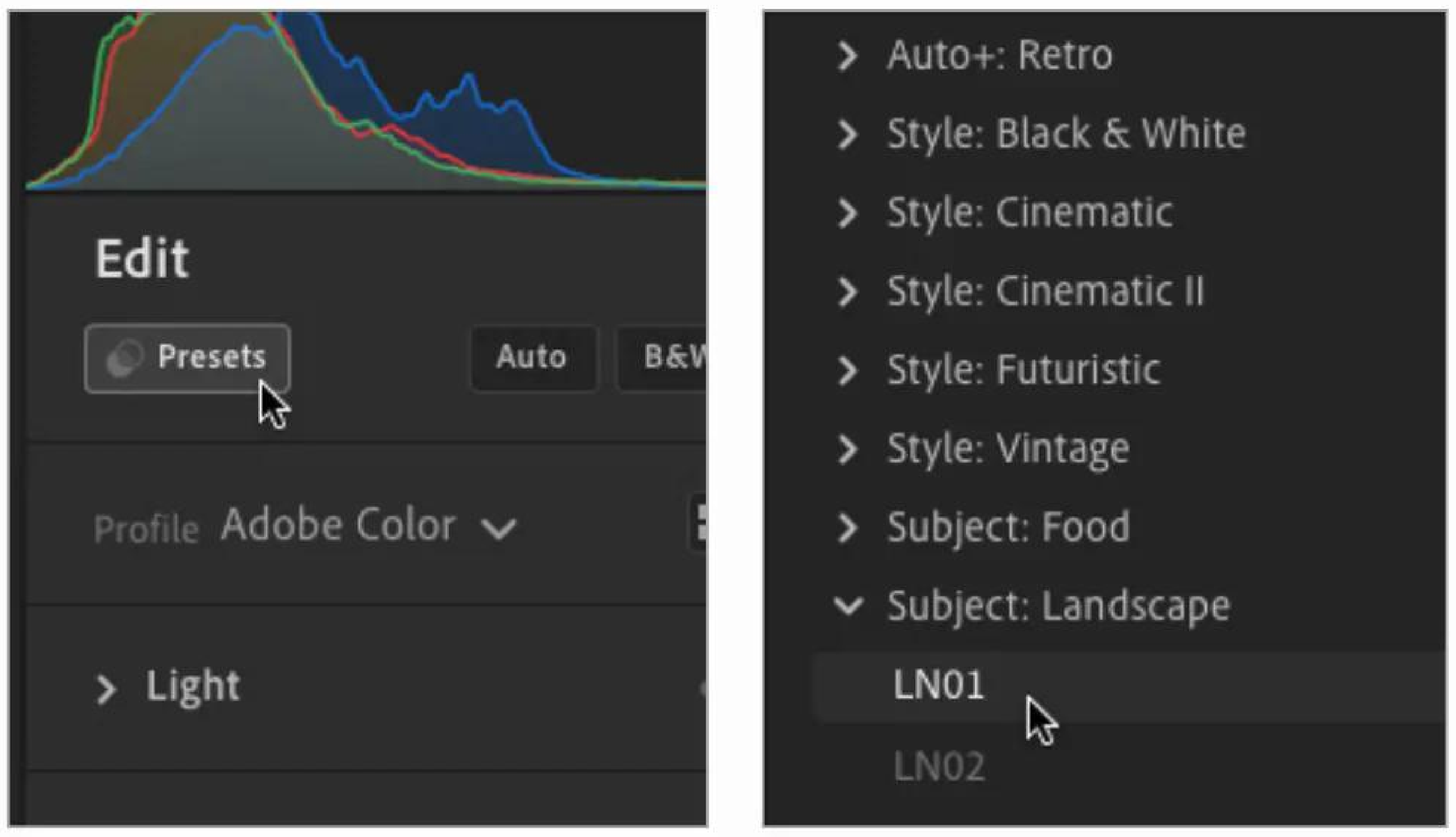
16 Linear Gradient (L) behaves like a digital version of the graduated filters used by photographers on their lenses. You can click and drag a graduated filter across your image, to either darken or lighten areas based on your settings. The effect begins at 100% density at the start point of the gradient and then fades to 0% at the end.


Create New Mask
Select Subject
Masking M
Select Sky
Brush B
Linear Gradient L
Radial Gradient R
Color Range Shift C
Luminance Range Shift I
Depth Range Shift D

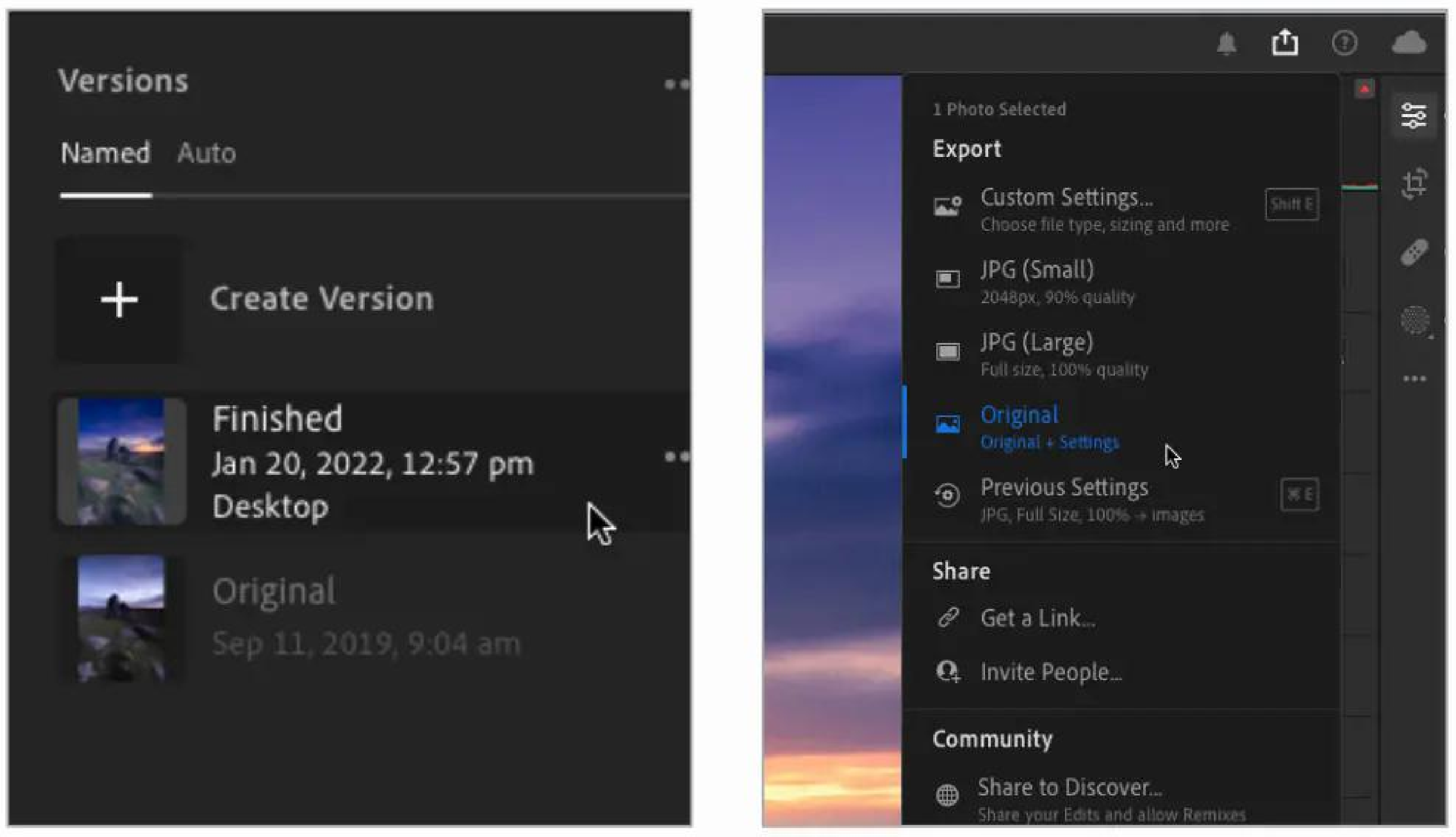
17 The Radial Gradient Tool (R) is a circular version of the Graduated Filter. It can affect anything inside it or be set to only affect anything outside the area selected. We used a bright yellow Radial Filter to create a swathe of warm light across selected parts of the photo. You can add a number of these filters or erase parts of the existing ones.



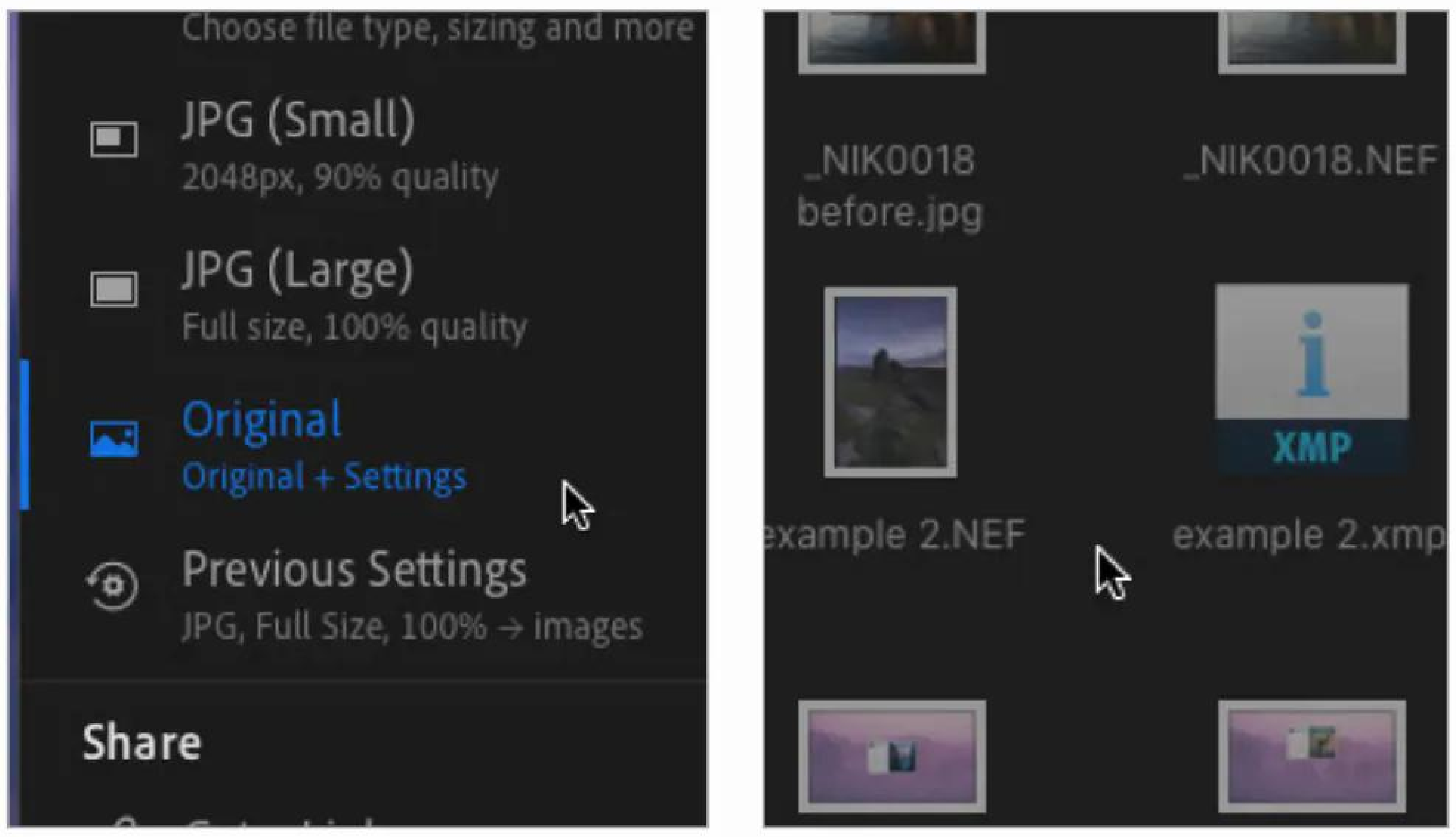
18 You can also alter the proportions of the Radial Filter effect by dragging the control points.. You can also make targeted adjustments to your photos by using the Color Range and Luminance Range tools to select areas by their colour or their brightness. See the front of this manual for more details on the new Masking feature and its suite of masking tools.


Edit
Presets
Auto
B&W
Profile Adobe Color
Light
Auto+: Retro
Style: Black & White
Style: Cinematic
Style: Cinematic II
Style: Futuristic
Style: Vintage
Subject: Food
Subject: Landscape
LN01
LN02

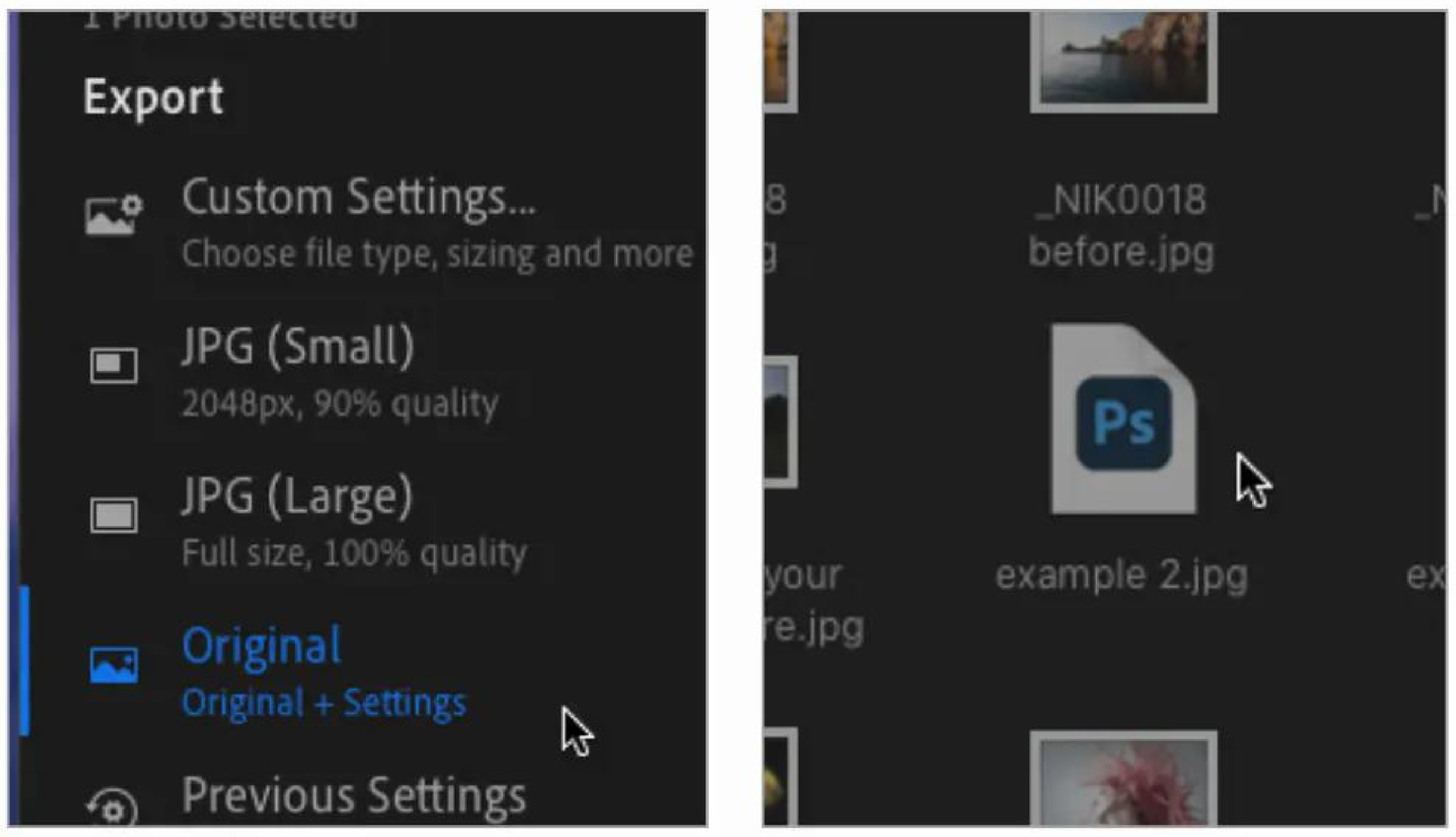
19 Finally, if you click on Presets at the bottom of the toolbar, you can access the full range of filters for a one-click creative effect to dramatically alter your photos. They are presented in thumbnail form and range from Black and White conversions to Aged Photo and even Grain effects. Hover over each one to see the effect on your image in realtime.


Versions
Named
Auto
Create Version
Finished
Jan 20, 2022, 12:57 pm
Desktop
Original
Sep 11, 2019, 9:04 am
1 Photo Selected
Export
Custom Settings...
JPG (Small)
JPG (Large)
Original
Original + Settings
Previous Settings
Share
Get a Link...
Invite People...
Community
Share to Discover...

20 While you work on your image, you have the option to save snapshots of your progress. Click the Versions button in the lower right of the workspace and then add versions as you go. You can also have it save automatically. When you're ready go to the Share/Export button. This will call up the Save panel. Choose from either Original + Settings or JPEG.


Choose file type, sizing and more
JPG (Small)
2048px, 90% quality
JPG (Large)
Full size, 100% quality
Original
Original + Settings
Previous Settings
JPG, Full Size, 100% → images
Share
_NIK0018 before.jpg
_NIK0018.NEF
example 2.NEF
XMP
example 2.xmp

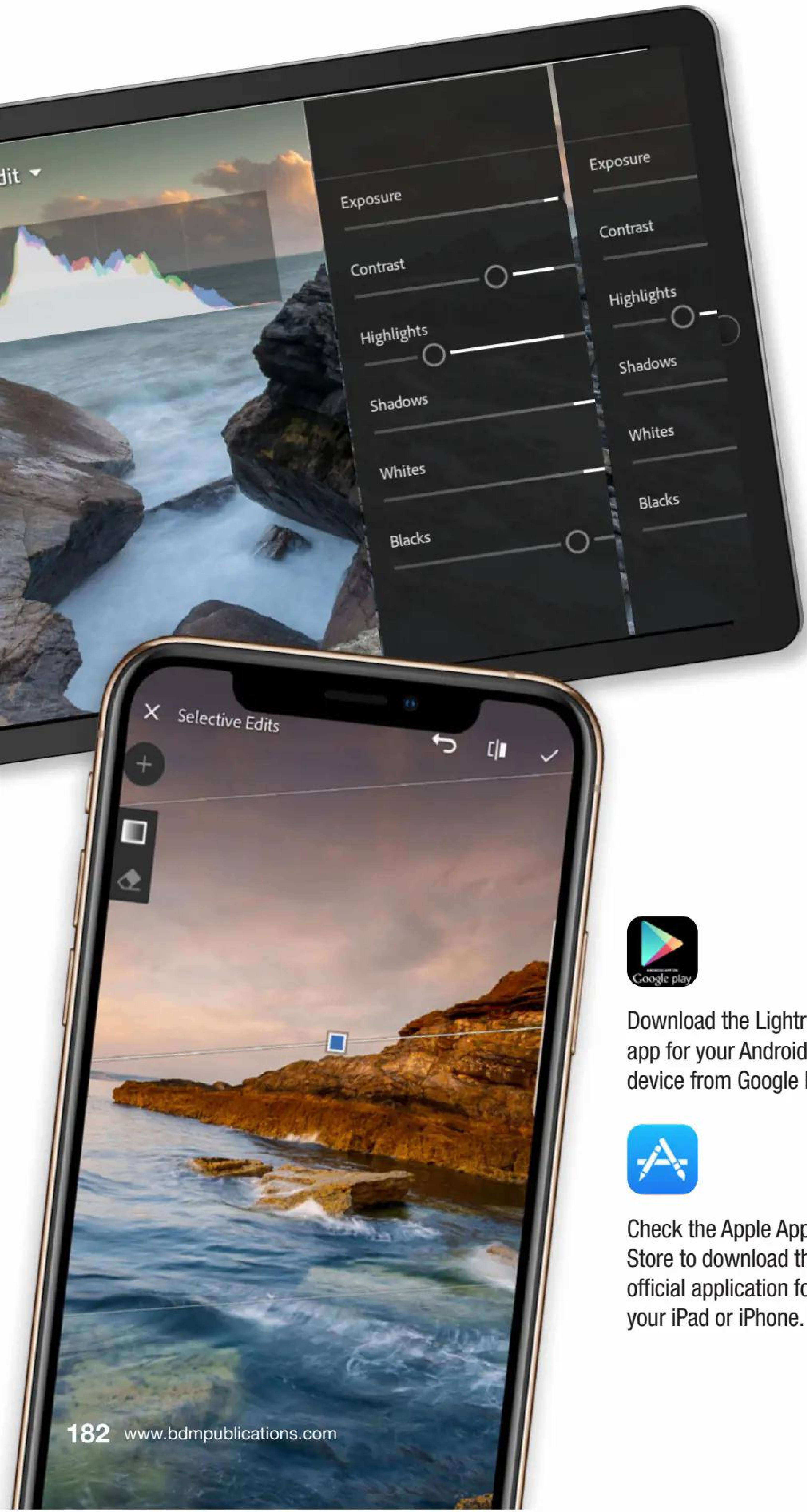
21 If you choose Original + Settings, your Raw file will be saved locally to your computer, along with an XMP file. This file contains all the non-destructive edits made to your image. This is a non-destructive method that allows you to open the file up again at any time and make new adjustments to the image.


1 Photo Selected
Export
Custom Settings...
Choose file type, sizing and more
JPG (Small)
2048px, 90% quality
JPG (Large)
Full size, 100% quality
Original
Original + Settings
Previous Settings
_NIK0018 before.jpg
Ps
example 2.jpg

22 If you choose JPEG as your image option, you have the ability to select a Small reduced size version, Full Size or a Custom image size as you see fit. When you have chosen the size of the image you want, you can then press the Save button to download a JPEG to your machine with all the edits you have made in place.

Lightroom on Your Mobile Devices

The mobile version of Lightroom allows you to access, edit, organise and share your photos on your iPad, iPhone or Android device. With it you can sync any changes, so updated images are available for further editing in the Lightroom desktop program.



Download the Lightroom app for your Android device from Google Play.

Check the Apple App Store to download this official application for your iPad or iPhone.

Going Mobile

Adobe's reach to the mobile app world is one of the best examples of the collaboration between devices and standard desktop systems. There's plenty you can achieve in the mobile version of Lightroom but thanks to some clever development on behalf of Adobe being able to get to the mobile images is remarkably easy from the desktop version of Lightroom.

The Lightroom mobile app is frequently updated, with tweaks to its use, interface, how it interacts with the device and battery life considerations, and how it syncs with the desktop version. For example, with the Lightroom app you can create collections, just as you would with the desktop version, to help you better organise your images.

You're able to add existing photos taken on your device prior to installing the Lightroom app to a collection, or create a new collection for older content. From within the Lightroom app you can open a collection and tap the camera icon to take a picture and instantly add it to the collection.

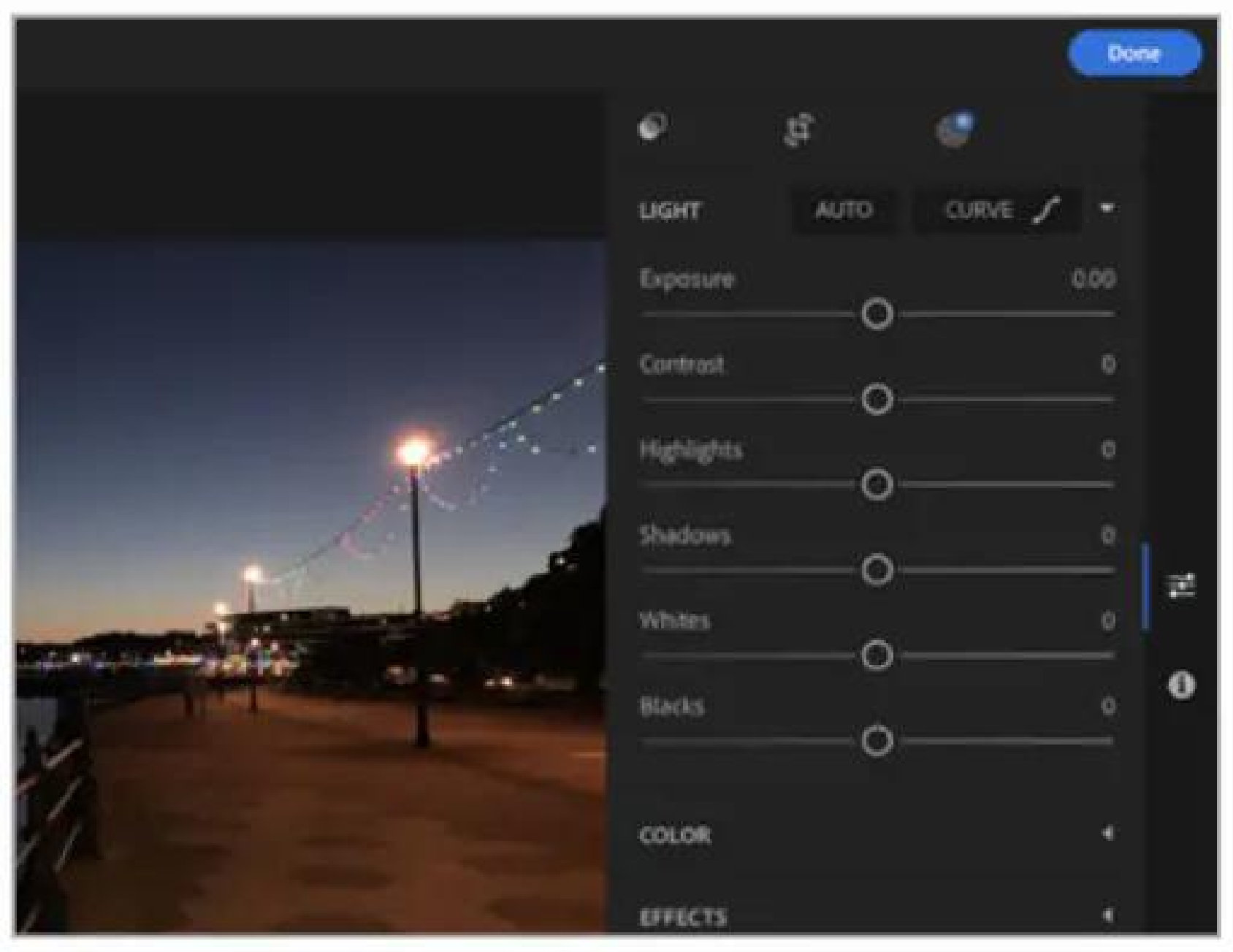
There's both automatic and professional options available when taking a photo. Auto mode will suffice for most users, with the Lightroom app applying any presets it determines will work best with image, its colours and light levels.

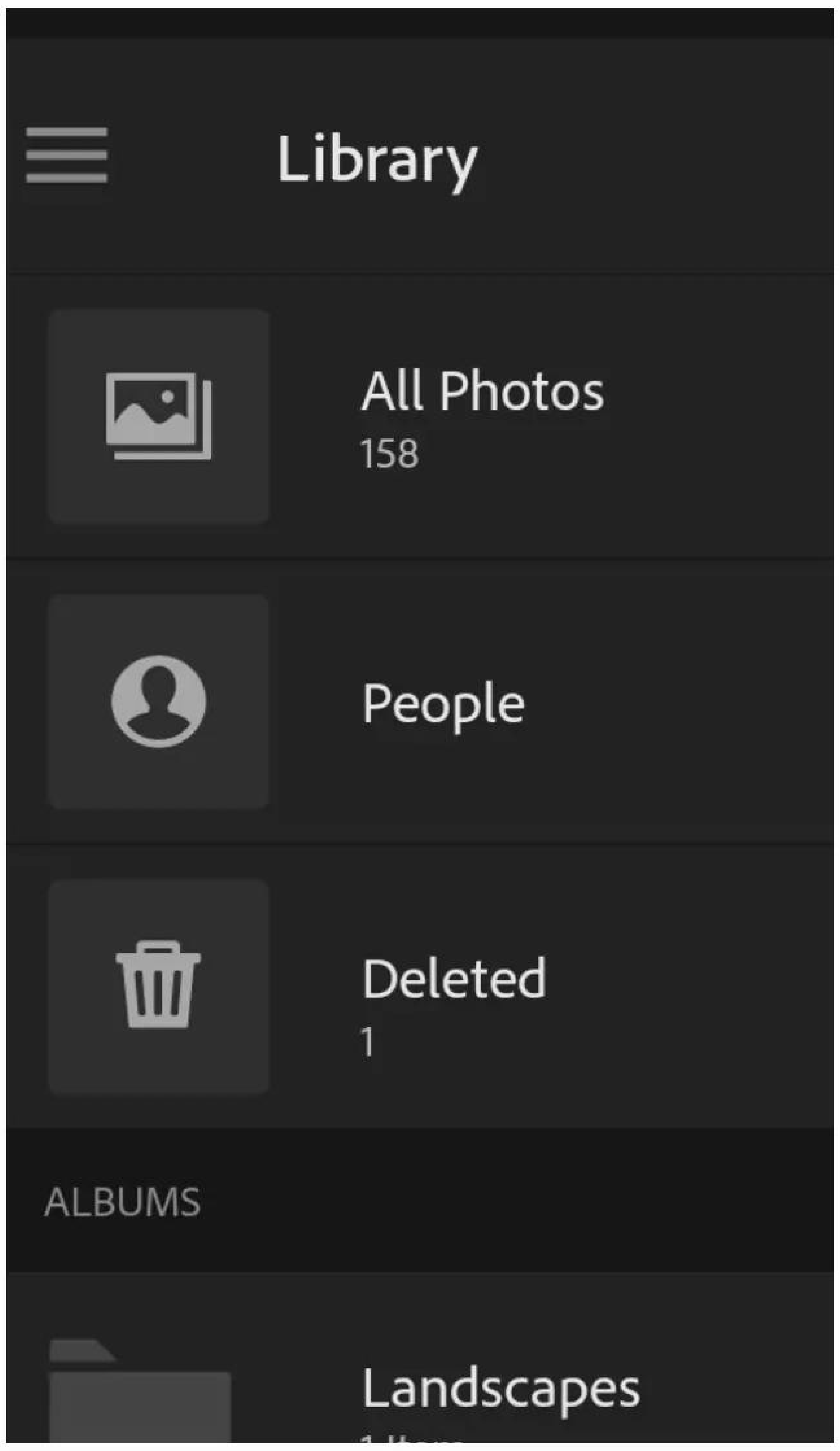
The Professional option will give you access to more settings, such as shutter speed, light levels, exposure and balancing, as well as various filters too.

The Lightroom app isn't just for snapping and storing, with it you're able to edit images. You can crop, apply presets, flag and rate images and eventually sync or share them to the desktop version of Lightroom or your Adobe web cloud account.

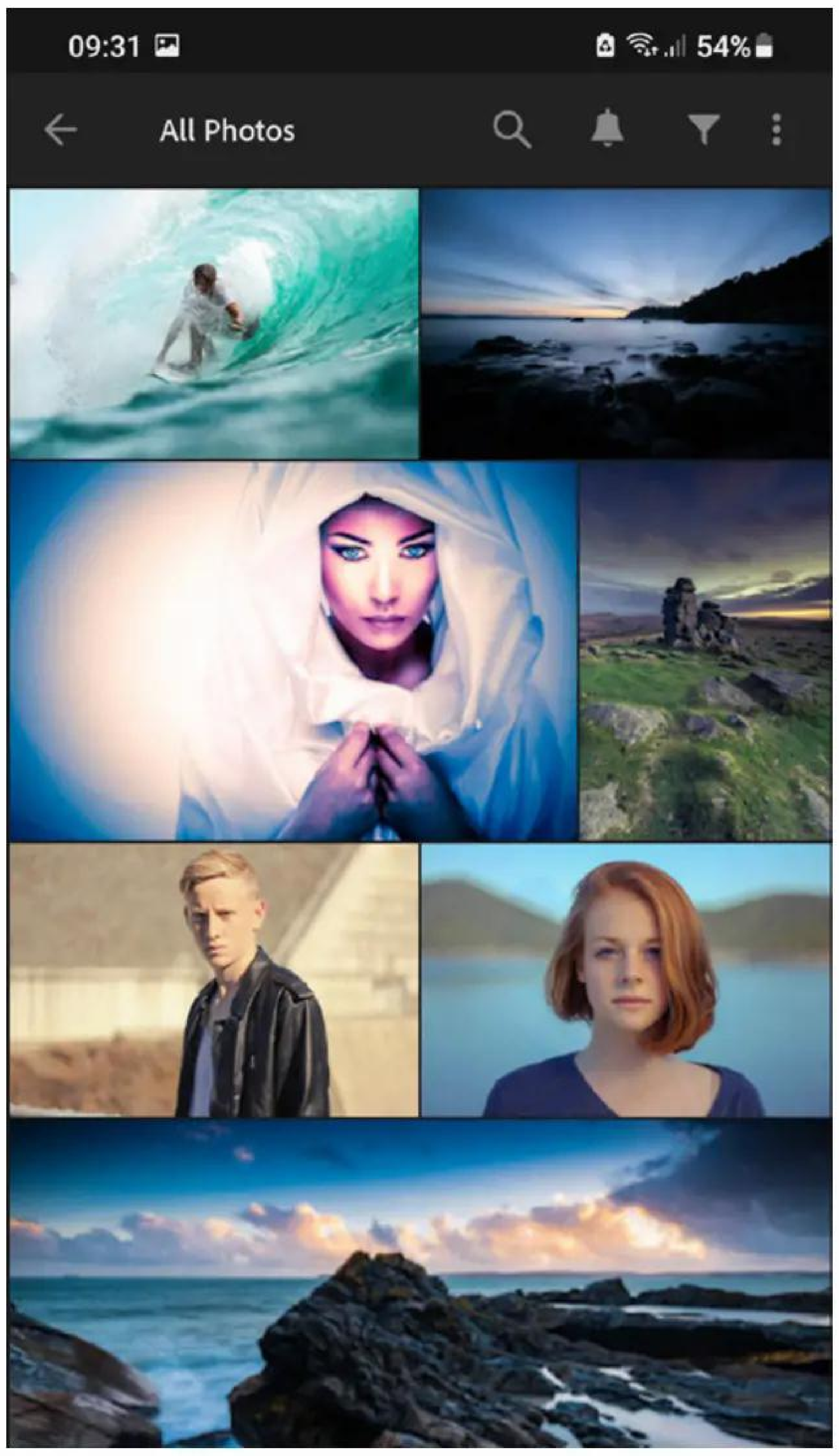
There's plenty to get to grips with here and with the new generation of iPhoneographers armed with powerful cameras built into their devices, there's no excuse to miss out on taking the perfect shot.

We look at some of the aspects of the Lightroom app in the coming pages, detailing how to set up the syncing to the Lightroom desktop version, organising photos in the app, image editing and how to share your photos.

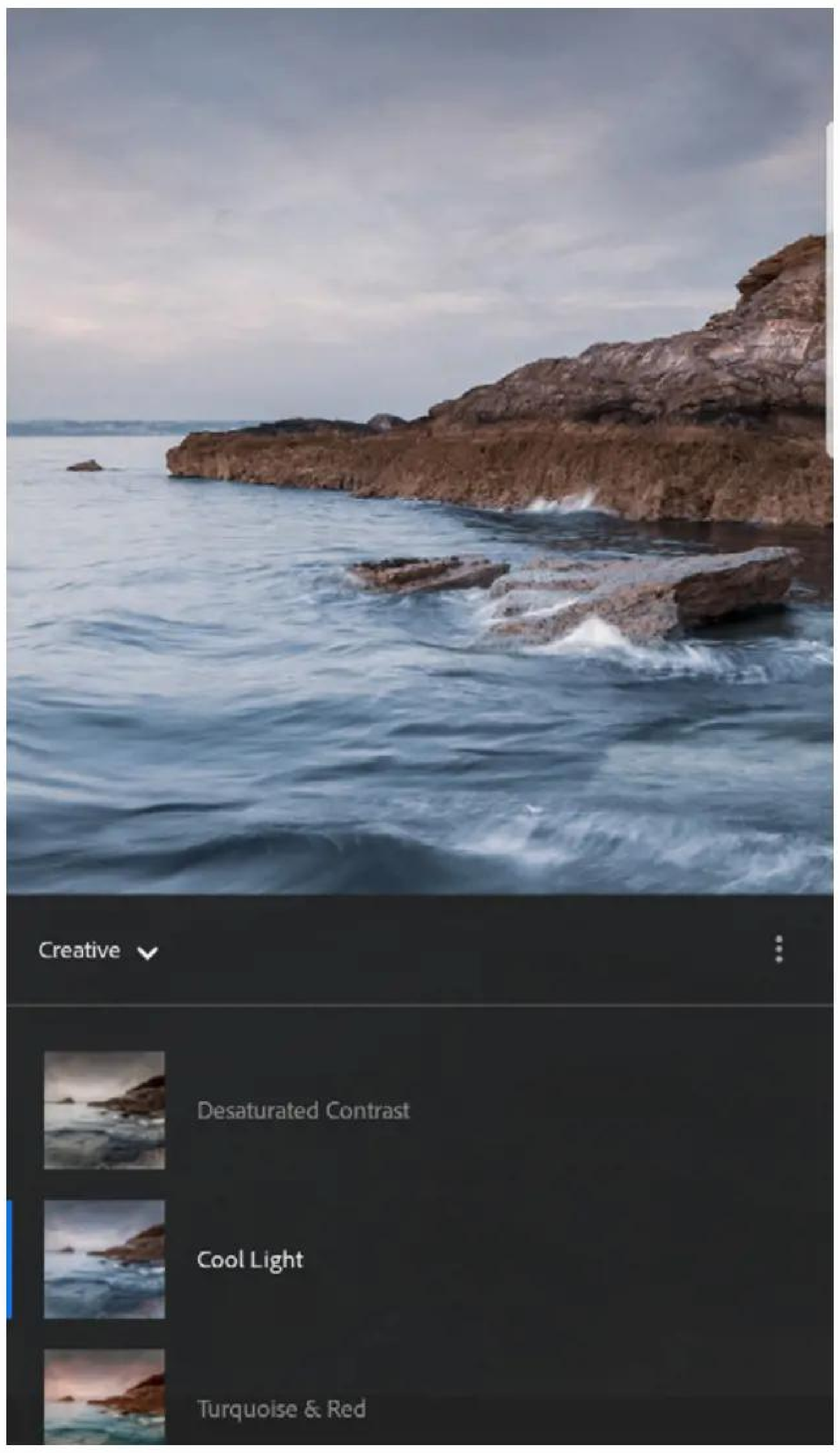



Library
All Photos
158
People
Deleted
1
ALBUMS
Landscapes

The Lightroom mobile app has a simple and intuitive interface that lets you view all your images and also create Albums for your photos.


09:31
54%
All Photos

Within each Album, you can add previously taken photos that are stored in your phone's gallery, or tap the Camera icon to take a new image.

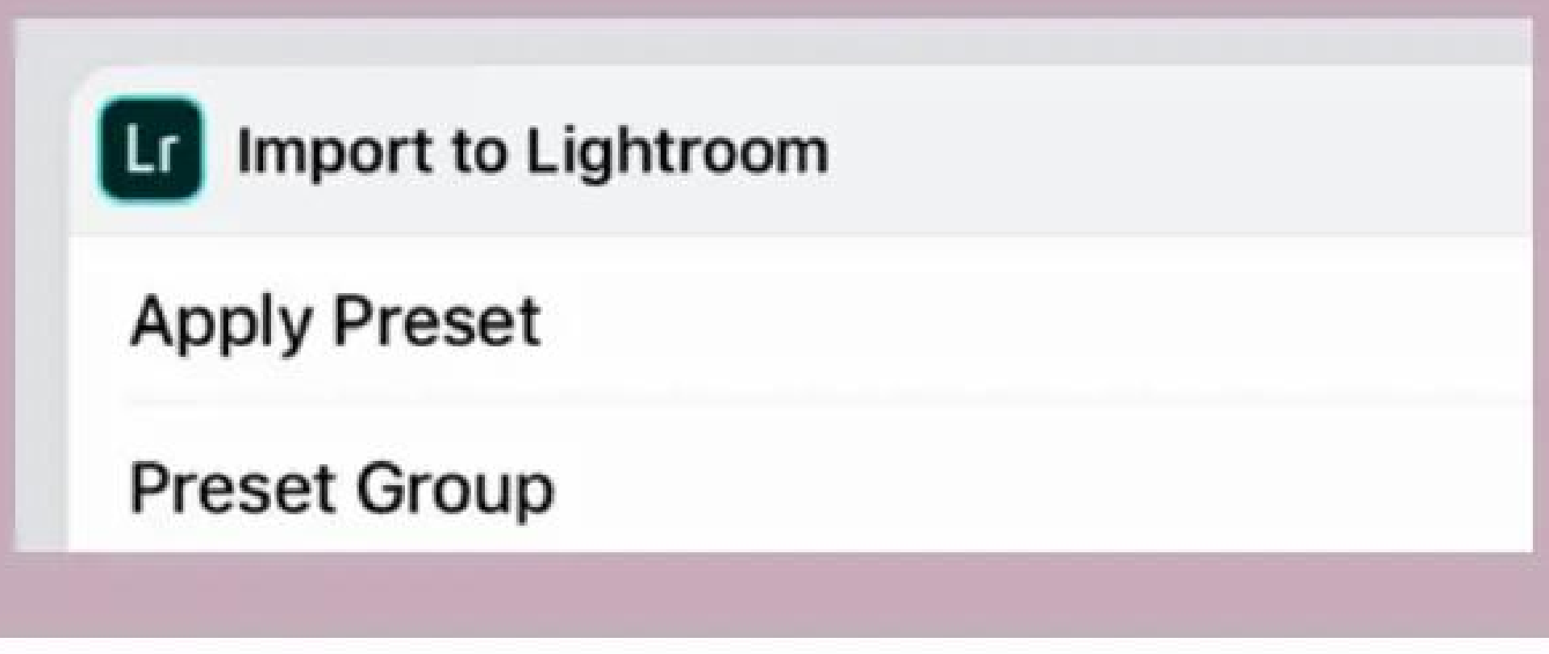

Creative
Desaturated Contrast
Cool Light
Turquoise & Red

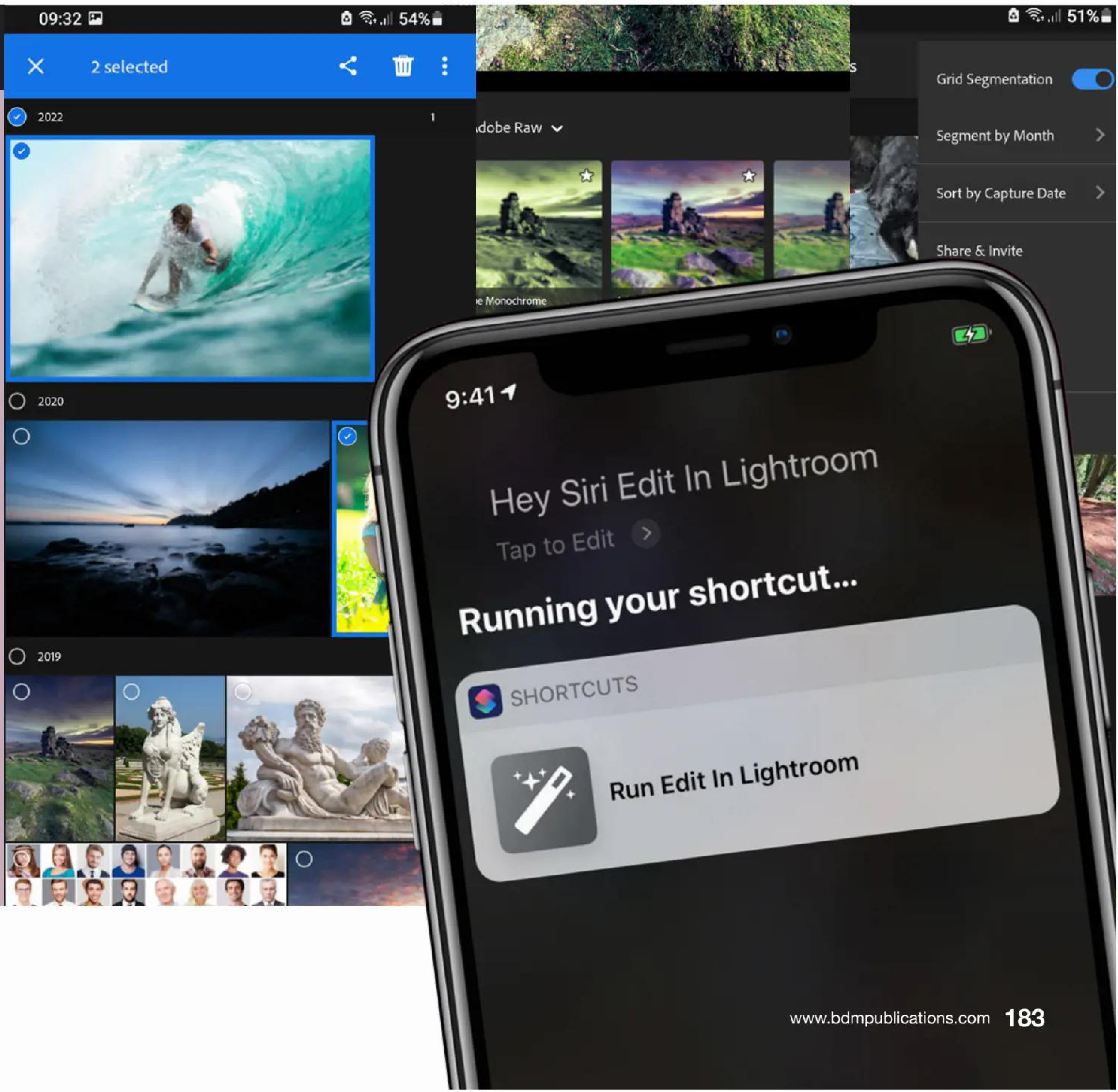
You can easily edit any photos taken, adding a range of effects and alterations before syncing with the desktop version of Lightroom.

iOS Shortcuts

For owners of mobile devices using iOS 16 or later, there are a couple of handy shortcuts you can download. These let you edit your images, or sets of favorited images, in Lightroom while using the Photos app or actually move your Raw files from the Photos app to the Lightroom app instead. Since the introduction of Shortcuts in the Apple mobile operating system, you can now get on with the task of editing your photos using fewer taps on your screen.

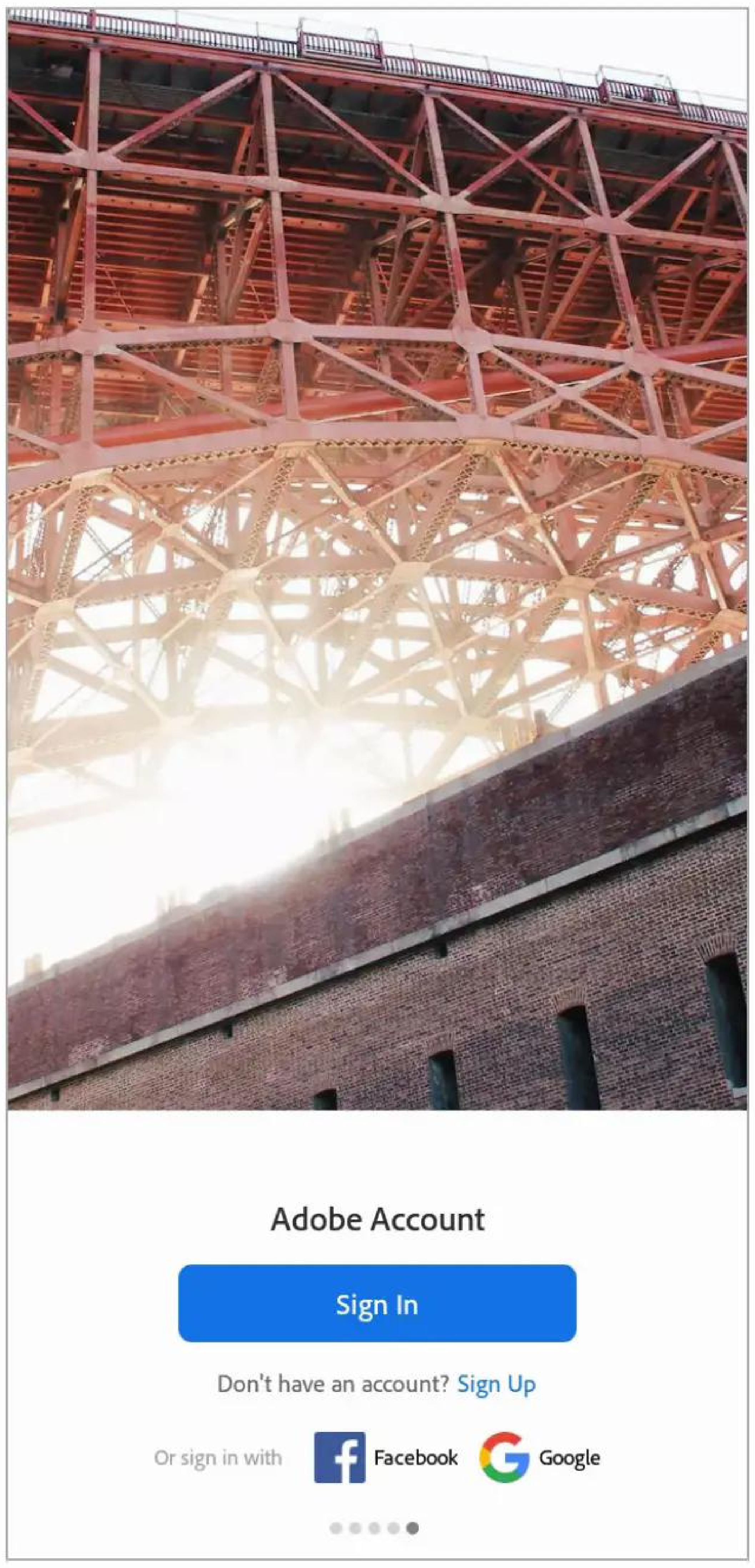
To make sure this works as expected you will need to be using at least iOS 16 and have a downloaded version of the Shortcuts app. You will of course need to be using the latest Lightroom app with support for Shortcuts app. You can access the Shortcut as a widget, as a voice command through Siri or from your Home screen.


Import to Lightroom
Apply Preset
Preset Group

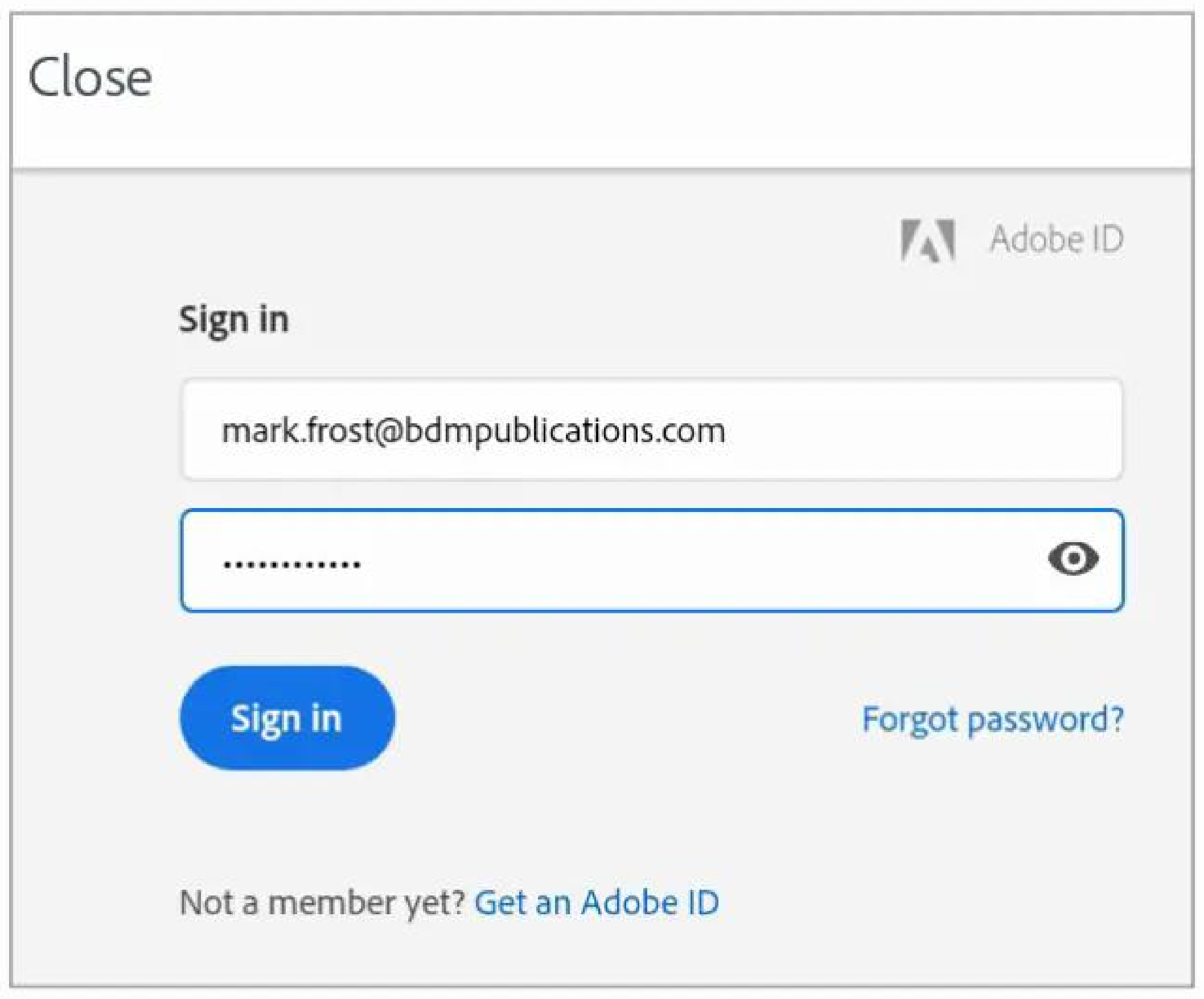

09:32
54%
2 selected
2022
2020
2019
dobe Raw
Monochrome
51%
Grid Segmentation
Segment by Month
Sort by Capture Date
Share & Invite
9:41
Hey Siri Edit In Lightroom
Tap to Edit
Running your shortcut...
SHORTCUTS
Run Edit In Lightroom

Syncing Lightroom

To get the best from Lightroom and the desktop version, you need to set up a sync between the two. This way, you're able to easily upload images whilst you're out and about and can apply the more powerful features of the desktop version when you get back to the desk.


Adobe Account
Sign In
Don't have an account? Sign Up
Or sign in with
Facebook
Google

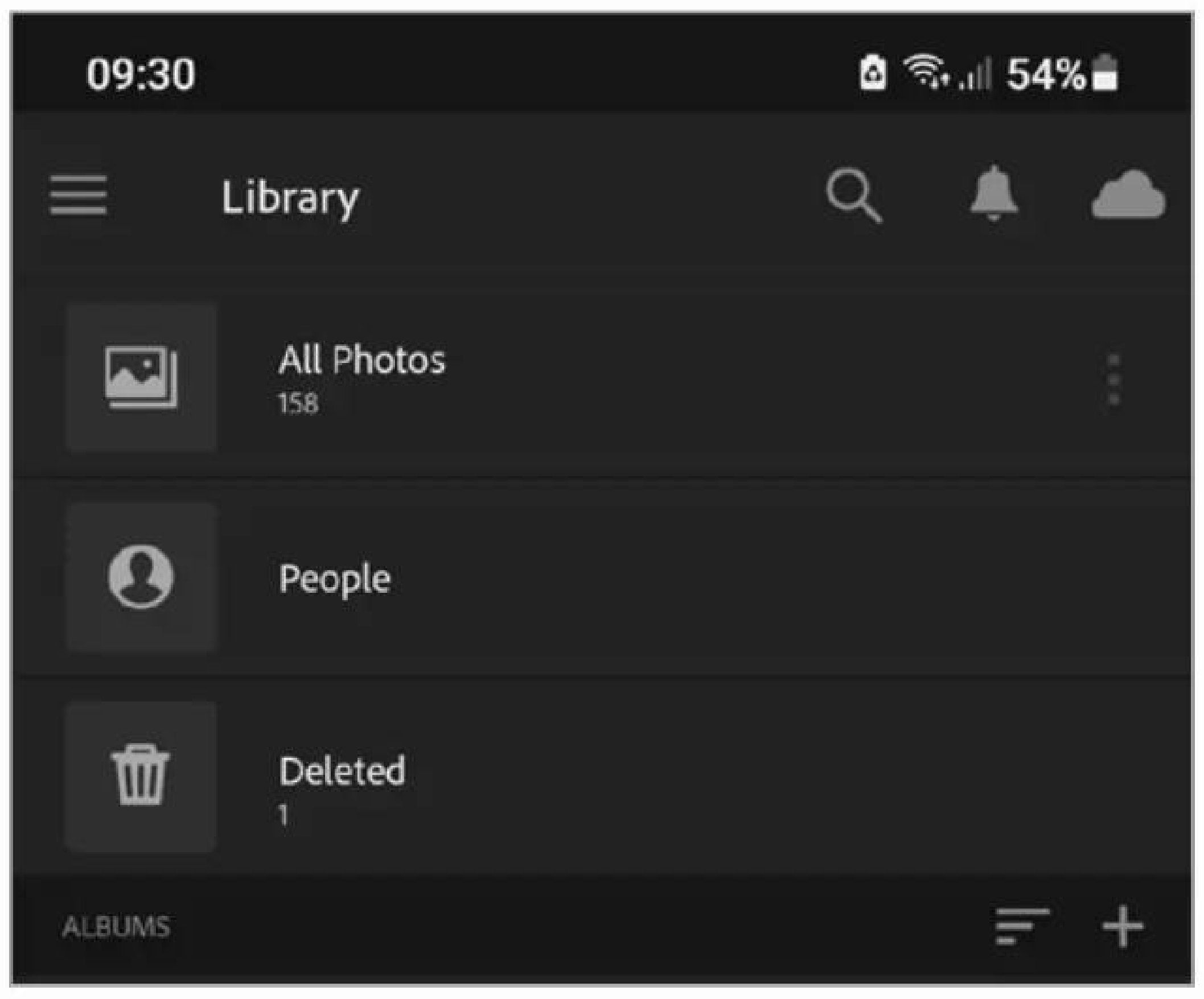
1 You can begin the set up by searching for the Lightroom app on your device's application store and tap the relevant button to install it. Once the installation is complete, open the app and you will be prompted to accept the Adobe agreement and tap the Sign In button or Sign Up.


Close
Adobe ID
Sign in
Sign in
Forgot password?
Not a member yet? Get an Adobe ID

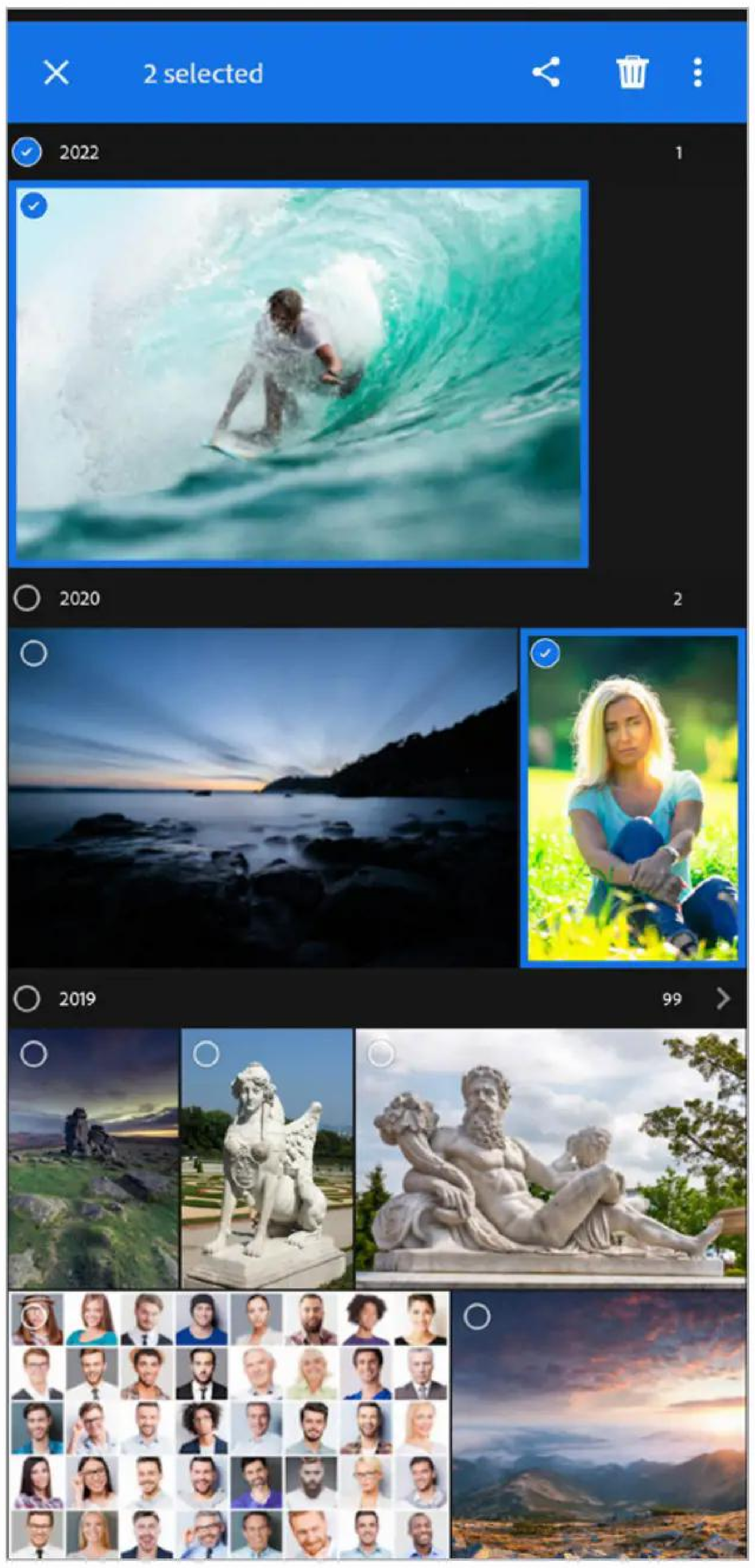
mark.frost@bdmpublications.com

············

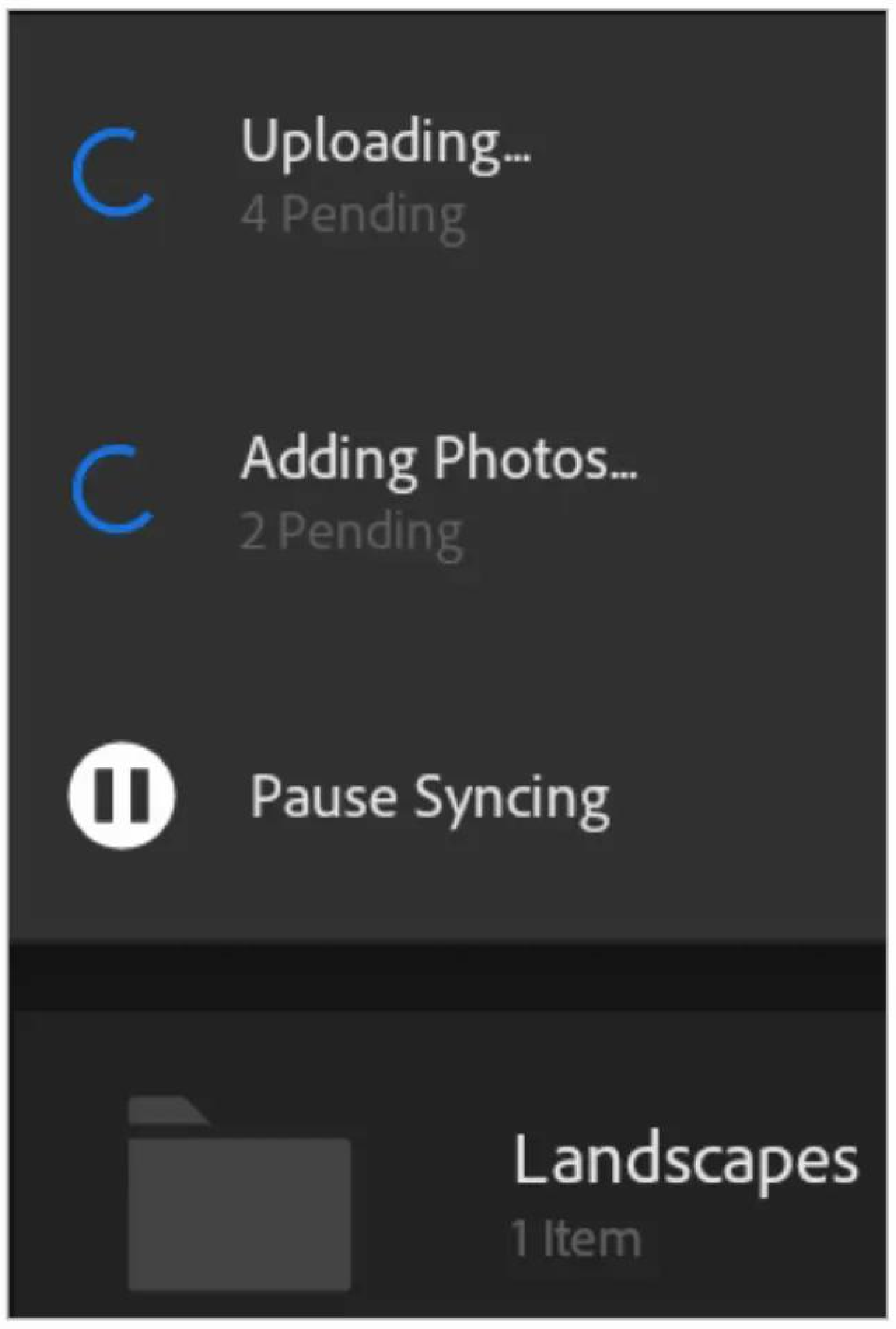
2 Enter your Adobe username and password, the same one that you used when you signed up for Lightroom or the Adobe Cloud. When ready, tap the Sign In button to log in to the Lightroom app and the Adobe Cloud.


09:30
54%
Library
All Photos
158
People
Deleted
1
ALBUMS

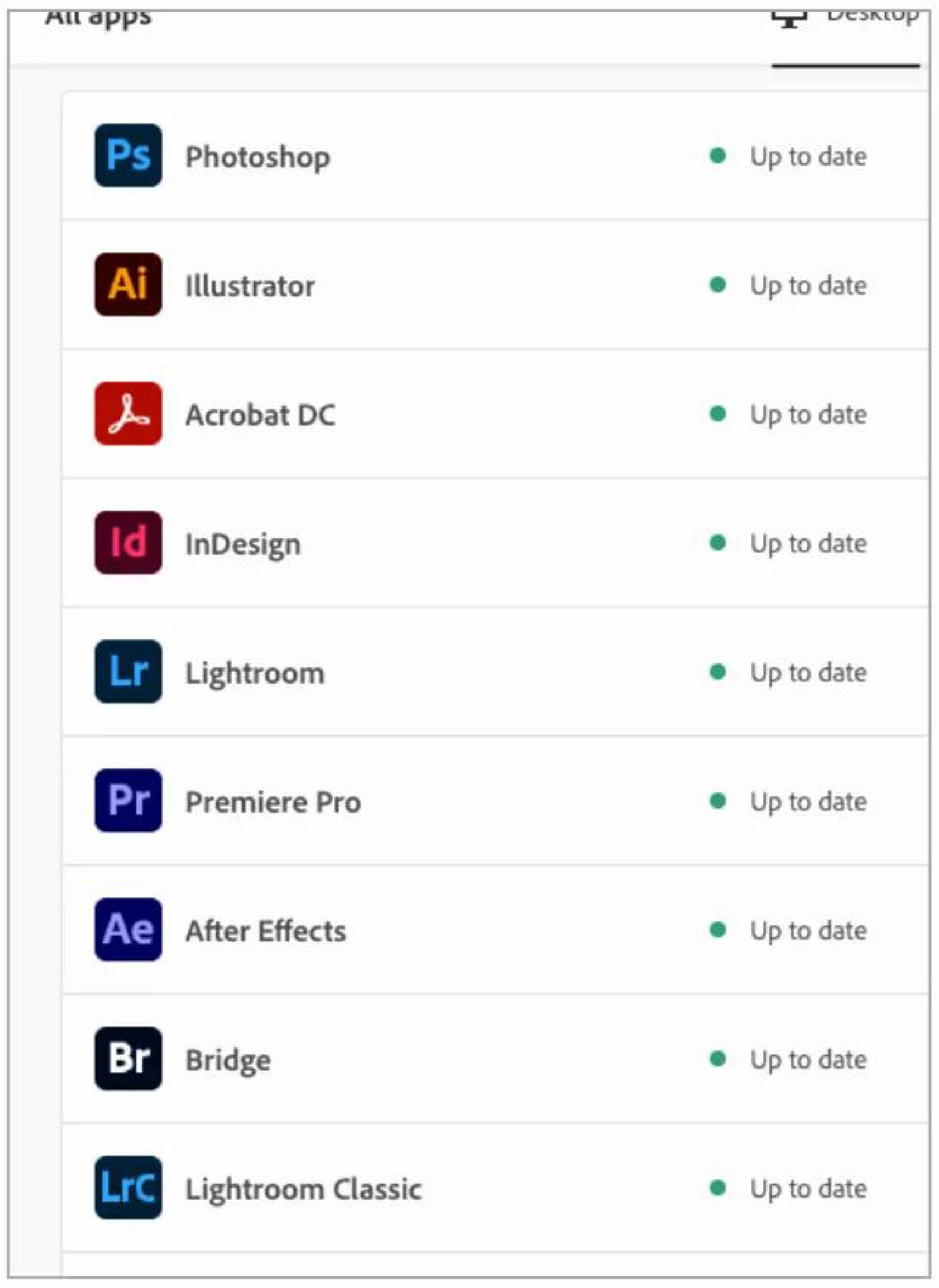
3 After a few moments you should be logged in; if not, double check your connection to the Internet and username and password for any mistakes. The Lightroom interface appears a little bleak to begin with. Let's begin by adding photos to a collection for uploading. Tap the Add Photos button at the bottom of the UI.


2 selected
2022
1
2020
2
2019
99

4 You now have a list of all the photographs that you have taken on the device. Now you can scroll through them and select a few examples to test the syncing. You can select them by tapping the circle in the top left of the image thumbnail. Tap Add when you've made your selection.

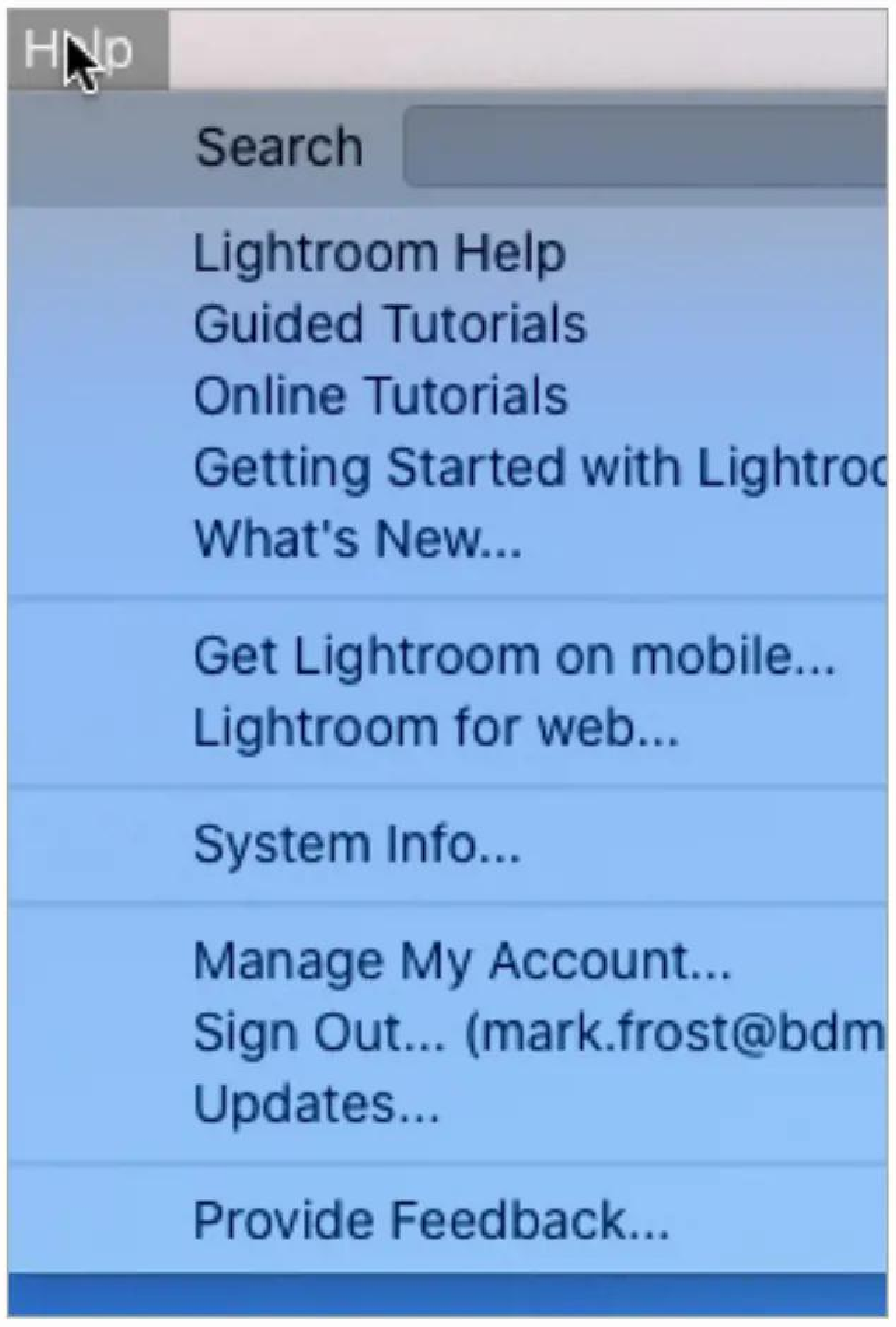

Uploading...
4 Pending
Adding Photos...
2 Pending
Pause Syncing
Landscapes
1 Item

5 You will then be returned to the main Lightroom front screen interface. You will be informed of the upload progress of your images. You may need to tap the cloud icon located in the upper right of the UI and re-enter your Adobe login details. We needed to do this just the once, yet another device we were using didn't require it.

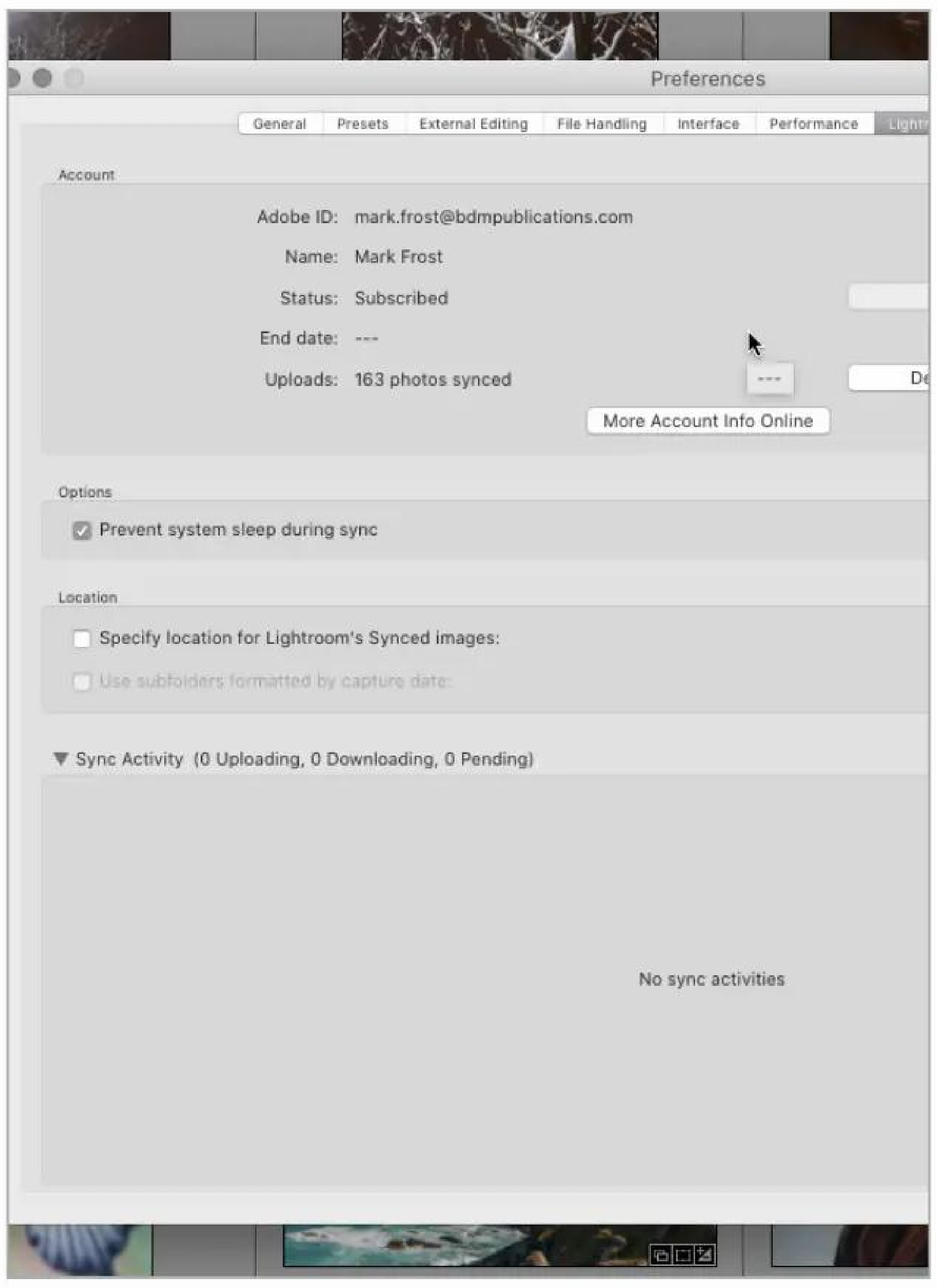

All apps
Desktop

Photoshop	Up to date
Illustrator	Up to date
Acrobat DC	Up to date
InDesign	Up to date
Lightroom	Up to date
Premiere Pro	Up to date
After Effects	Up to date
Bridge	Up to date
Lightroom Classic	Up to date

6 On the desktop version of Lightroom Classic or Lightroom, click on the Help option from the top menu followed by Updates. This will open the Creative Cloud update manager window. If there are updates for Lightroom, or any other Adobe product you own or have on trial, then apply the updates.


Help
Search
Lightroom Help
Guided Tutorials
Online Tutorials
Getting Started with Lightroo
What's New...
Get Lightroom on mobile...
Lightroom for web...
System Info...
Manage My Account...
Sign Out... (mark.frost@bdm
Updates...
Provide Feedback...

7 Updating Lightroom Classic and Lightroom versions ensures that both versions are working to valid version numbers. Often, an error in syncing is due to one version not recognising the other because of an update from one or the other. You may need to restart Lightroom. Now, click on your name in the top left of the Lightroom desktop version.


Preferences
General
Presets
External Editing
File Handling
Interface
Performance
Lightr
More Account Info Online

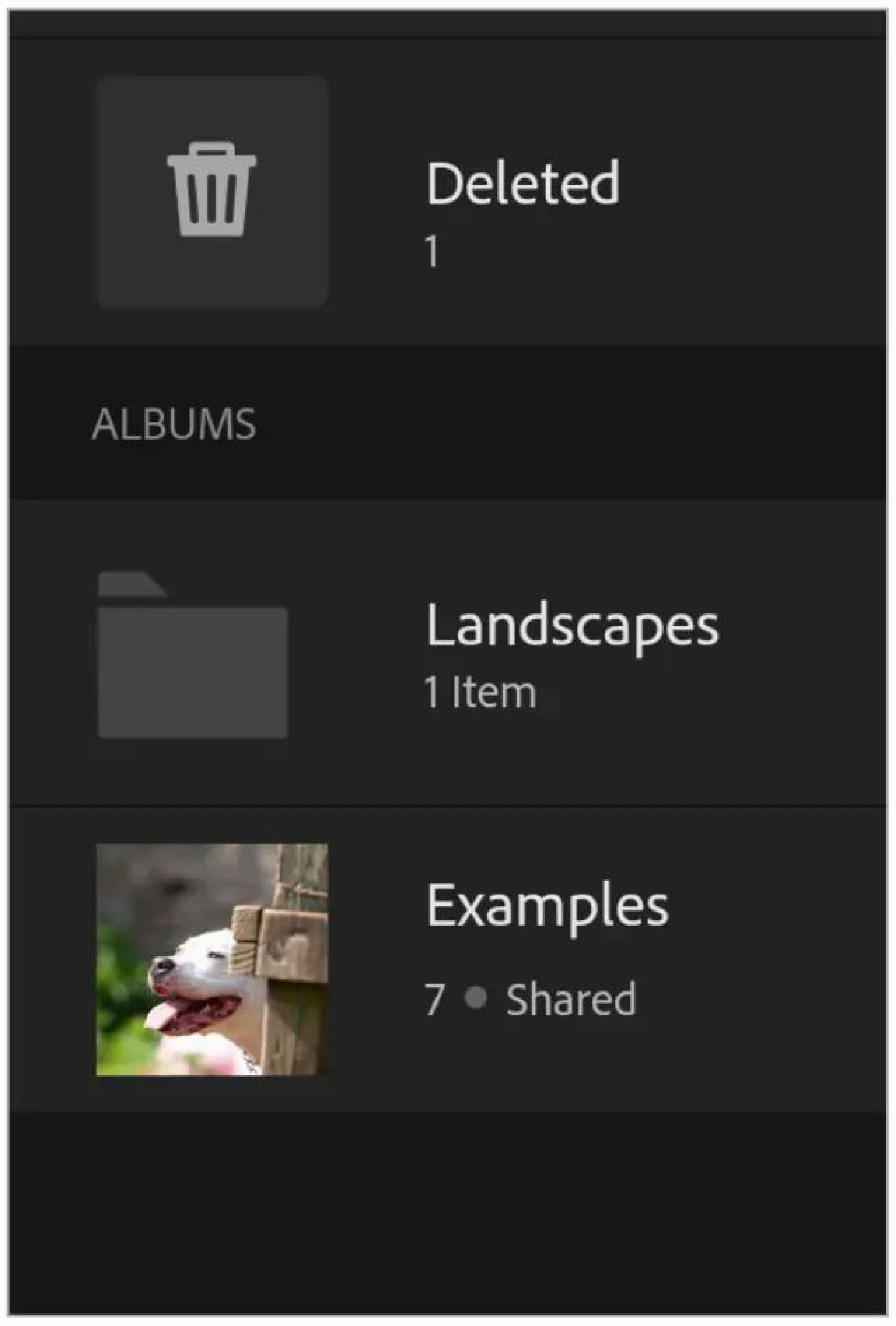
Account
Adobe ID: mark.frost@bdmpublications.com
Name: Mark Frost
Status: Subscribed
End date: ---
Uploads: 163 photos synced

Options
☑ Prevent system sleep during sync

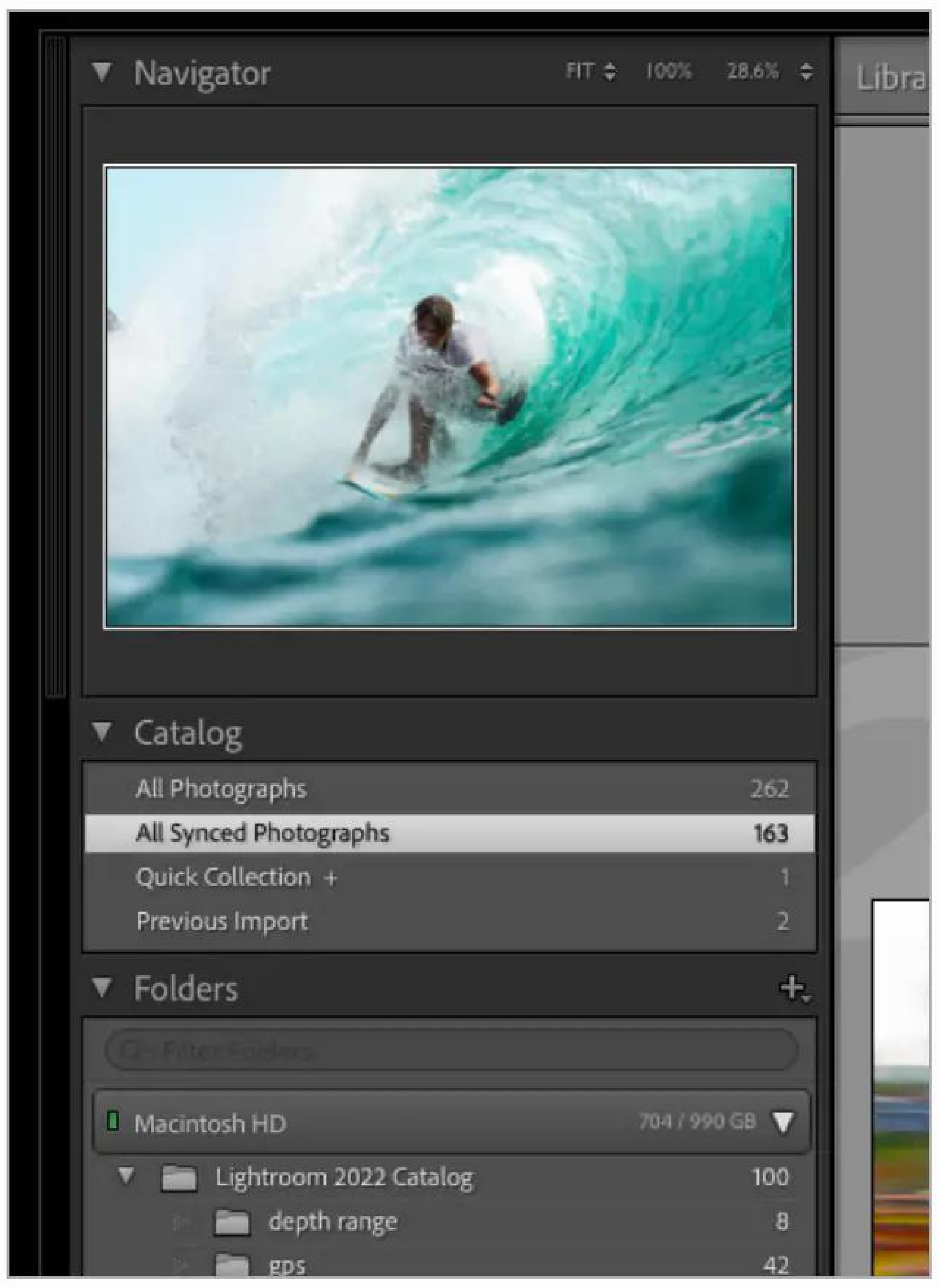
Location
☐ Specify location for Lightroom's Synced images:
☐ Use subfolders formatted by capture date:

▼ Sync Activity (0 Uploading, 0 Downloading, 0 Pending)
No sync activities

8 The menu expands under the cloud icon in the top right corner of the workspace. Clicking the gear icon lets you view your Lightroom Sync settings. This may ask for an updated username and password again, so be prepared to enter it. The syncing process will start and it will show you a progress bar.


Deleted
1
ALBUMS
Landscapes
1 Item
Examples
7 • Shared

9 Specify the location and any sub folders for the Lightroom images that will be synced between the device and the desktop. Click the OK button and in Lightroom, click on the Cloud icon again to force an update. There will be a small icon with a check mark in it to indicate that your images are now synced and backed up.

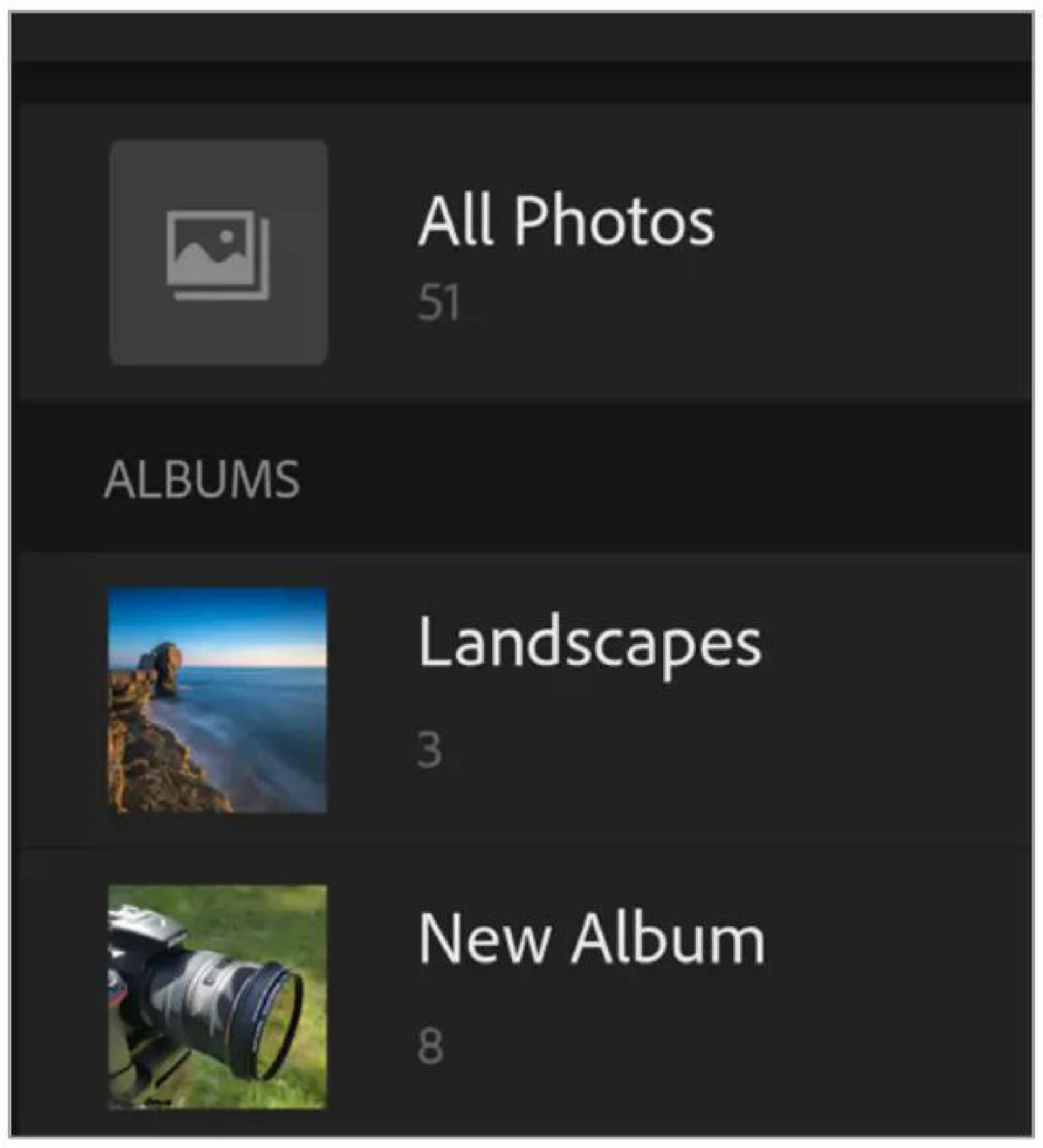

Navigator
FIT
100%
28.6%
Libra
Catalog
Folders
Filter Folders

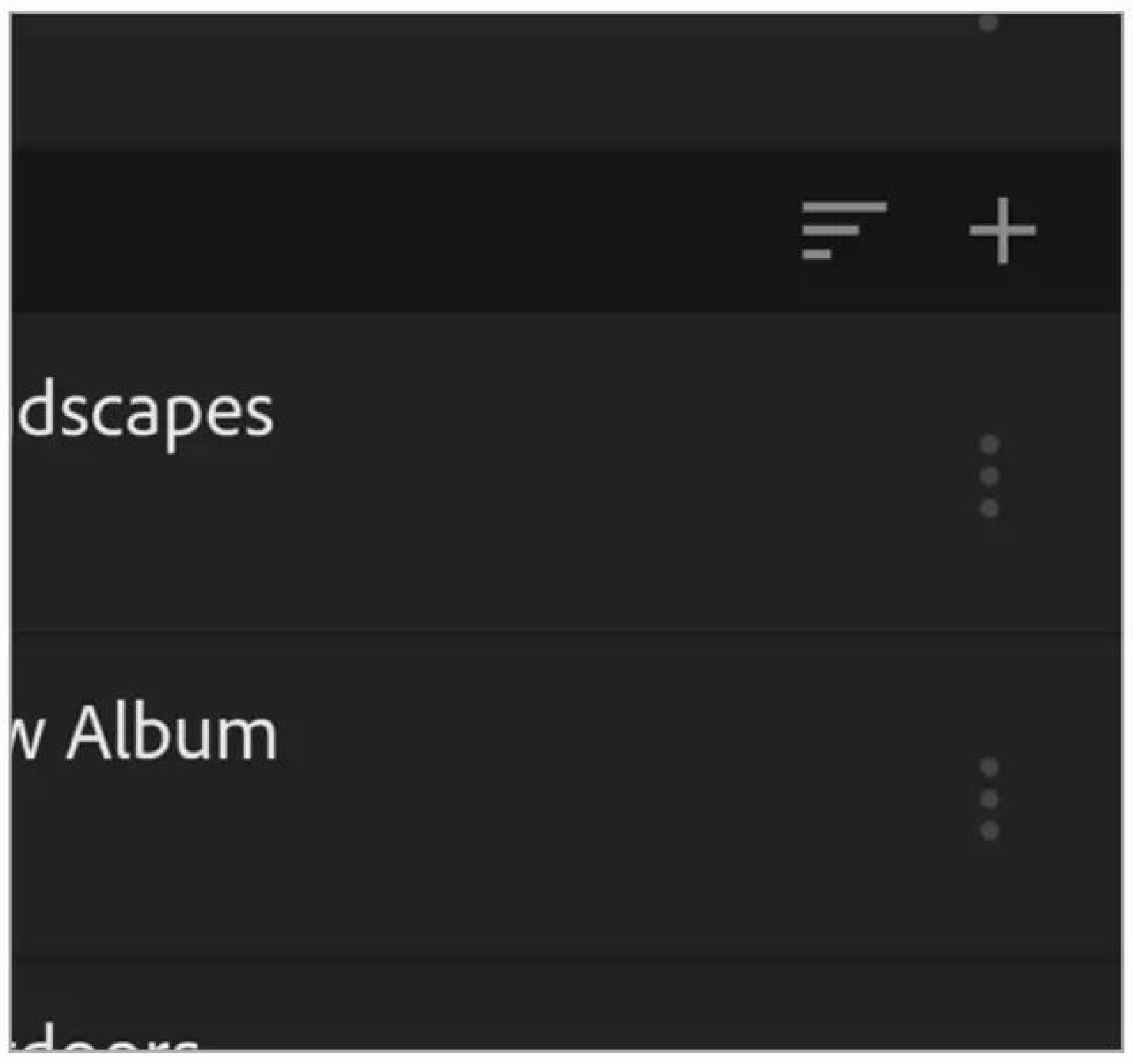
All Photographs	262
All Synced Photographs	163
Quick Collection +	1
Previous Import	2
Macintosh HD	704 / 990 GB
Lightroom 2022 Catalog	100
depth range	8
gps	42

10 Your synced photos from Lightroom should now be uploading into the desktop version of Lightroom Classic. They can be located in the Catalogue pane, under the All Synced Photographs section. You can see the status of synced photos from the Lightroom tab in the Preferences window.

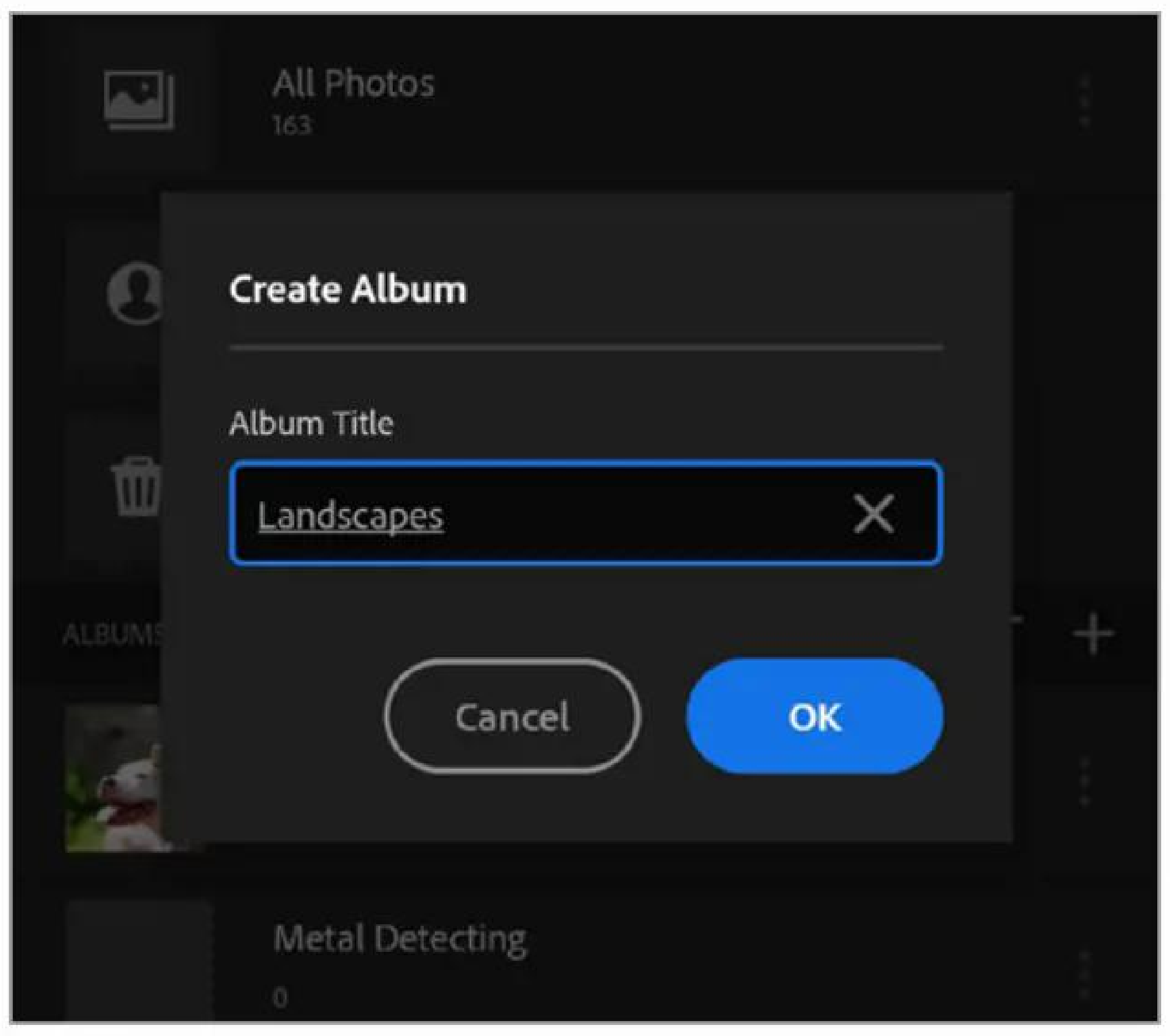
Organising Your Mobile Device

Lightroom in its mobile form uses Albums to help sort and organise your photos; think of an Album like a traditional photo collection. They help split the device's photos into categories, so you can have outdoors shots in one Album and people in another, for example.


All Photos
51
ALBUMS
Landscapes
3
New Album
8

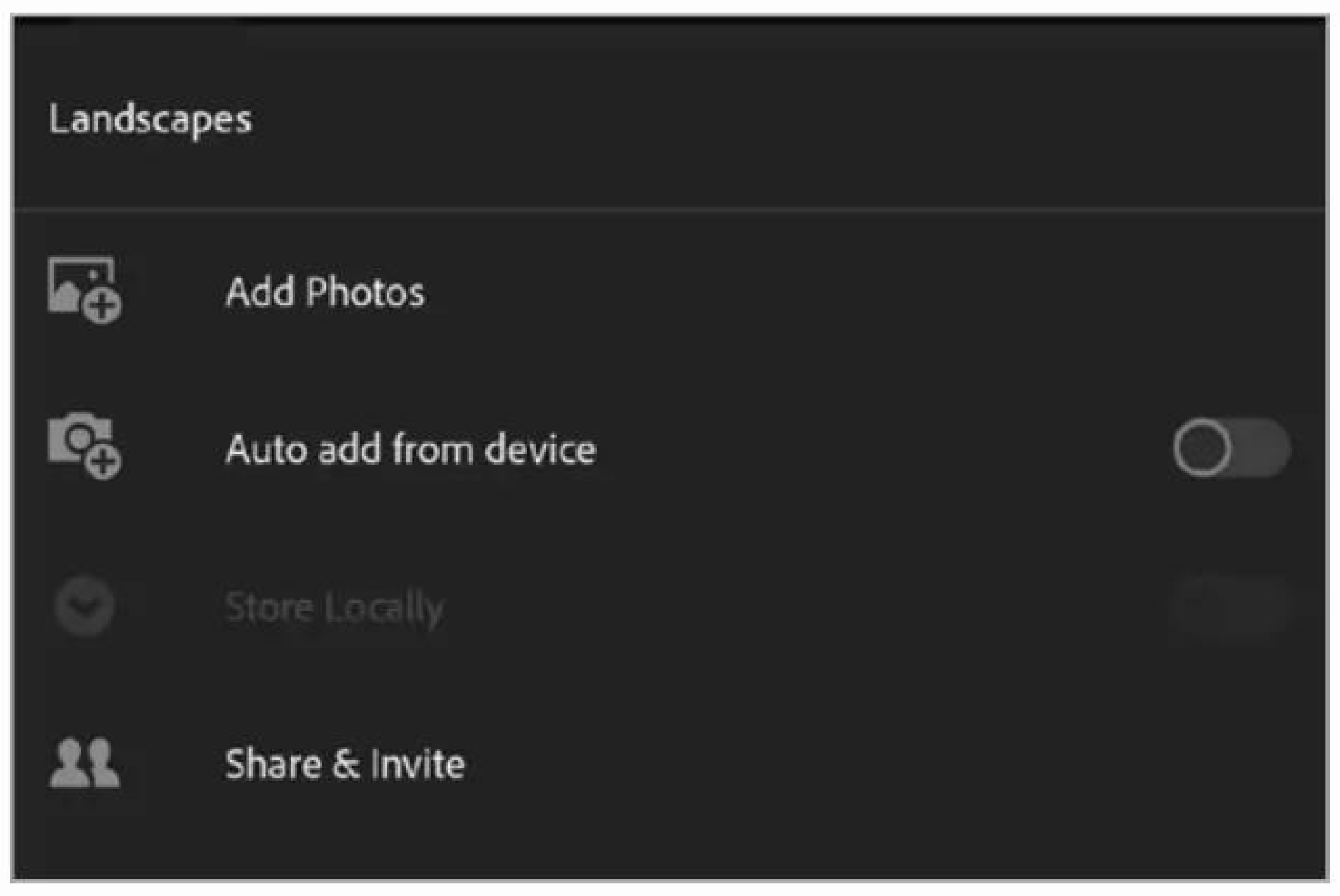

dscapes
w Album

1 We start by firing up the Lightroom app on your mobile device and begin with the Lightroom front screen. You will see the thumbnail marked All Photos and below that is space for any of the Albums you create. Let's begin by tapping the plus icon to the right of the Album's title.

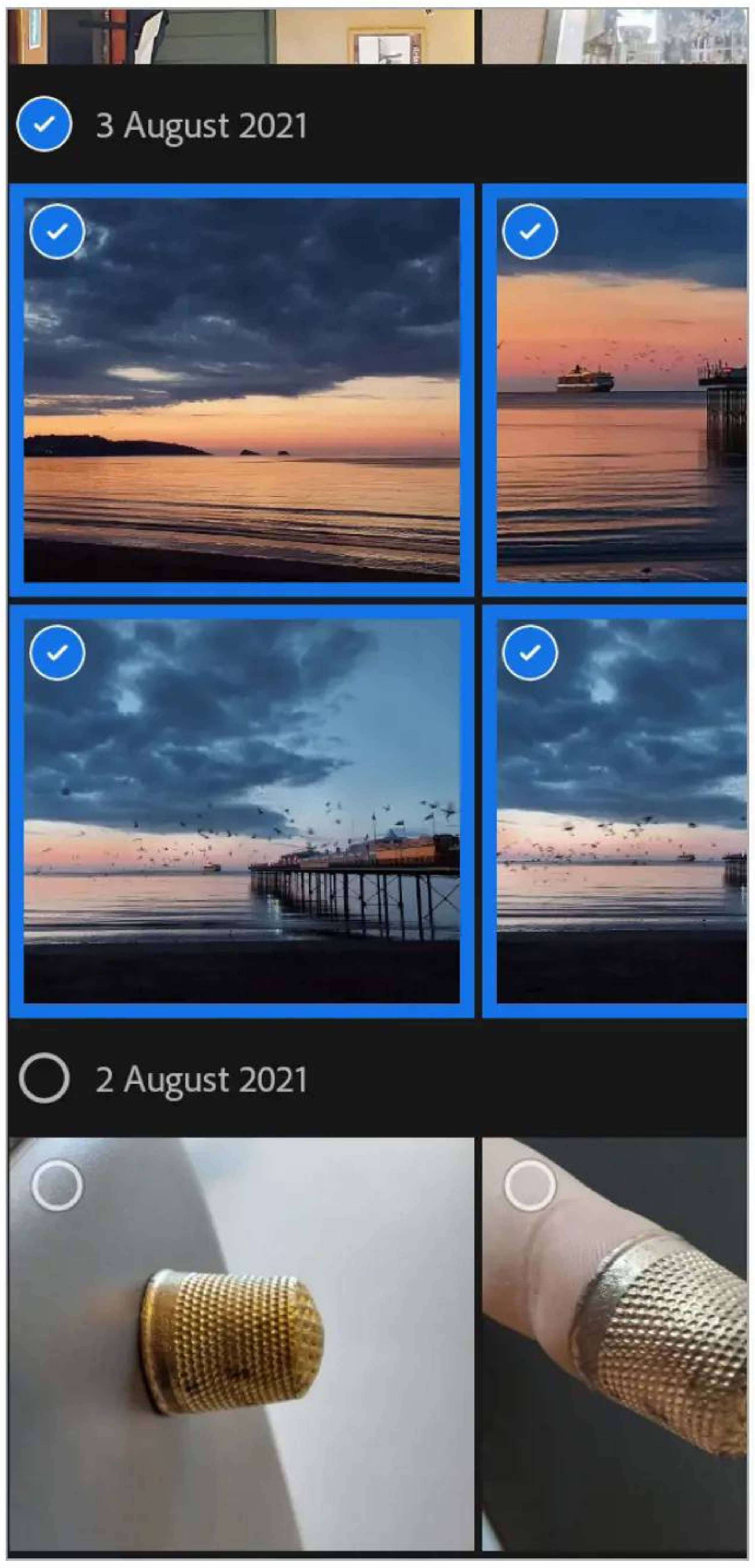

All Photos
163
Create Album
Cancel
OK
Metal Detecting
0

Album Title: Landscapes

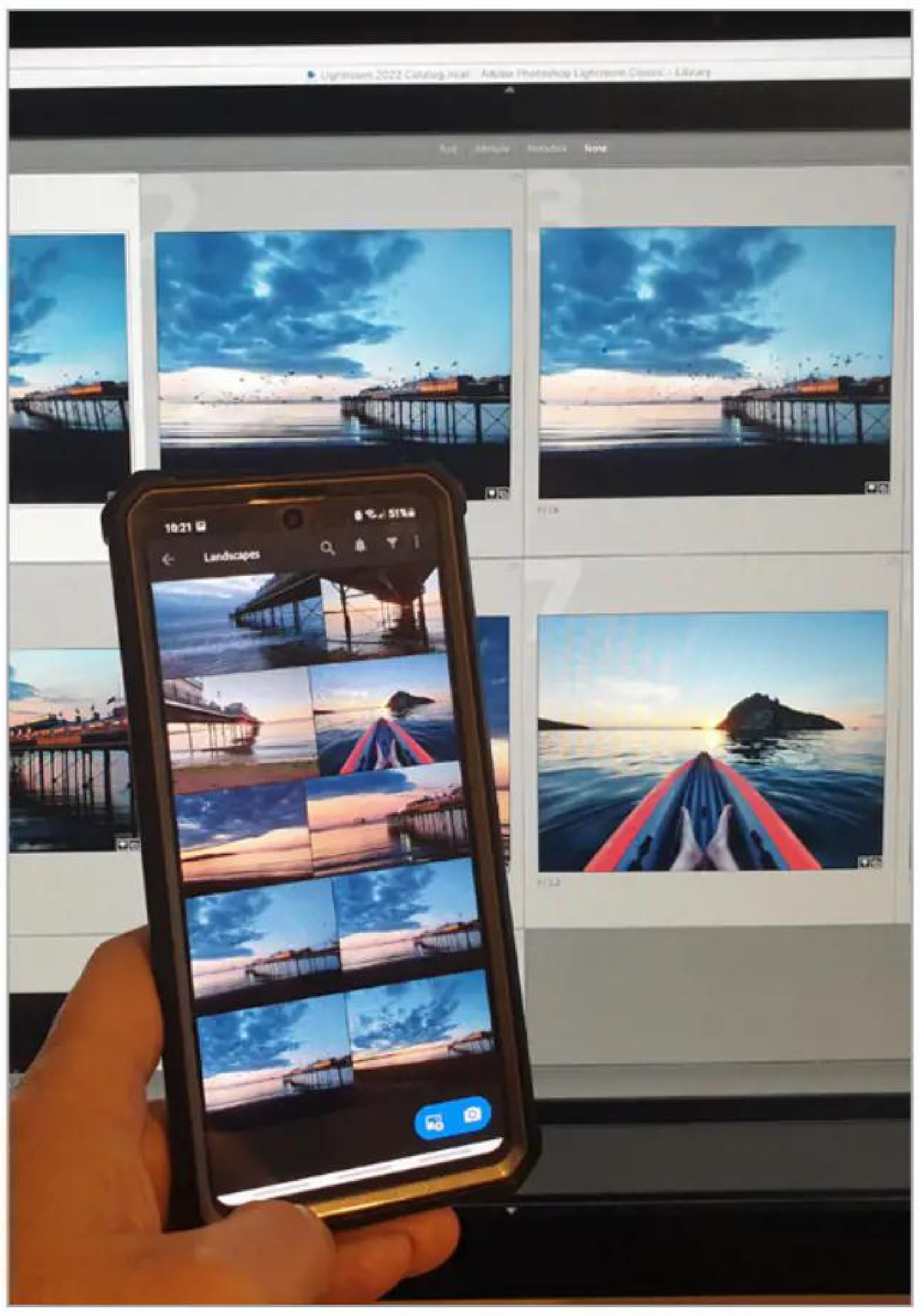
2 This will open a text box for you to enter the name of the new Album. By default the Lightroom app inserts the current time and date but you can add whatever name you want. Tap the OK button when you're ready to continue. A new album will be created with the filename you've used.


Landscapes
Add Photos
Auto add from device
Store Locally
Share & Invite

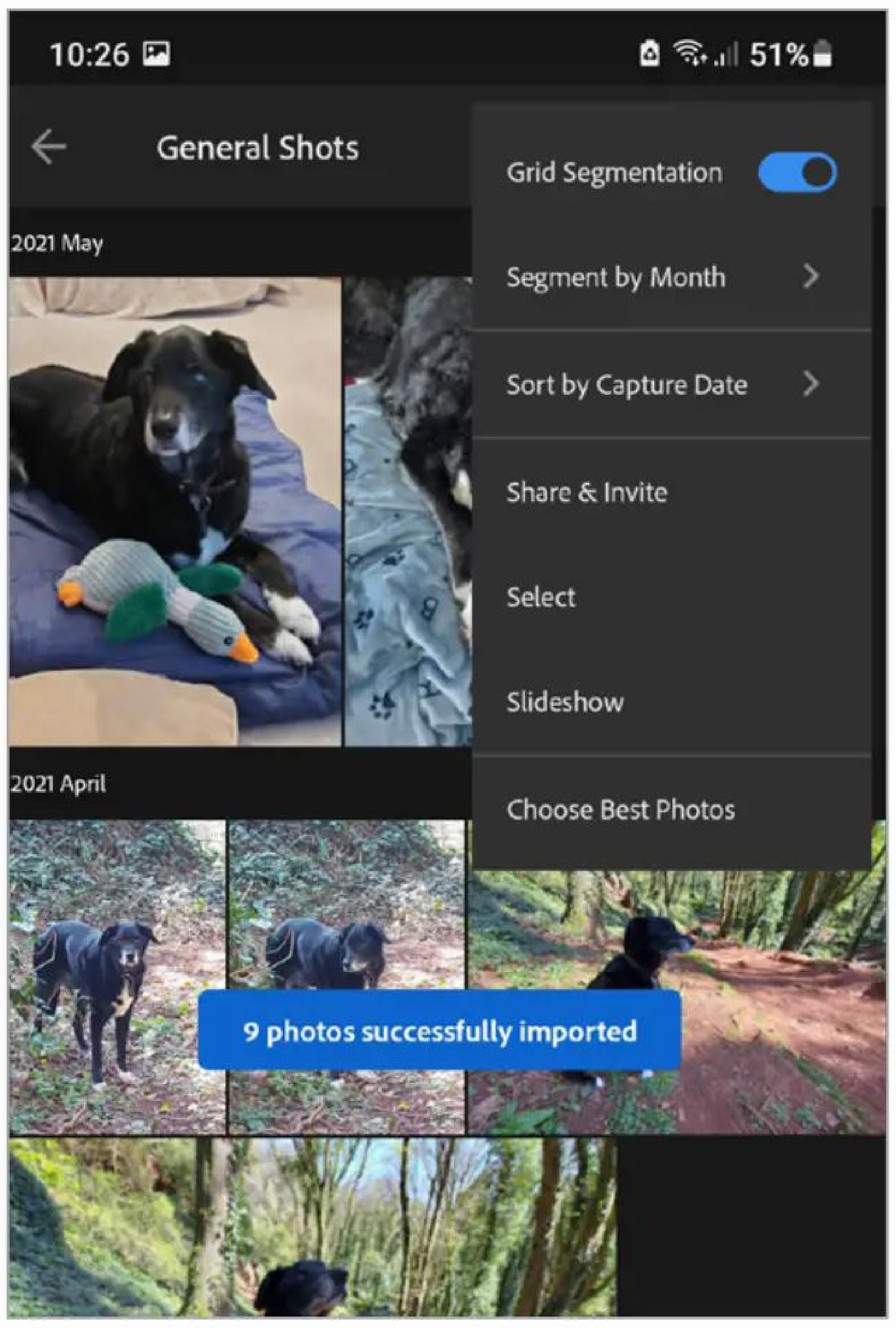
3 With the new Album created and ready for images, you have two ways in which you are able to add photographs to your collection. The first option you can choose is to tap the three vertical dots to the right of the Album and then select Add Photos from the menu that pops up from the bottom of the screen.


3 August 2021
2 August 2021

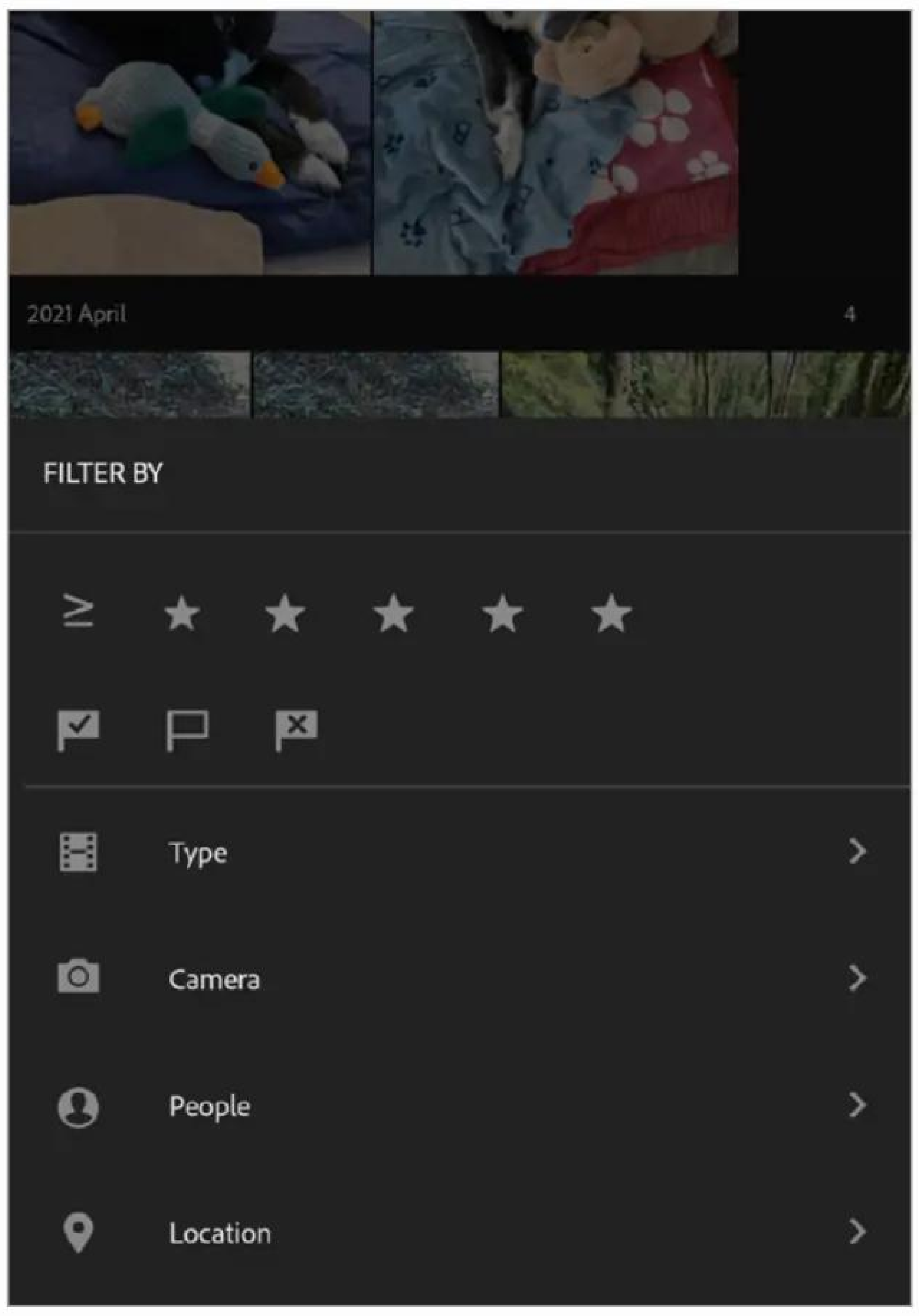
4 The second method available to you is to tap the Album to enter it, then tap the Add Photos button at the bottom of the screen and choose images from there. Either way, you can now select the images you want to add to the new Album by selecting each in turn and tapping the Add button.



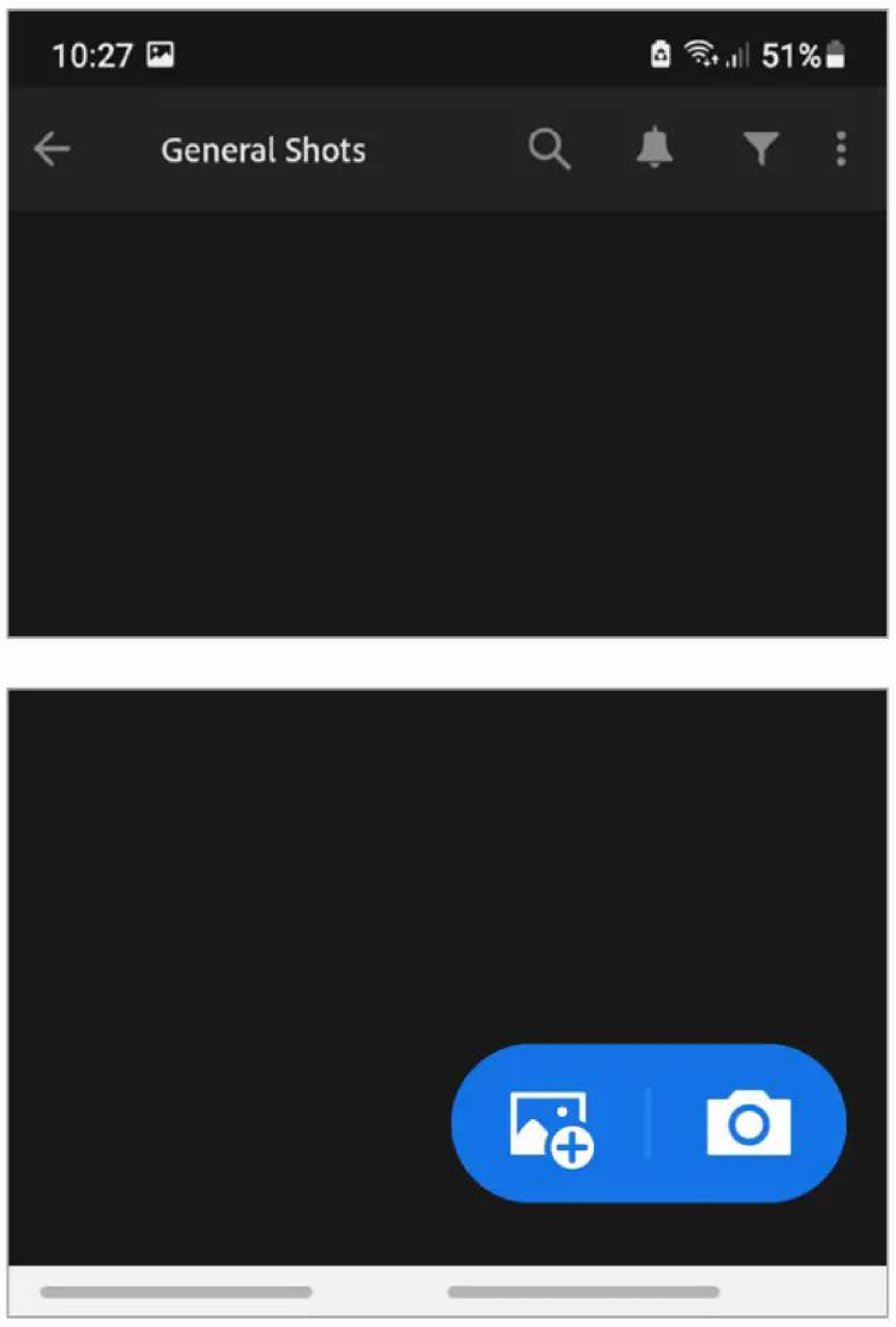
5 The photos can now be added to the Album, and if you have the Lightroom desktop version running, they also begin to sync with the Lightroom app. Notice also, in the Lightroom desktop version, that in the Collections pane you can also select the newly created Album.


10:26
51%
General Shots
2021 May
Grid Segmentation
Segment by Month
Sort by Capture Date
Share & Invite
Select
Slideshow
Choose Best Photos
2021 April
9 photos successfully imported

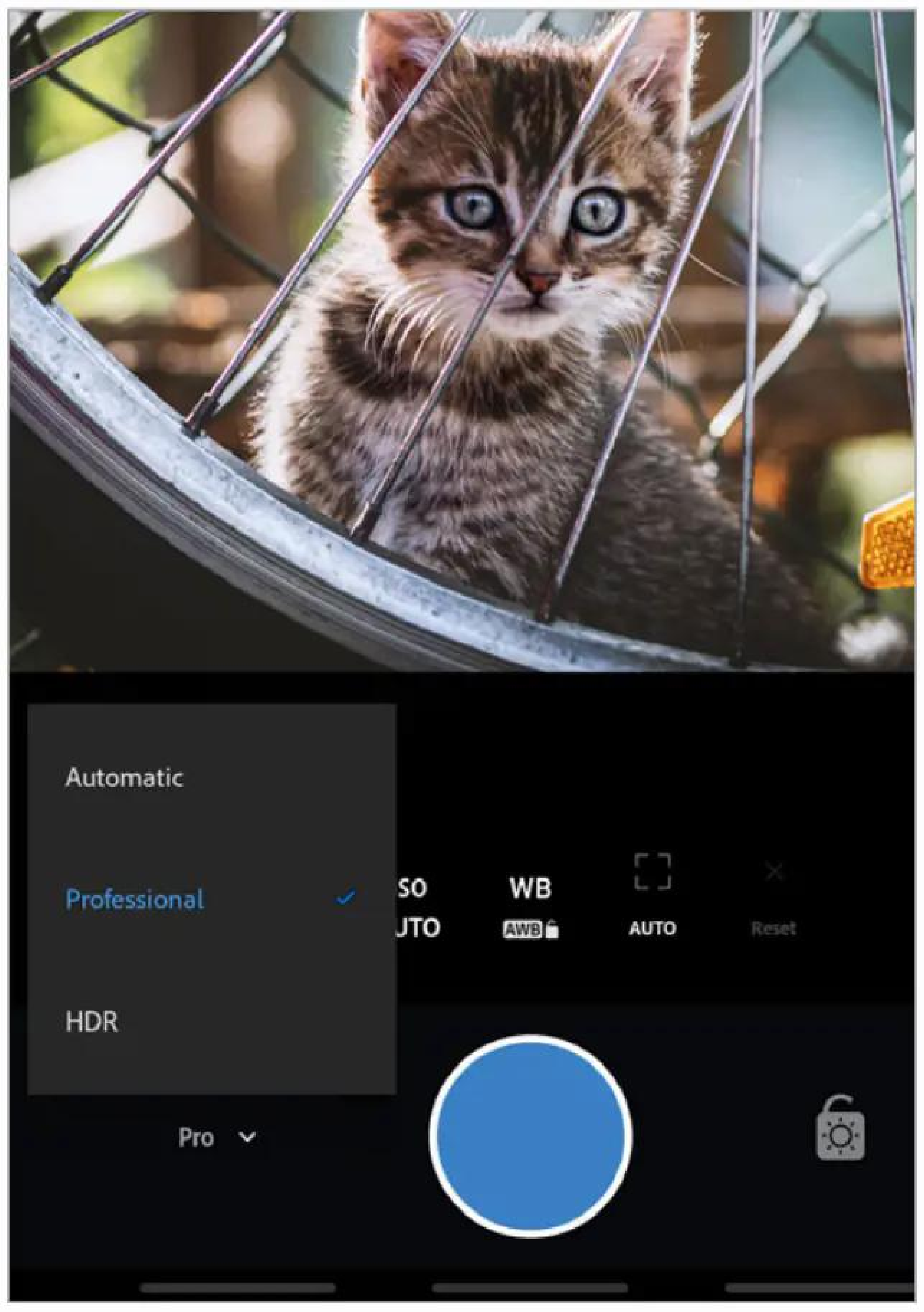
6 With the content of the new Album displayed in Lightroom, tap on the three vertical dots in the upper right corner. Here you can sort the images according to the time they were captured or segment them by Year, Month, Day or Hour. You are also able sort your images in a Grid Segmentation.


2021 April
4
FILTER BY
≥ ★ ★ ★ ★ ★
Type
Camera
People
Location

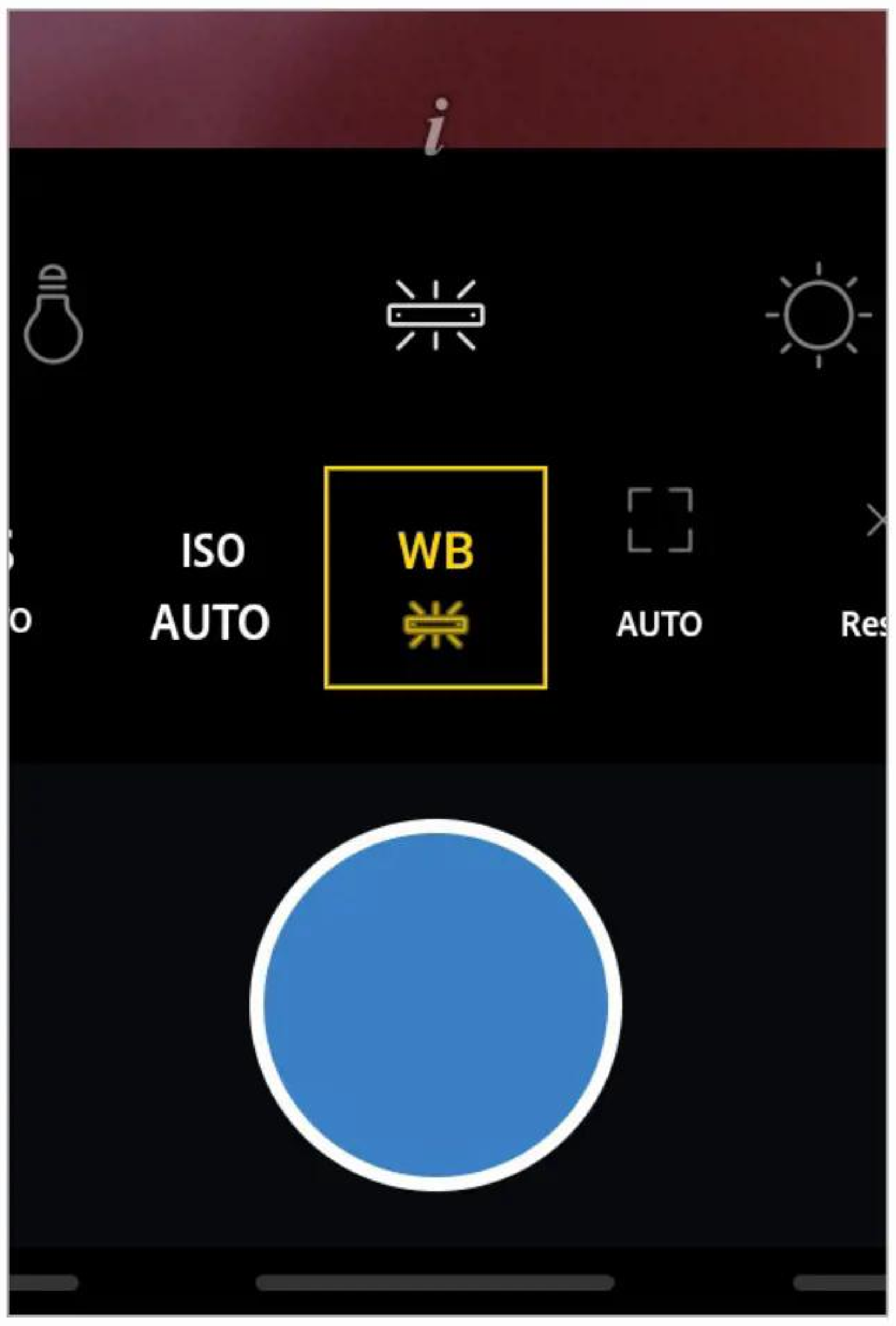
7 To the left of the three vertical dots is a Filter By button. When you tap it the filtering options are displayed and you can choose images based on how they are rated and any that are unflagged, picked or rejected; all depending on how you further personalise each of the images that you've added.


10:27
51%
General Shots

8 If you want to add photos directly from the camera, tap on the back arrow in the upper left of the Album, to return you to the Lightroom start interface. Now create a new Album, and give it a suitable filename and then, instead of adding photos, tap to enter the new Album.


Automatic
Professional ✓
HDR
Pro
WB
AUTO
Reset

9 At the bottom of the screen, next to the Add Photos button is a Camera button. Tap this and you can activate the device's camera. Use the top right icon to change from the front to rear camera, and vice-versa, the lightning icon to activate the flash and X to close the camera screen.

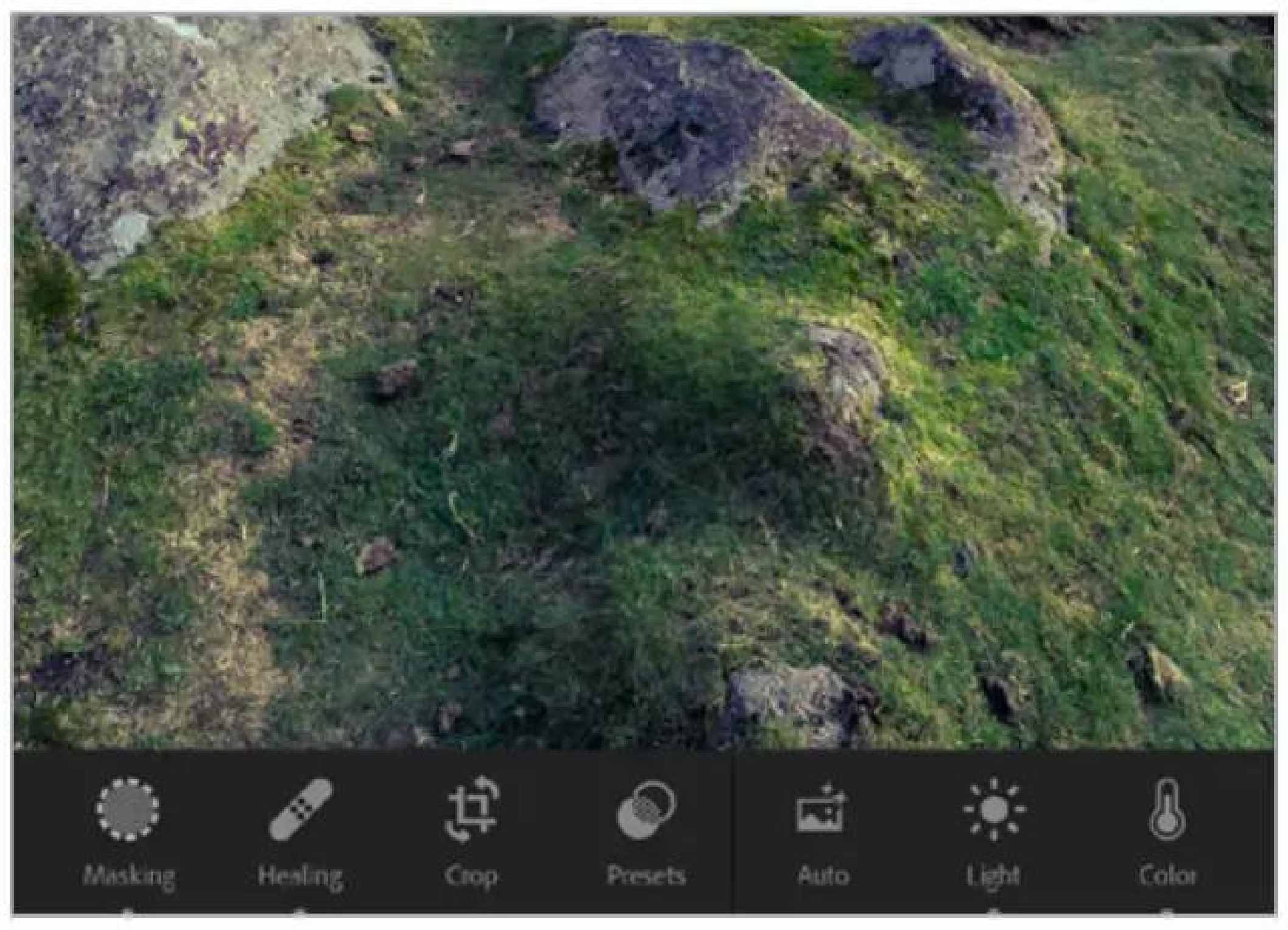

i
ISO
AUTO
WB
AUTO

10 The Auto function at the bottom of the screen will automatically make image adjustments. Tap this to open the Professional option, and specify your own adjustments. The other buttons open the auto-exposure and colour modes. To take the picture, tap the blue circle and the photo will be added to the Album.

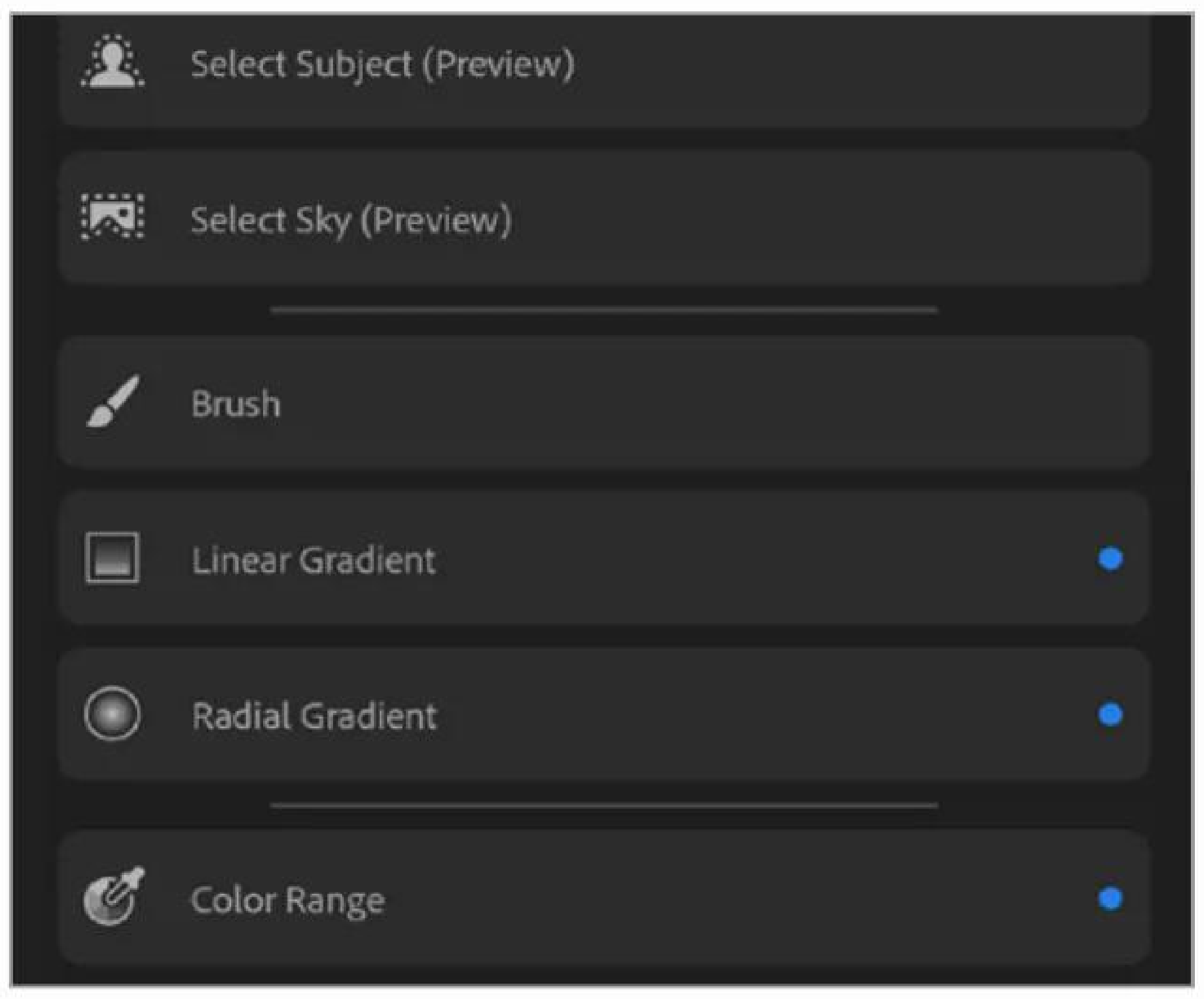
Image Editing On the Go

Lightroom also enables you to do complex edits whilst out and about. The main editing process no longer has to be in the desktop version. The mobile focused Lightroom version has all the powerful features you need to help you achieve impressive results.

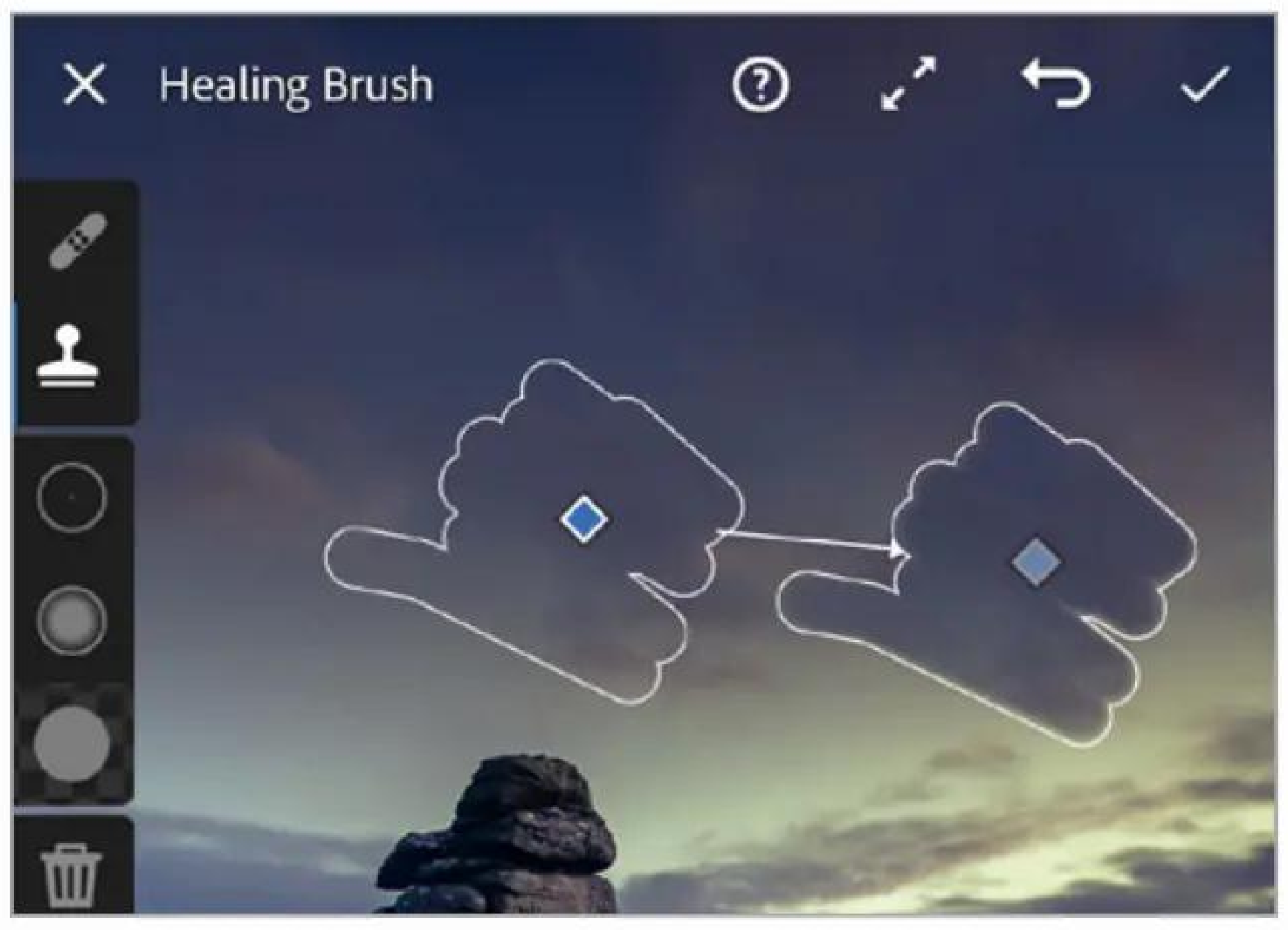
1 First you need to browse your images and find a photograph that is in need of some editing. Pick any from the Albums you currently have, or take a new image via the camera function on your phone and add it to an Album. When you're ready, you can tap the image to select it to begin editing.



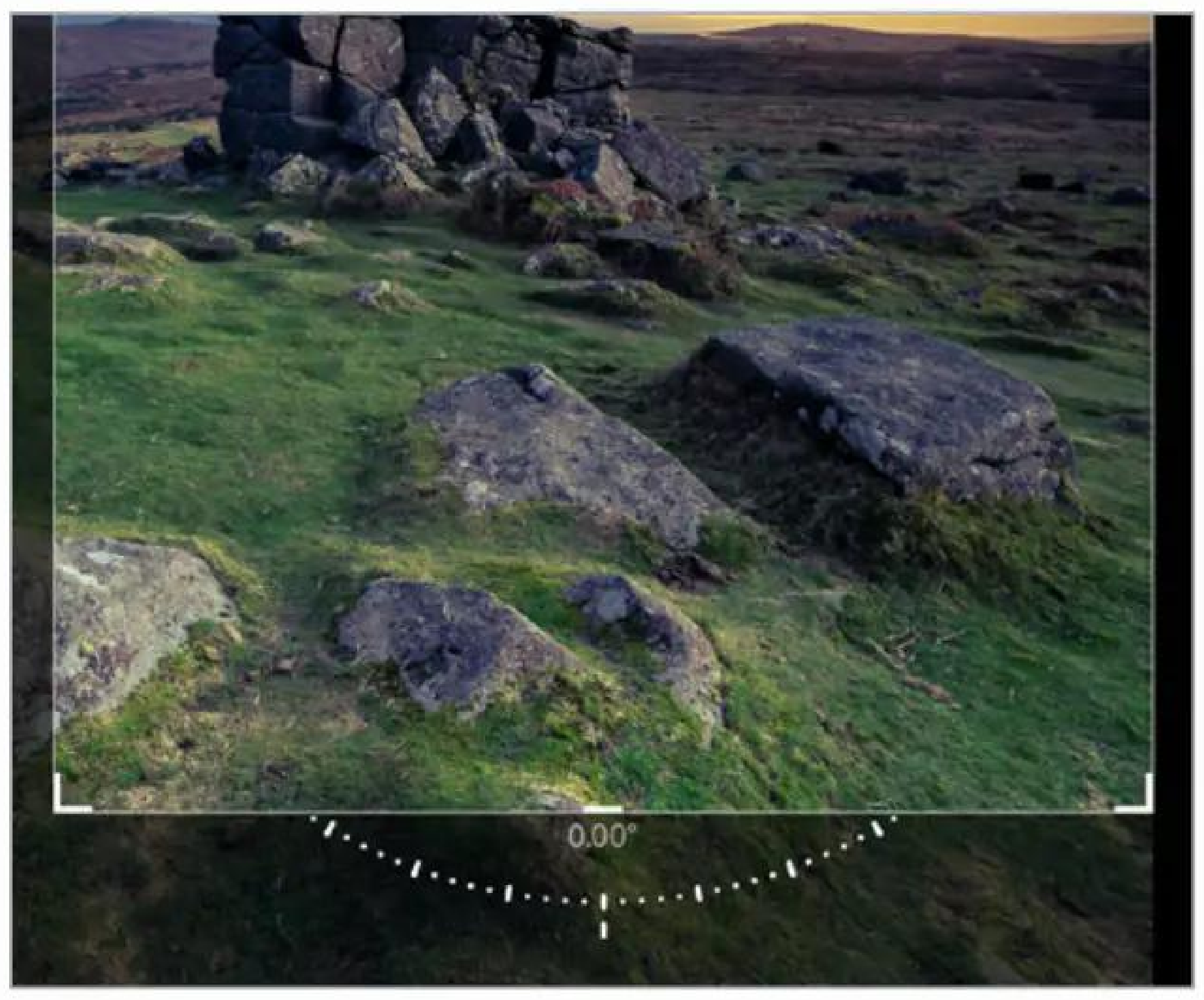
2 When the image is loaded, notice that the editing tools are spread across the bottom of the screen in a strip. You can change images, if there's more than one in the Album, by swiping left and right. For now though, tap on the first editing option, Masking. Masking is the latest update to the Lightroom app.



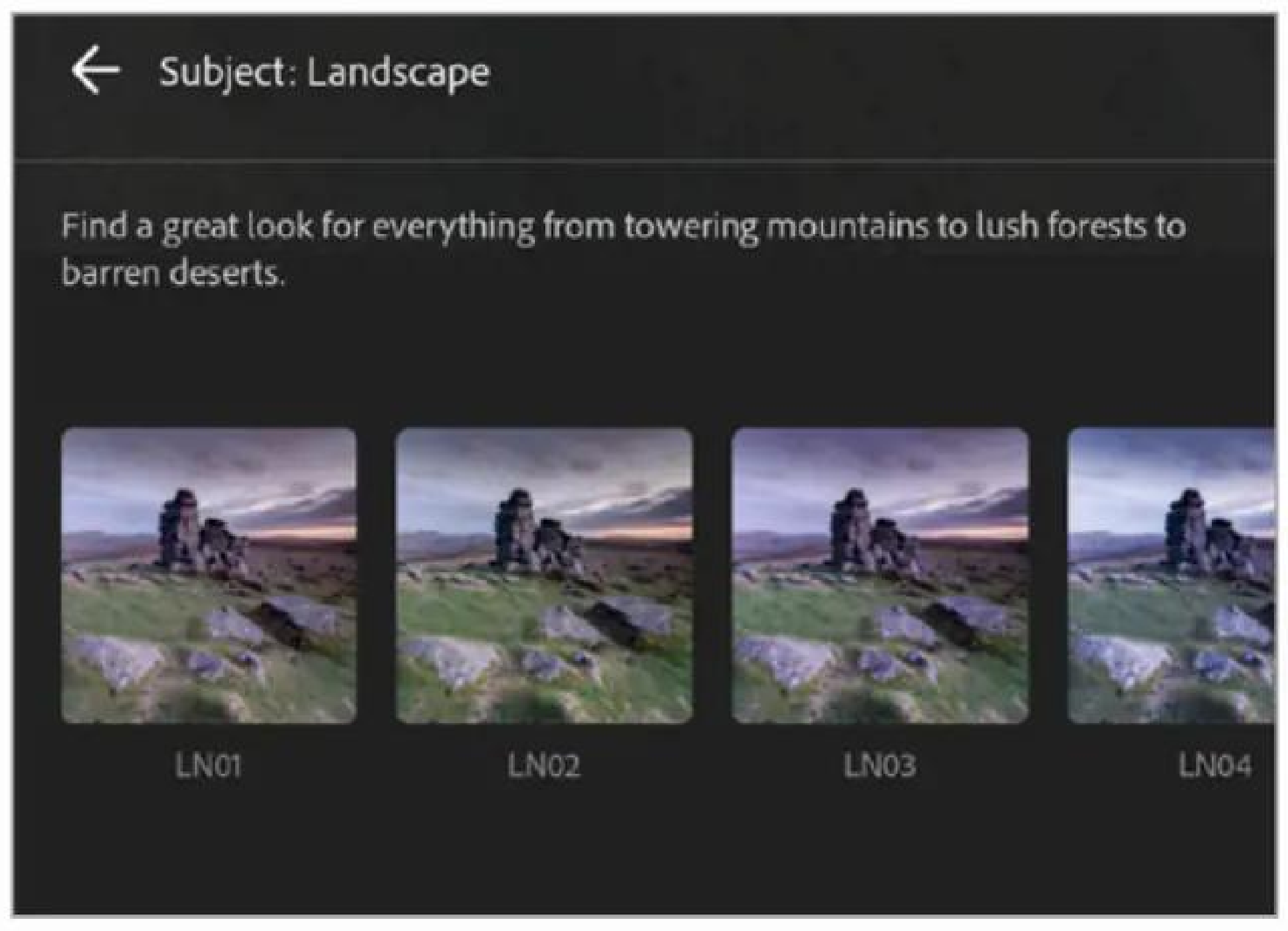
3 The Masking tool enables you to specify an area on the image for enhancing using one of a number of selection options. When you have made your selection choice, you can apply exposure, contrast, highlights, shadows and other adjustments. You can easily revert any changes by tapping the Reset button.



4 The next option is the Healing Brush. You can draw on the screen of your mobile device and specify an area you want to clone or heal. This can be used to remove spots and blemishes from an image by copying data from another part of the image and pasting it over your target area.

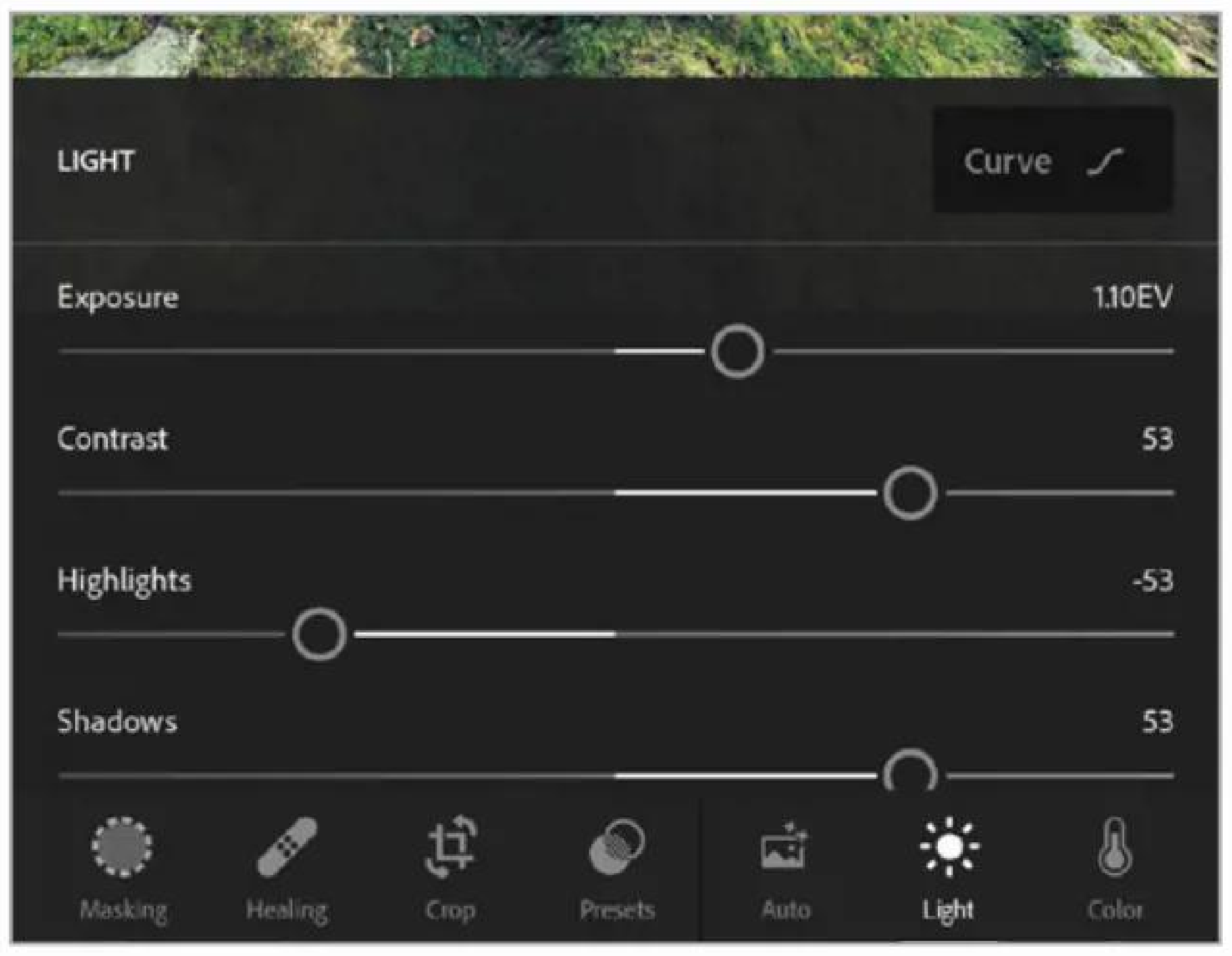


5 The next option, Crop, is self-explanatory. However, it offers more than the simple cropping of an image that some mobile image editors manage. The Crop tool not only crops but also rotates, flips horizontally and vertically and can snap to grid. It's worth playing around with the image to see how it works.

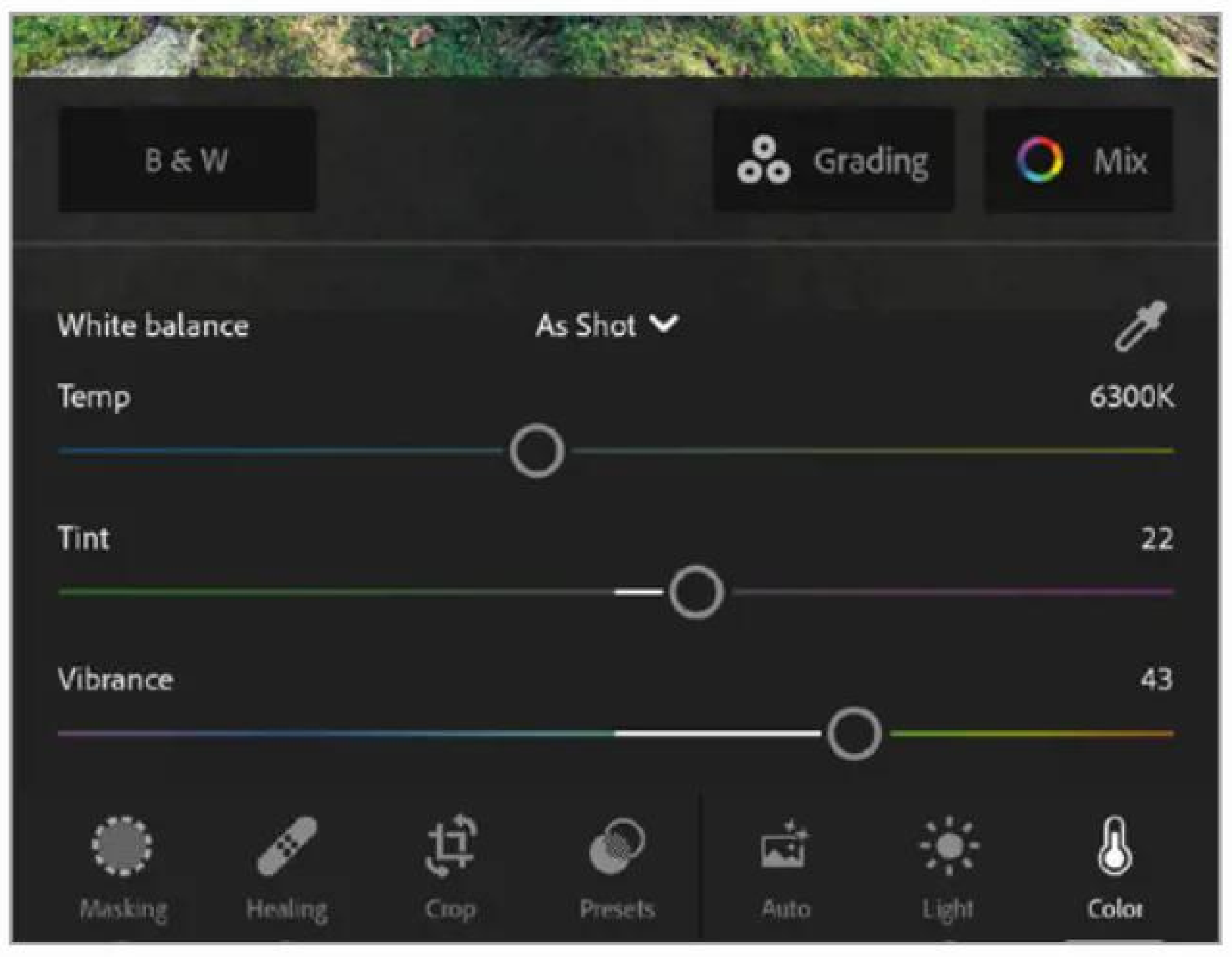


Find a great look for everything from towering mountains to lush forests to barren deserts.

6 The Presets option comes next and here you can apply numerous ready-made adjusmtents and colour enhancements to your original picture. There are a number of different Presets available, with sub-categories within each. With each Preset applied, you can tap to see a before and after shot.

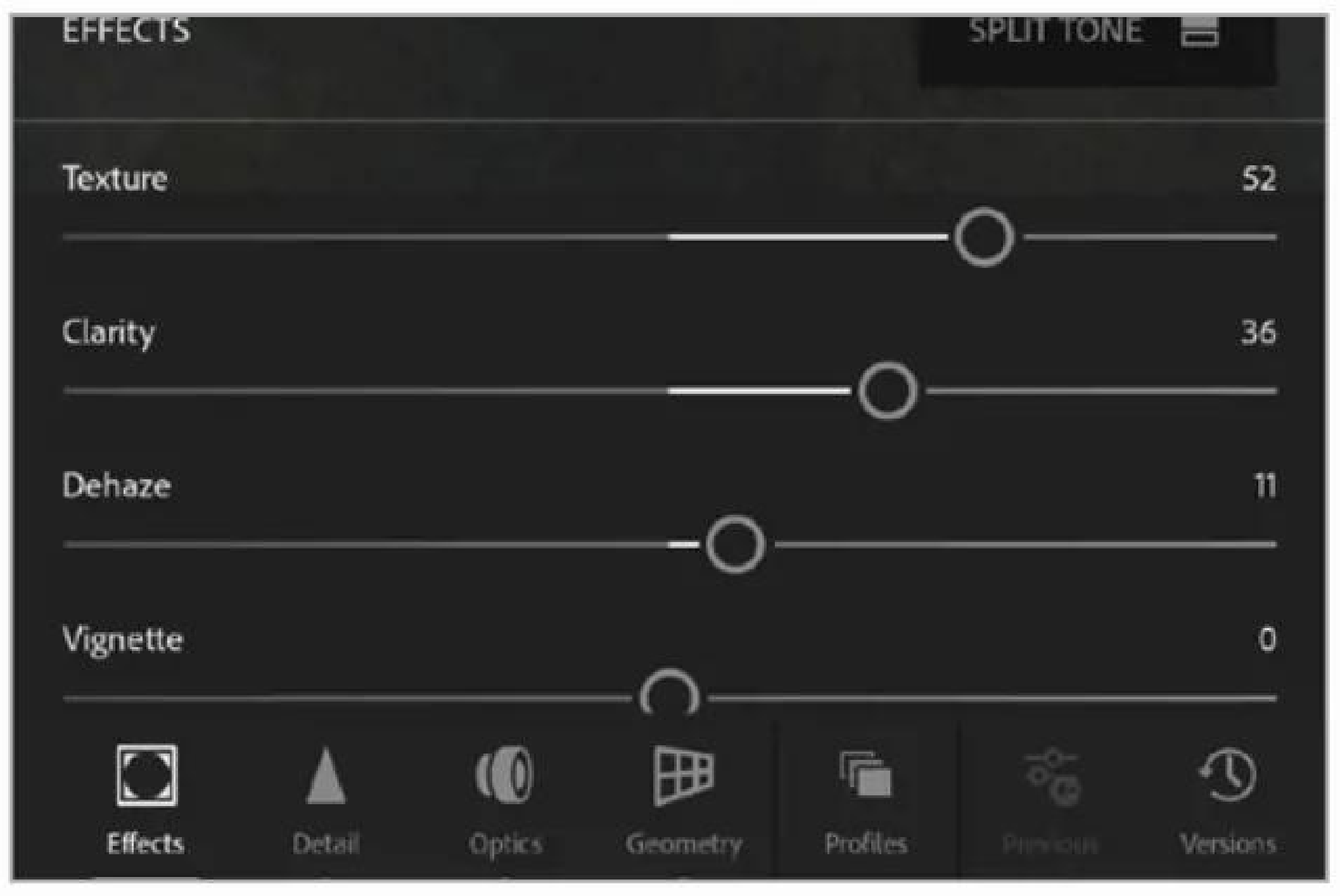

LIGHT
Curve
Masking
Healing
Crop
Presets
Auto
Light
Color

Exposure 1.10EV
Contrast 53
Highlights -53
Shadows 53

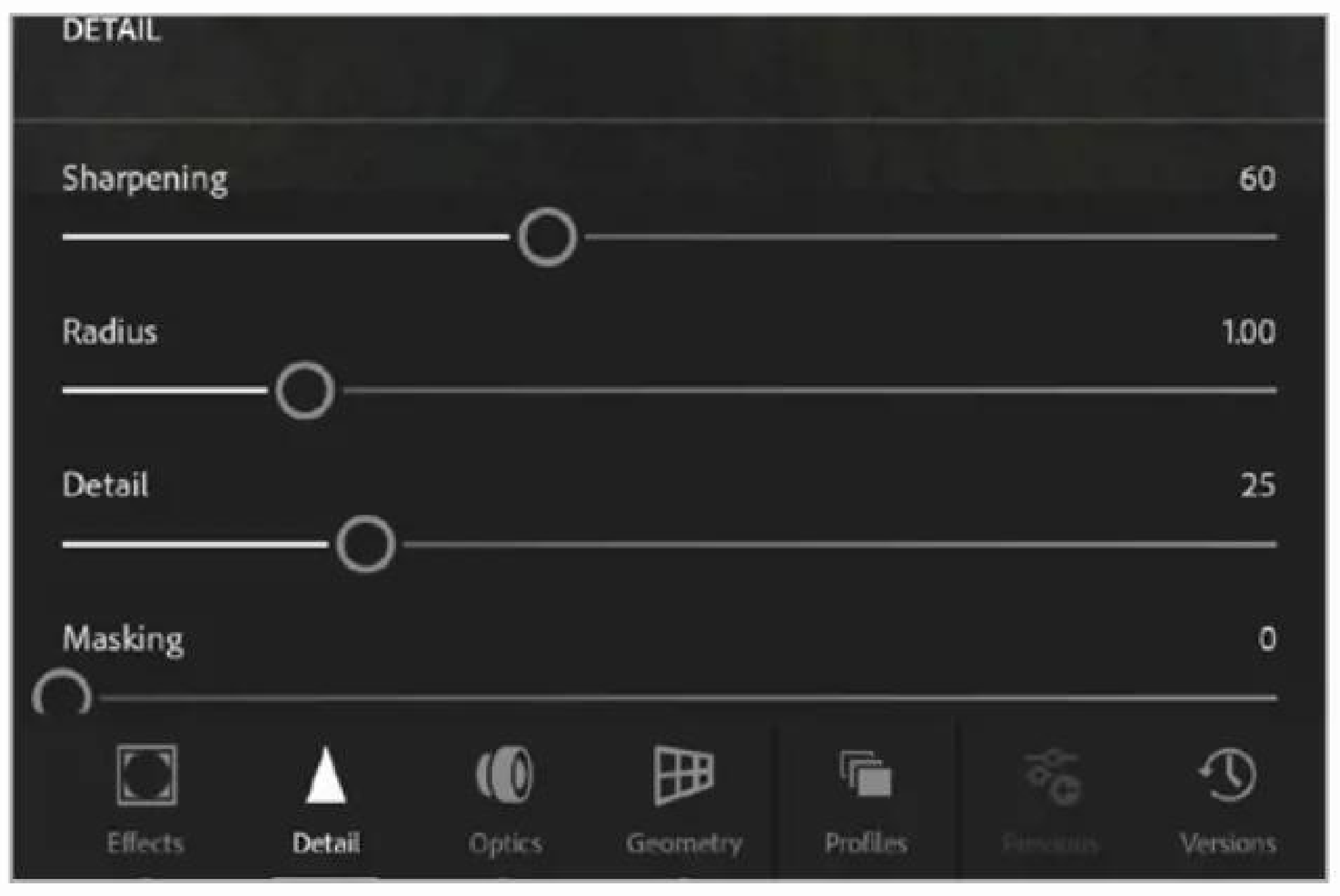

B & W
Grading
Mix
Masking
Healing
Crop
Presets
Auto
Light
Color

White balance As Shot
Temp 6300K
Tint 22
Vibrance 43

7 The next options are Light and Colour. In the Light section, you're able to adjust the exposure, contrast, highlights, shadows, whites and blacks. The Colour section concentrates on adjustments to colour temperature, tint, vibrancy and saturation. You can also convert the image to black and white.

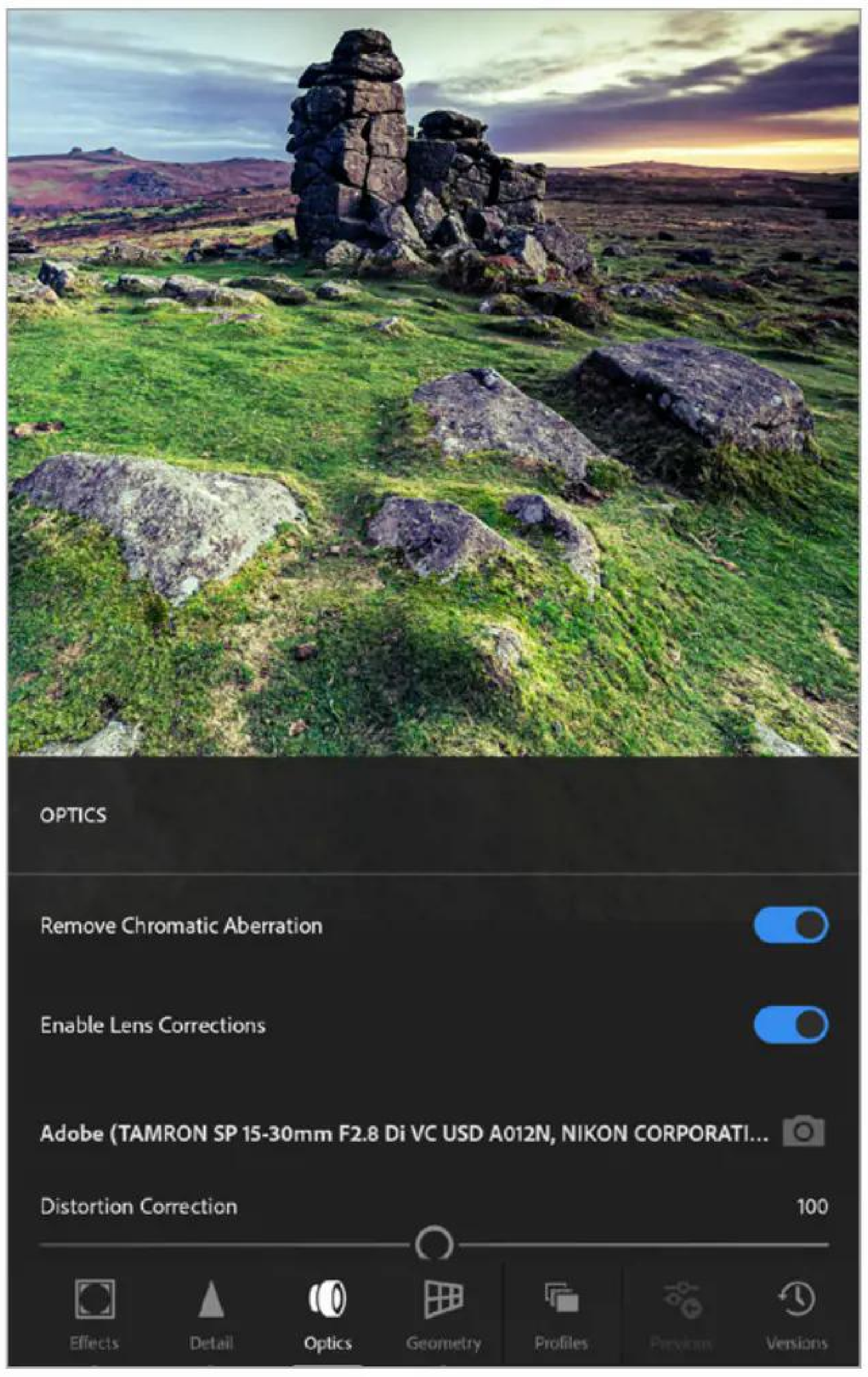

EFFECTS
SPLIT TONE
Effects
Detail
Optics
Geometry
Profiles
Previous
Versions

Texture 52
Clarity 36
Dehaze 11
Vignette 0


DETAIL
Effects
Detail
Optics
Geometry
Profiles
Previous
Versions

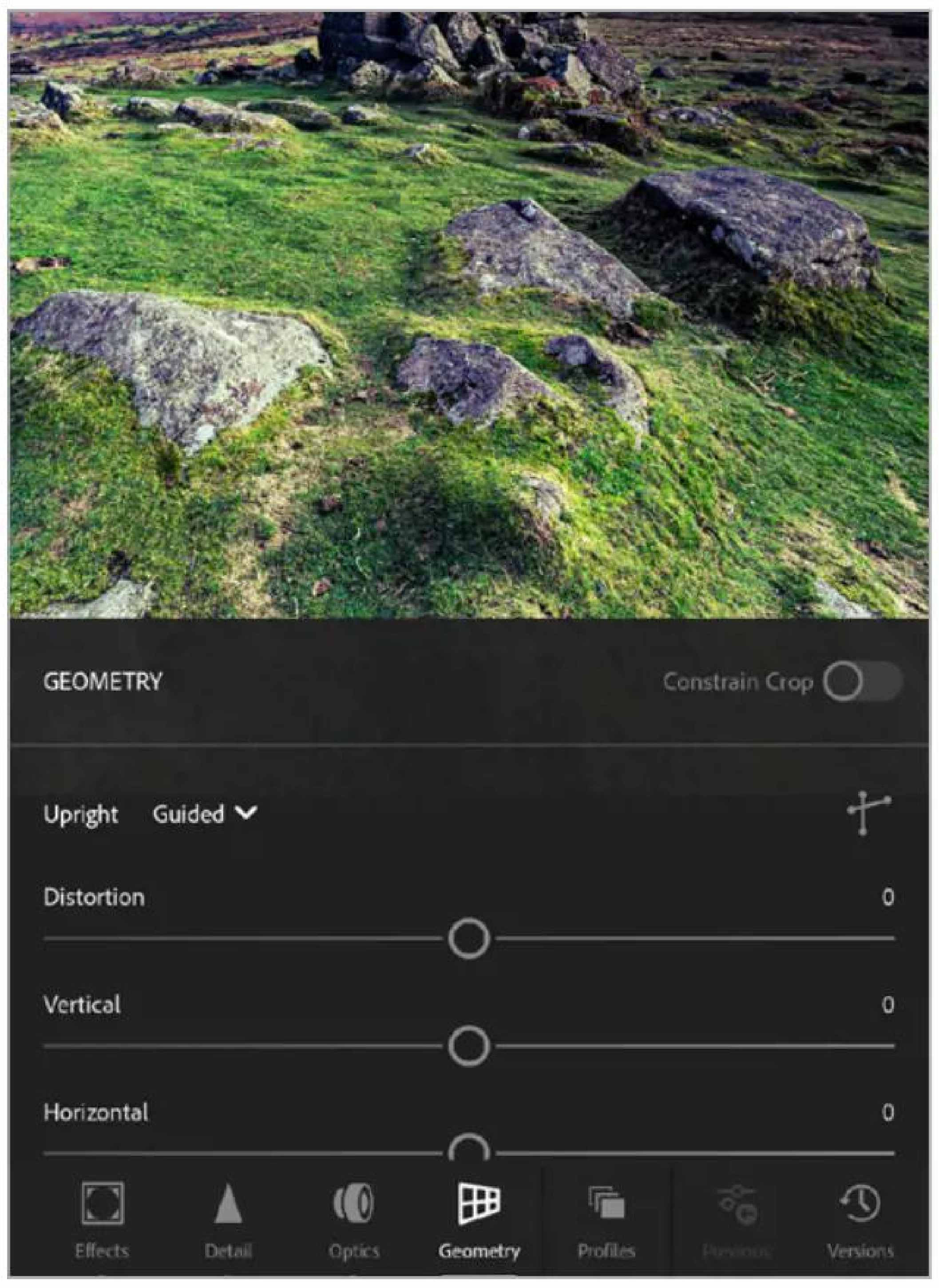
Sharpening 60
Radius 1.00
Detail 25
Masking 0

8 The Effects and Detail options are next. Effects govern texture and clarity, along with dehaze, vignette amount, midpoint, feather, roundness and highlights for the image. You can also add a split otne effect. Detail lets you control how much sharpening, radius and detail is applied to the image.


OPTICS
Effects
Detail
Optics
Geometry
Profiles
Previous
Versions

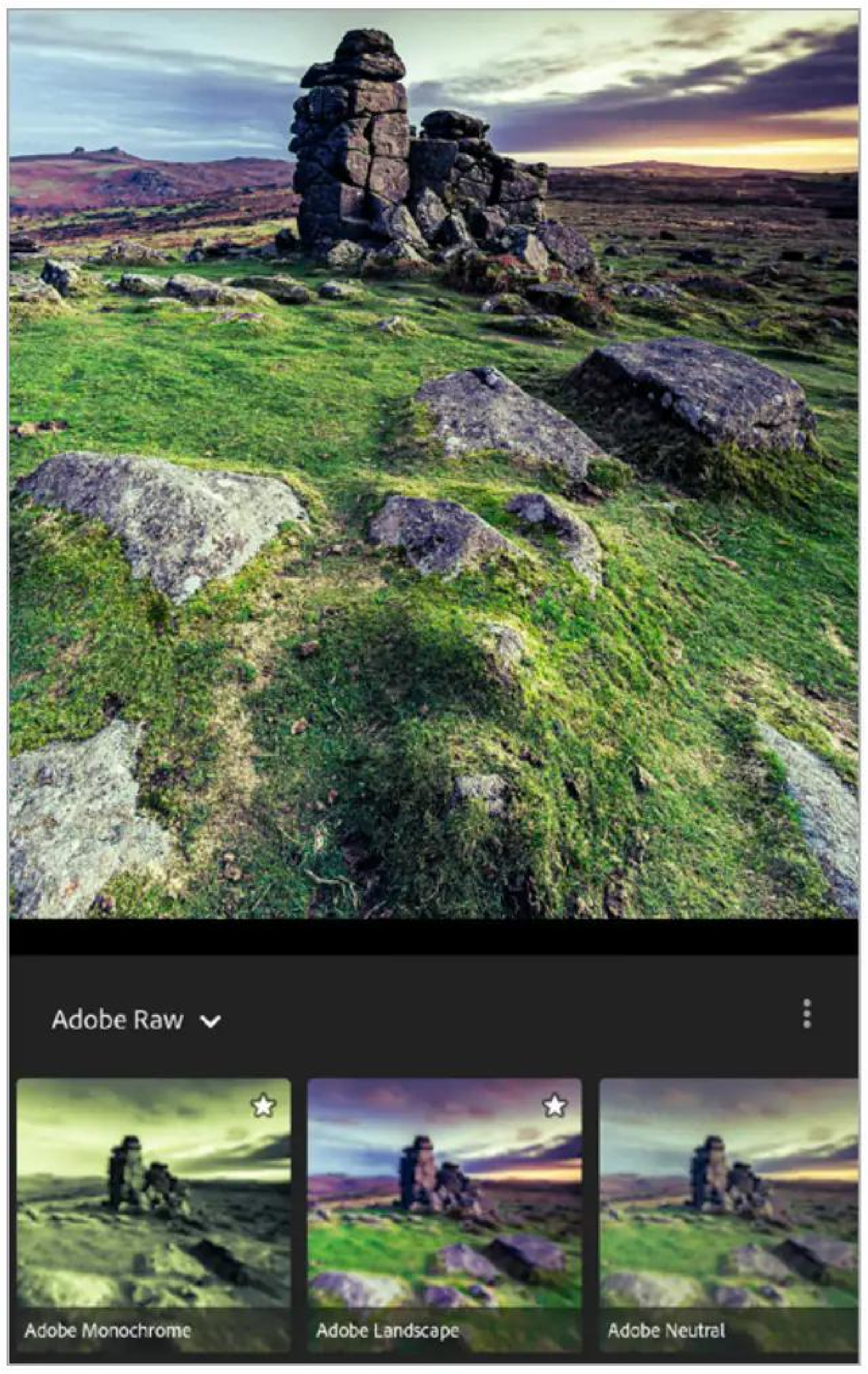
Remove Chromatic Aberration
Enable Lens Corrections
Adobe (TAMRON SP 15-30mm F2.8 Di VC USD A012N, NIKON CORPORATI...
Distortion Correction 100

9 The next tool, Optics, is a technique used in most Adobe products. It corrects common lens aberrations such as barrel and pincushion distortion. Next to that is the image Geometry distortion tool. This lets you alter the vertical and horizontal geometry of your image.

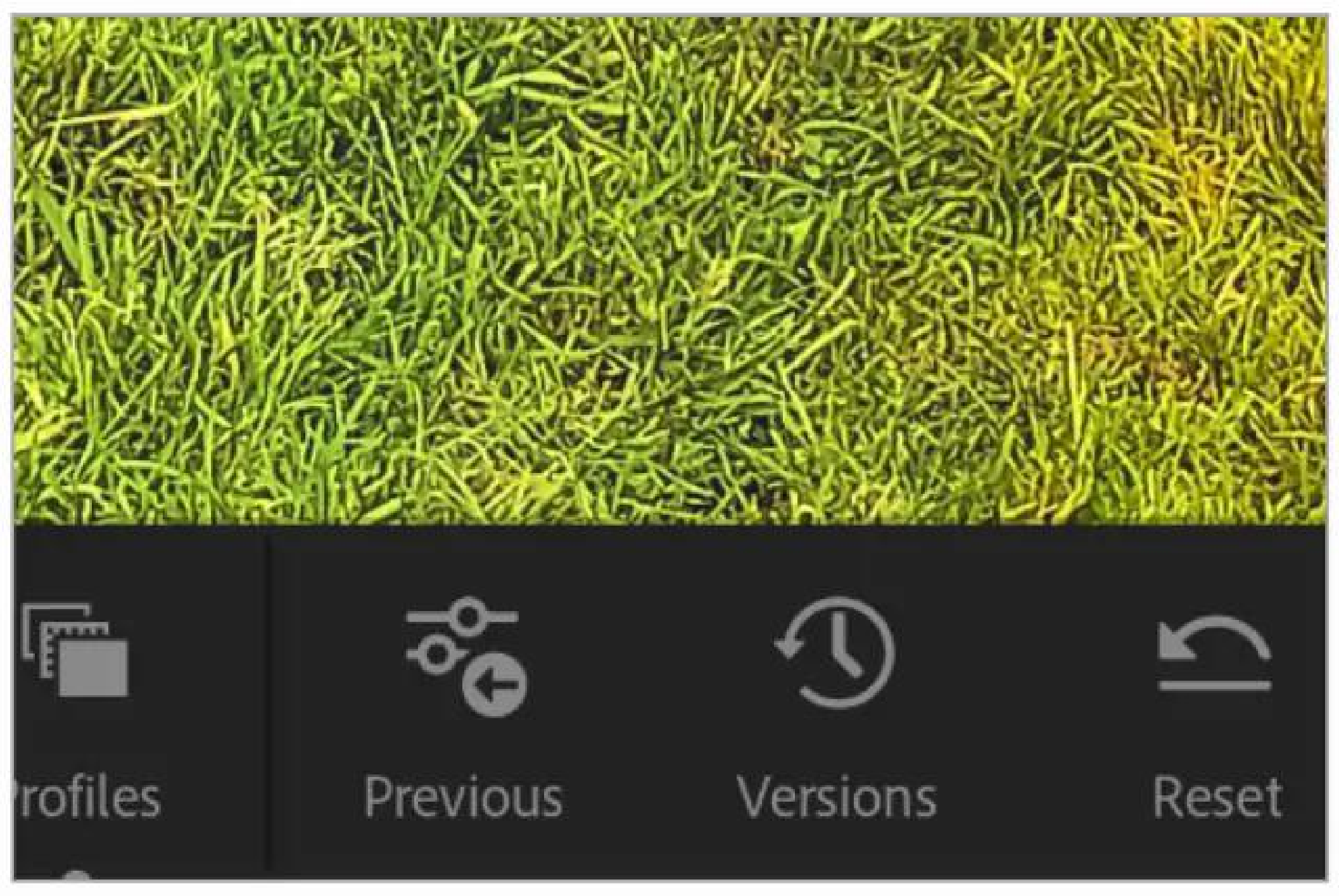

GEOMETRY
Constrain Crop
Effects
Detail
Optics
Geometry
Profiles
Previous
Versions

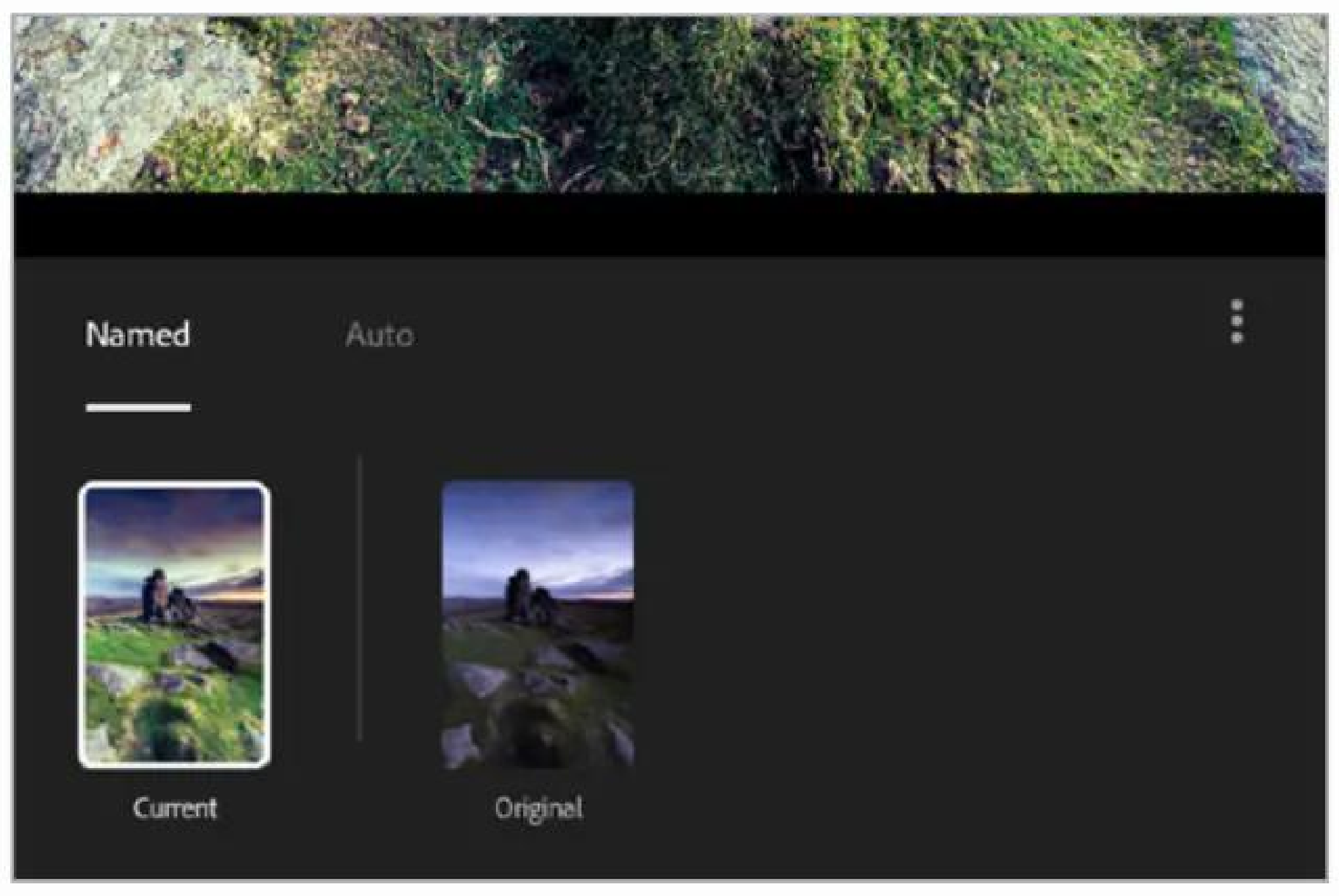
Upright Guided
Distortion 0
Vertical 0
Horizontal 0

10 Next in the list is the Geometry function. This lets you add distortion that can straighten out images with converging perspectives on either the vertical plane or the horizontal. You are also able to rotate the image. There is also a guided straighten feature.


Adobe Raw
Adobe Monochrome
Adobe Landscape
Adobe Neutral

11 Up next in the list of editing tools are the Profiles. They are a collection of colour profiles that offer one-click colour processing to your photos, similar to Presets. They range from Adobe Raw, Artistic, Black and White, Modern and Vintage. Each category has a number of profiles.

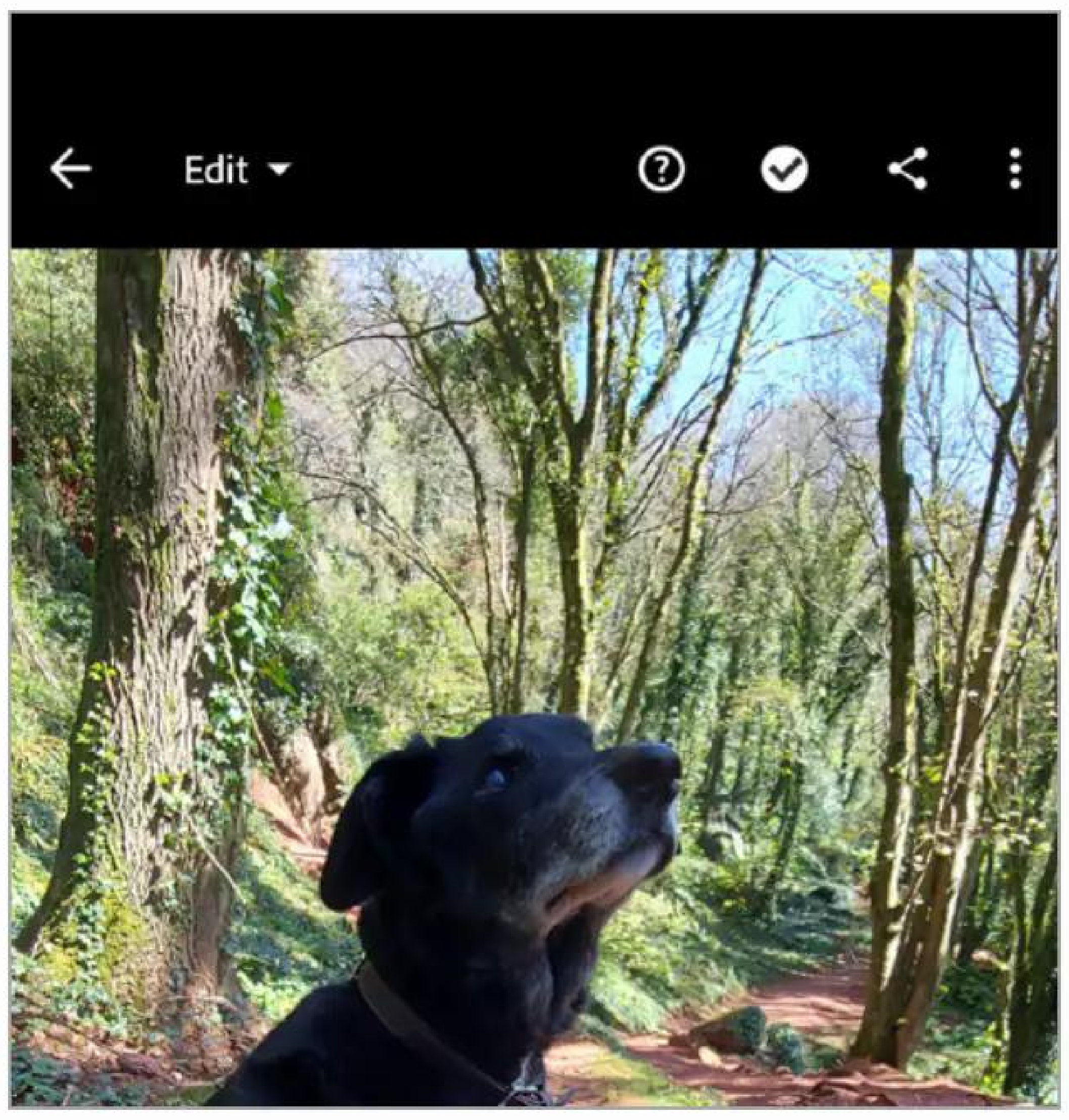

rofiles
Previous
Versions
Reset

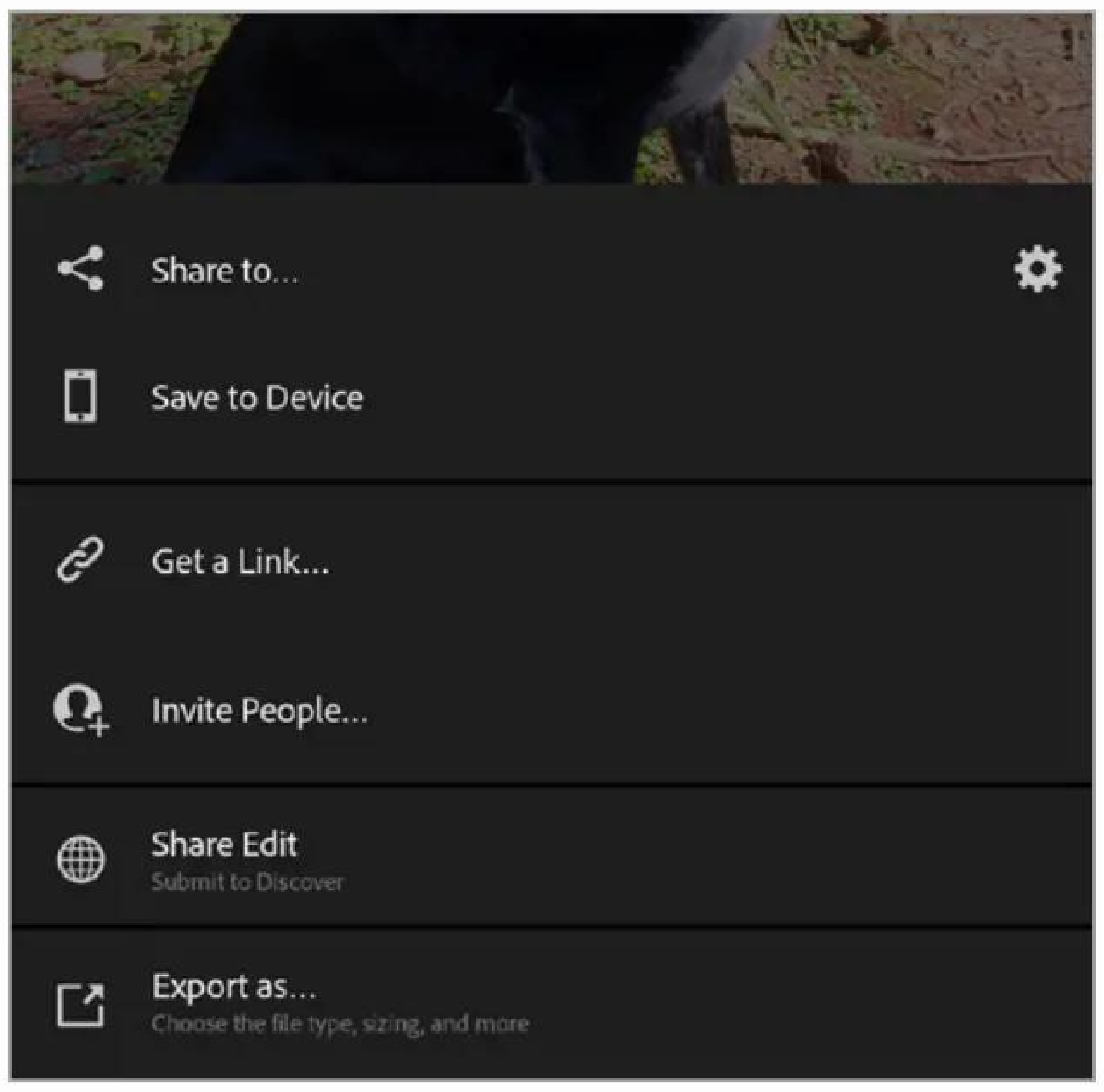

Named
Auto
Current
Original

12 The last three are Previous, which lets you view previous edits made to the image via a set of small thumbnails. Versions is a feature that lets you create snapshots of the work in progress on your image, which you can return to by clicking one. Reset clears all your edits from the current session.

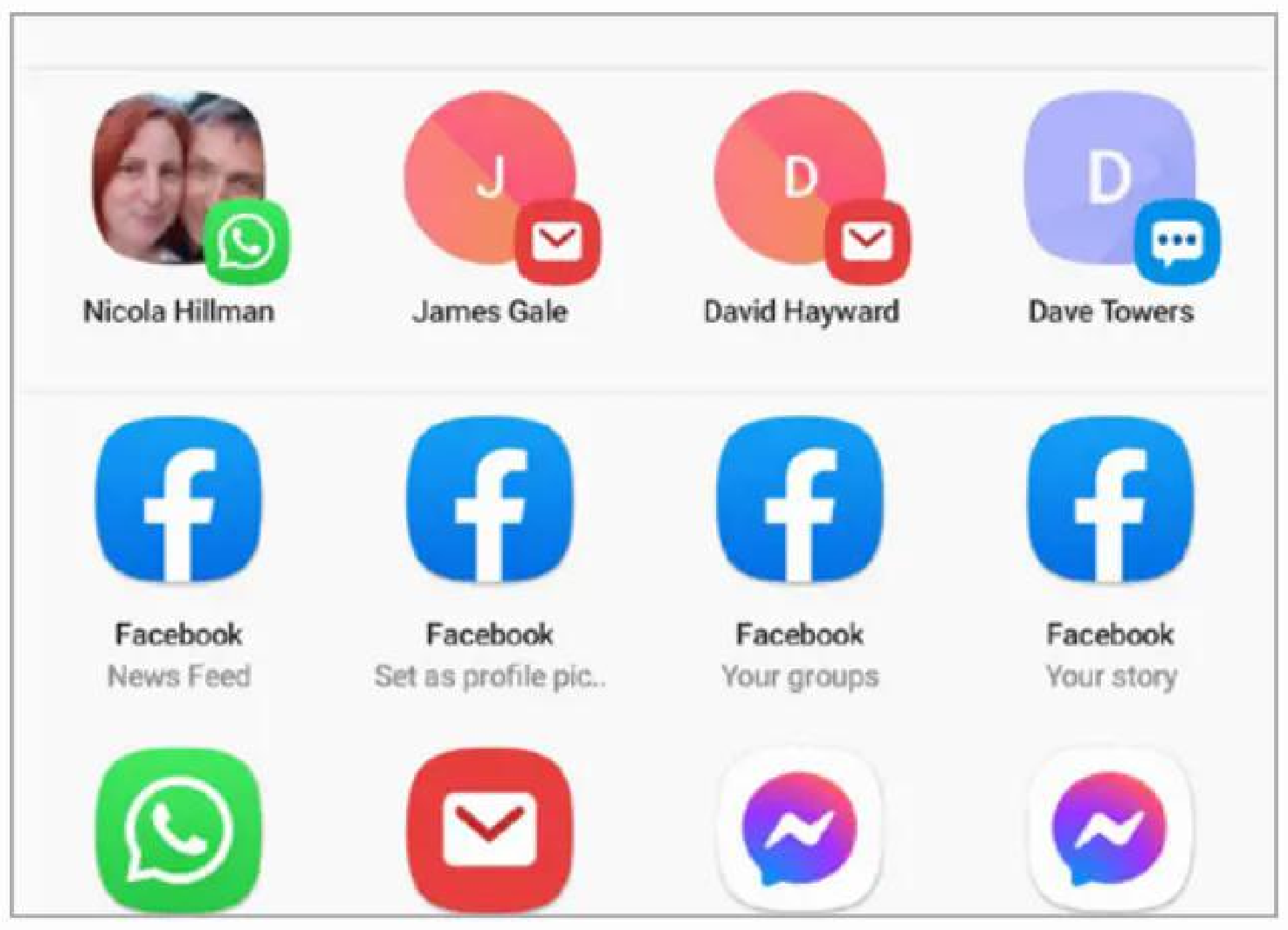
Sharing Your Photos

Taken the perfect shot? Edited your original image to something amusing, amazing or inspiring? Then share it with your friends and family via social media, email or other platforms that you've already set up on your device.

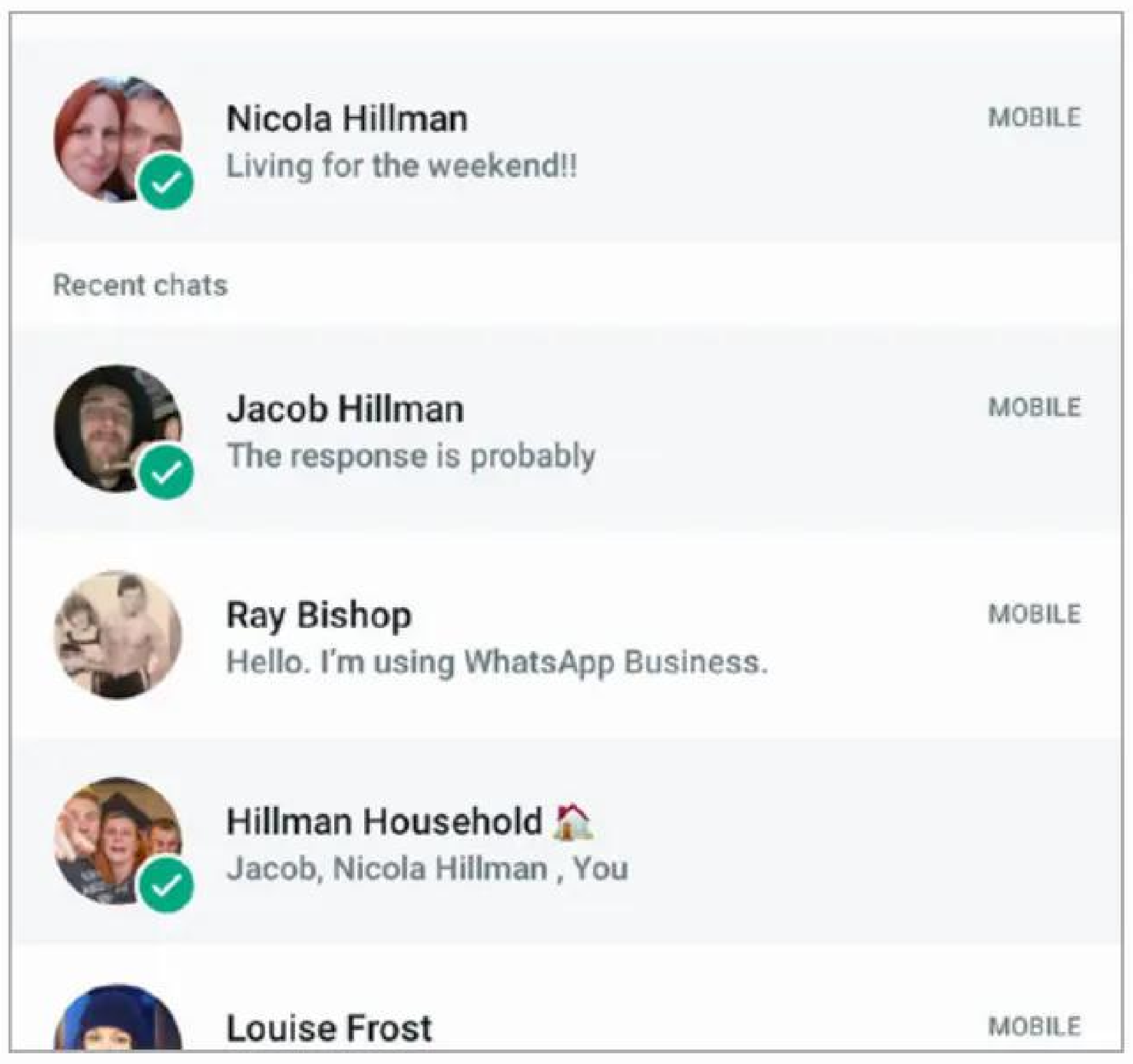



Share to...
Save to Device
Get a Link...
Invite People...
Share Edit
Submit to Discover
Export as...
Choose the file type, sizing, and more

1 The most basic level of sharing is a good place to start this tutorial. To begin with, select an image from within your device's Lightroom app that you want to be able to share. You can see that there's a three pronged share icon next to the three vertical dots in the top right of the interface.


Nicola Hillman
James Gale
David Hayward
Dave Towers
Facebook
News Feed
Facebook
Set as profile pic..
Facebook
Your groups
Facebook
Your story

2 When you tap the Share To... icon, the various apps you already have installed on your device open under the Sharing With menu. You may need to swipe to the right to display further apps capable of receiving the image.


Nicola Hillman MOBILE
Living for the weekend!!

Recent chats

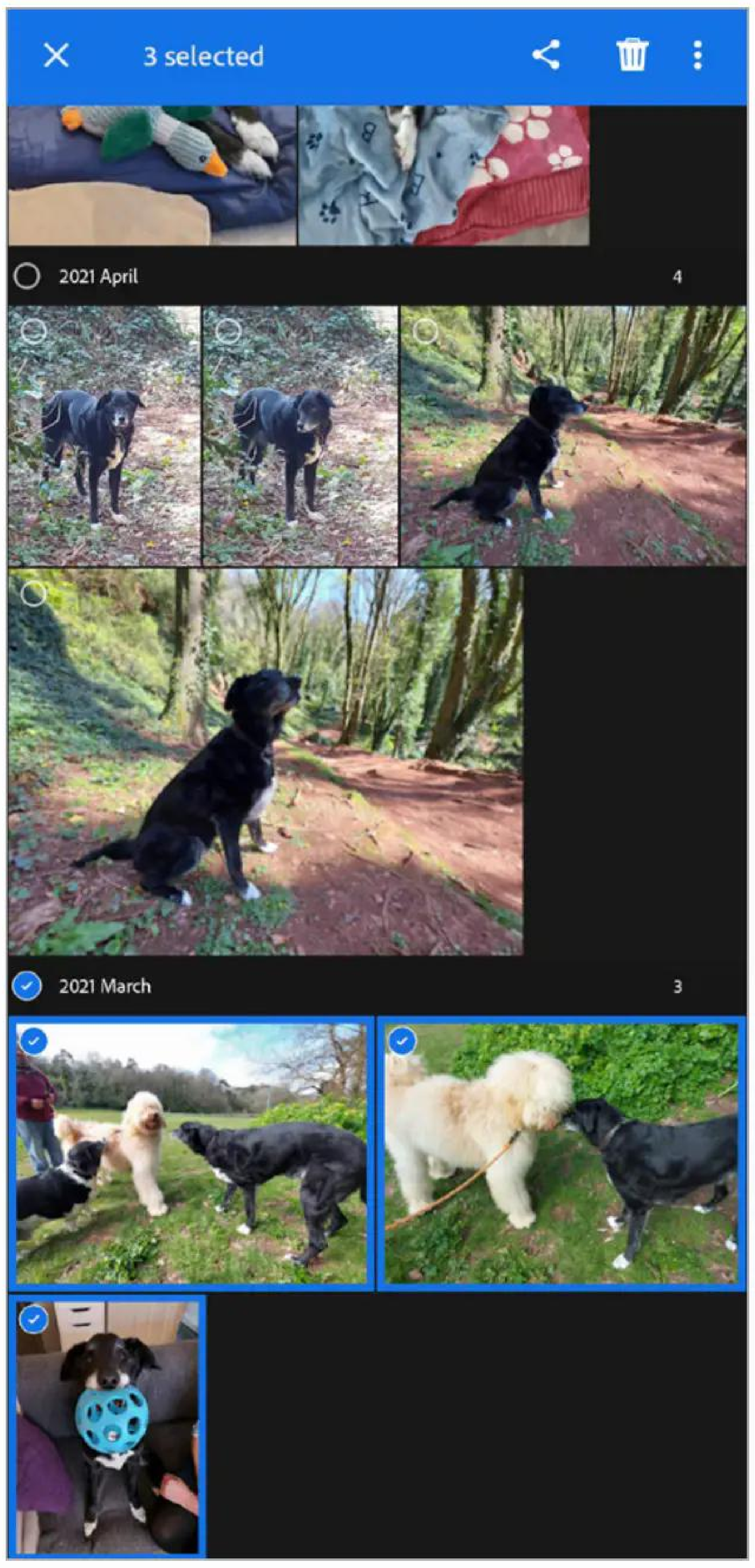
Jacob Hillman MOBILE
The response is probably

Ray Bishop MOBILE
Hello. I'm using WhatsApp Business.

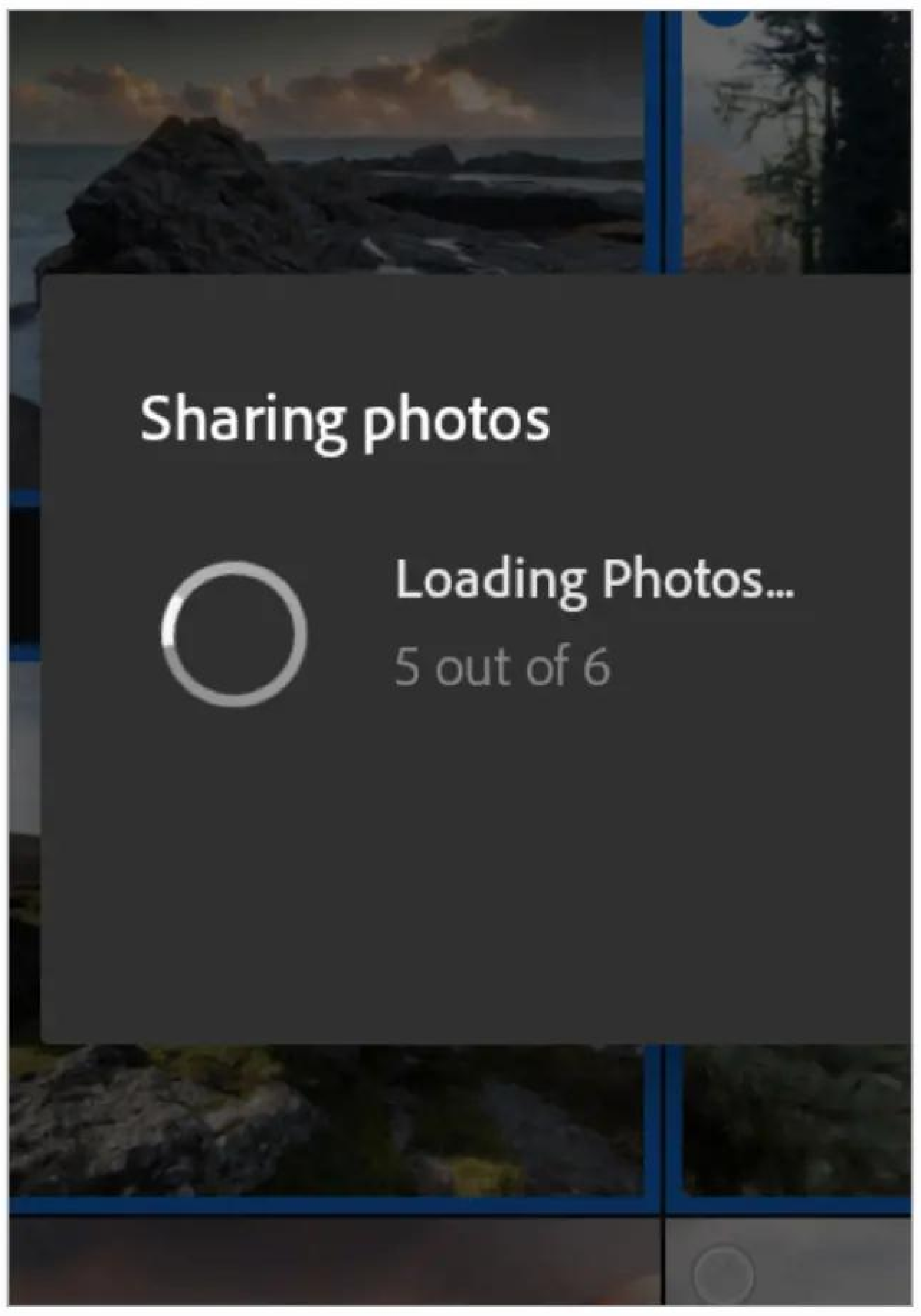
Hillman Household
Jacob, Nicola Hillman , You

Louise Frost MOBILE

3 Tap the app you want to share the image through. The app will then load, preparing the image in the background ready for sending. If it's an app such as WhatsApp, then you need to specify the person or persons you want to send the image to. It all depends on the app in question.


3 selected
2021 April
4
2021 March
3

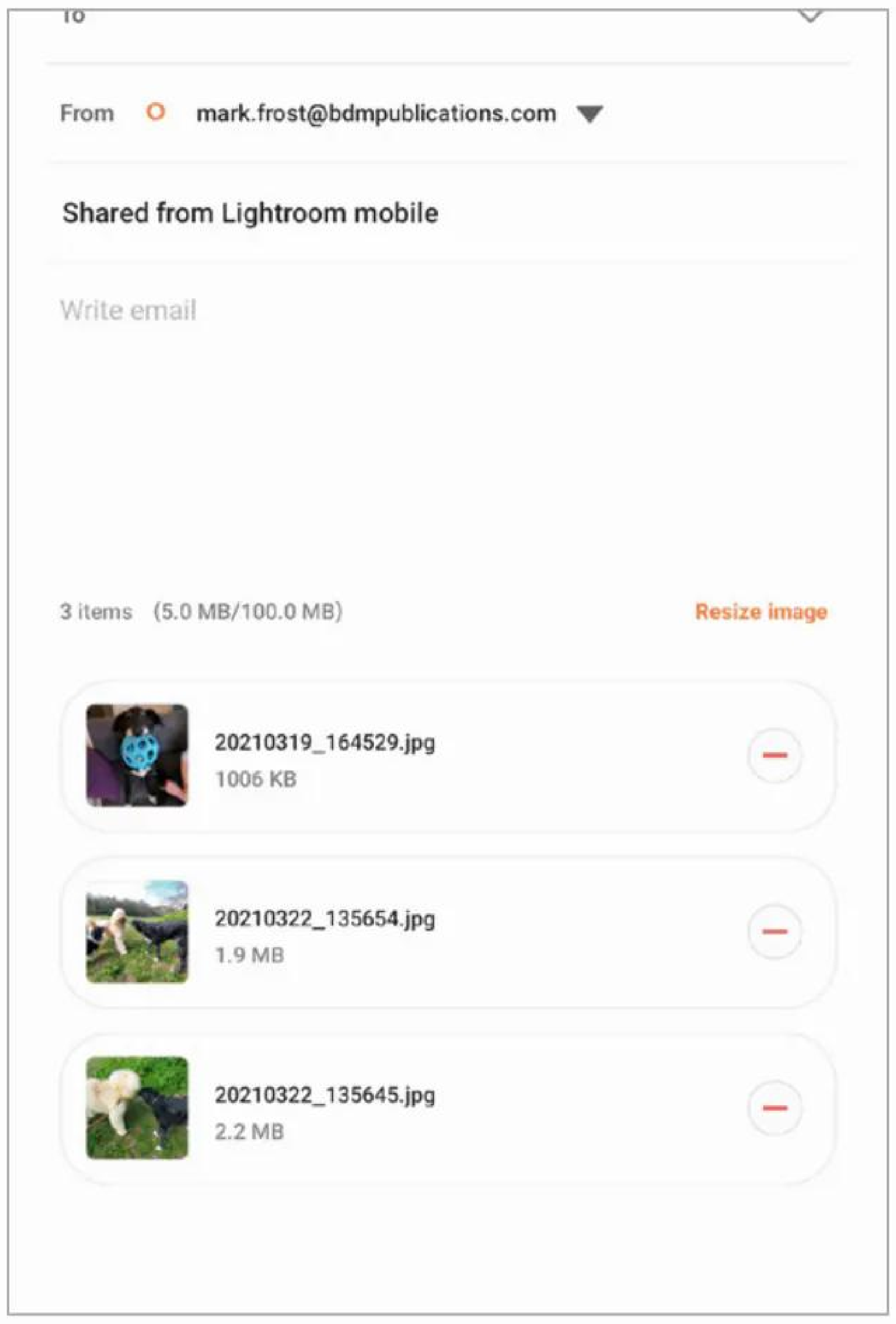
4 It's not a problem if you want to share multiple images. Start by opening the Album containing the images you want and long press the first image to select it. Now tap all of the other images you want to send, selecting each with the tick in the top left of the image thumbnail.



Sharing photos

Loading Photos...
5 out of 6

5 Just as before, once you have the images you want to share ready, tap the share icon in the top right corner and select the contacts or apps that you're going to send the images to. Depending on how many images you've selected, it could take some time for them to load within Lightroom ready for sharing.



To

From mark.frost@bdmpublications.com

Shared from Lightroom mobile

Write email

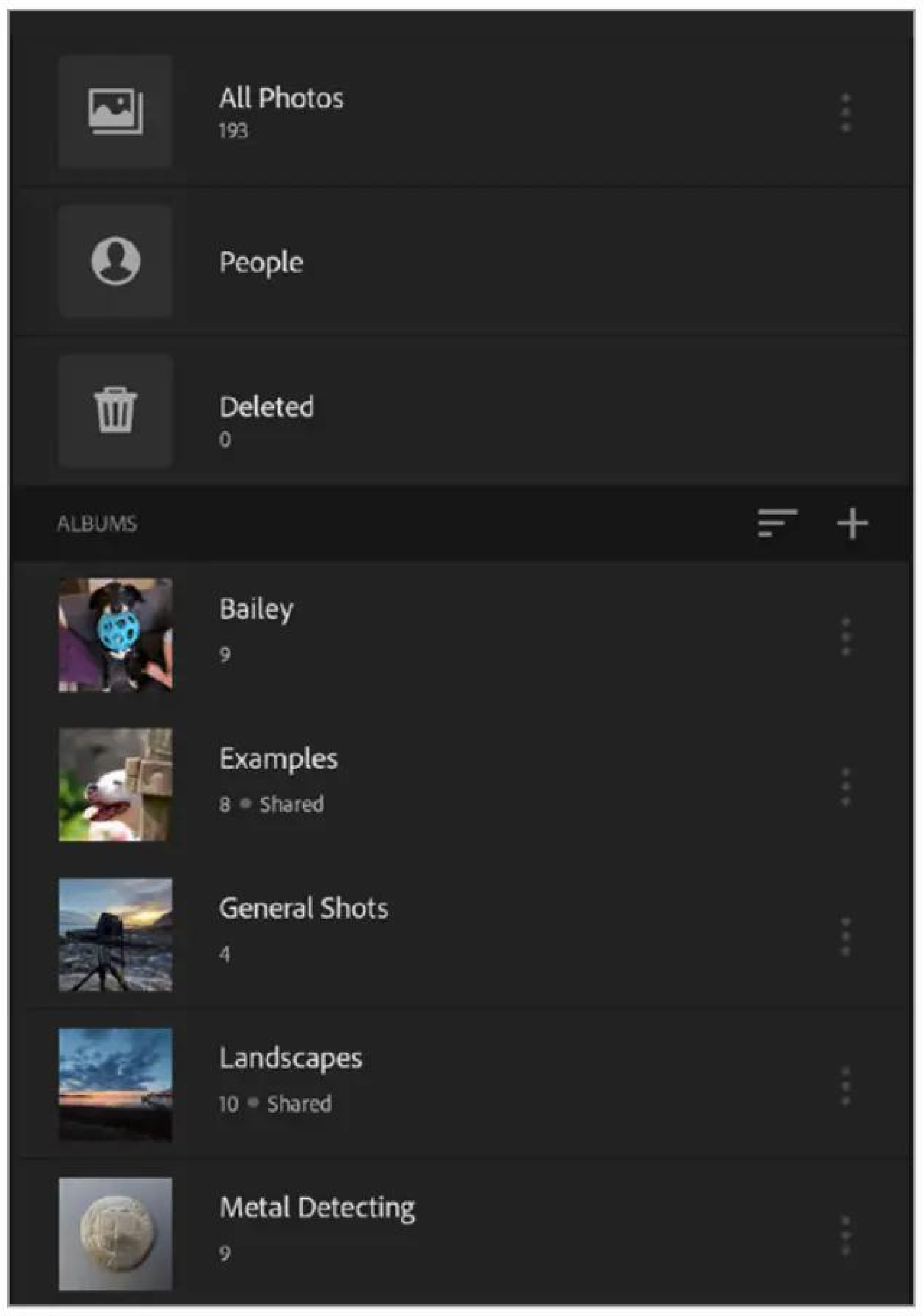
3 items (5.0 MB/100.0 MB) Resize image

20210319_164529.jpg
1006 KB

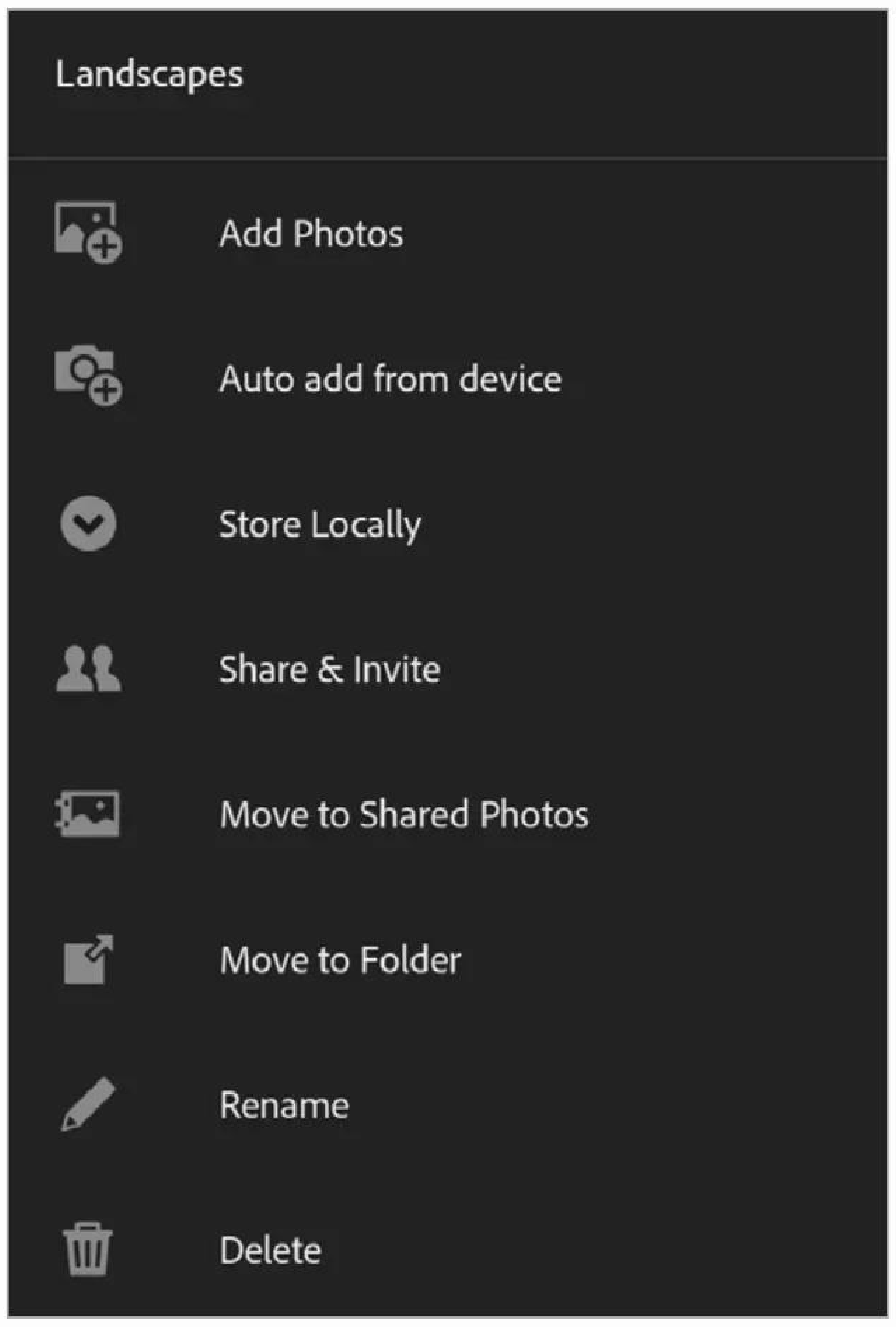
20210322_135654.jpg
1.9 MB

20210322_135645.jpg
2.2 MB

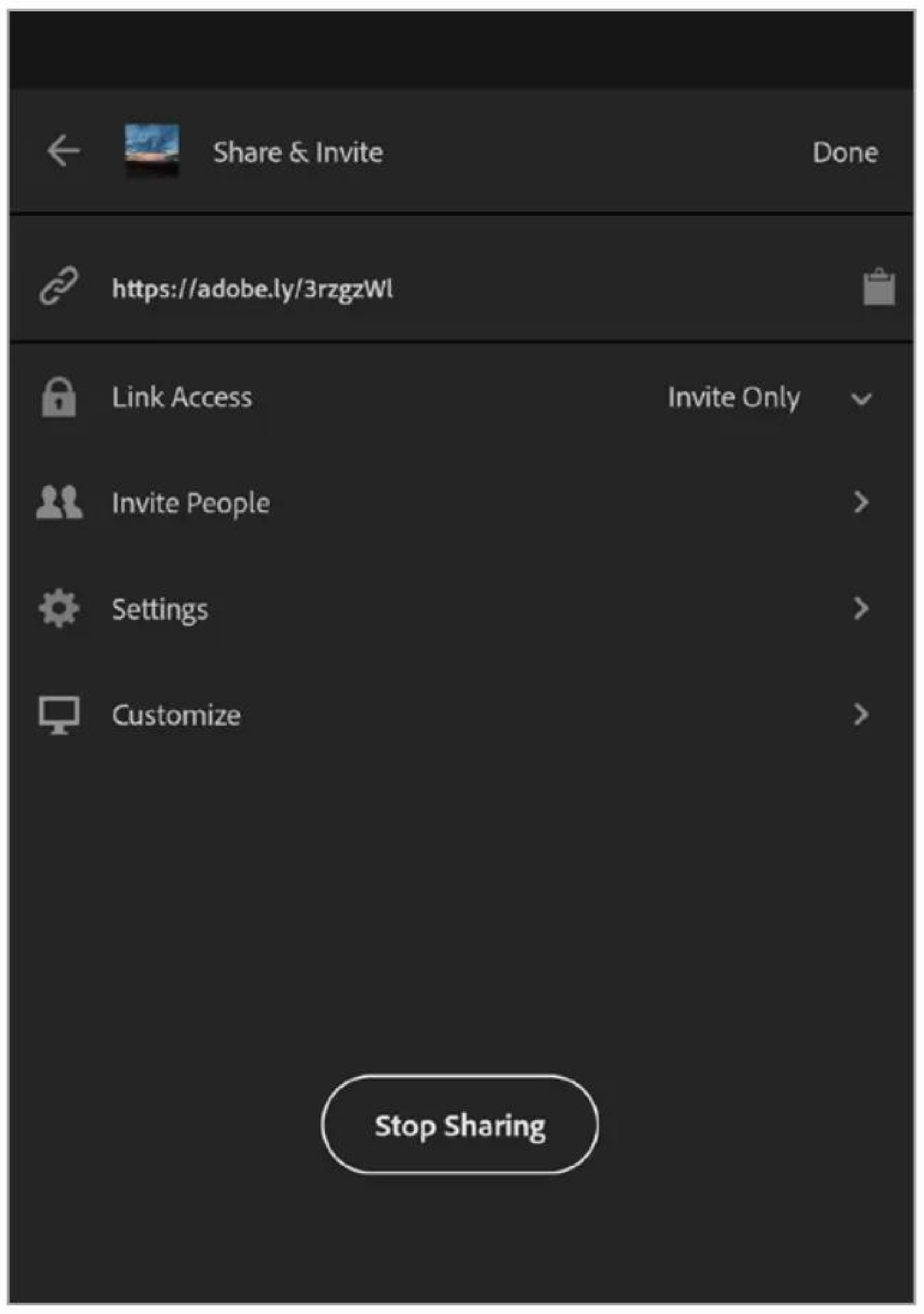
6 Be aware that the images you're sharing via email, as in this example, could add up to quite a few megabytes. Luckily, the image examples we've used in this tutorial only add up to about 5MB, which is more than okay to send via Gmail or similar. Watch out for those larger image files though.


All Photos
193
People
Deleted
0
ALBUMS
Bailey
9
Examples
8 • Shared
General Shots
4
Landscapes
10 • Shared
Metal Detecting
9

7 You can share entire Albums from the Lightroom app. Start at the Lightroom front screen, where the Albums are organised and tap the three vertical dots to the right of the Album you want to share. We have an album of images that we would like to share on the web for friends and family to see.


Landscapes
Add Photos
Auto add from device
Store Locally
Share & Invite
Move to Shared Photos
Move to Folder
Rename
Delete

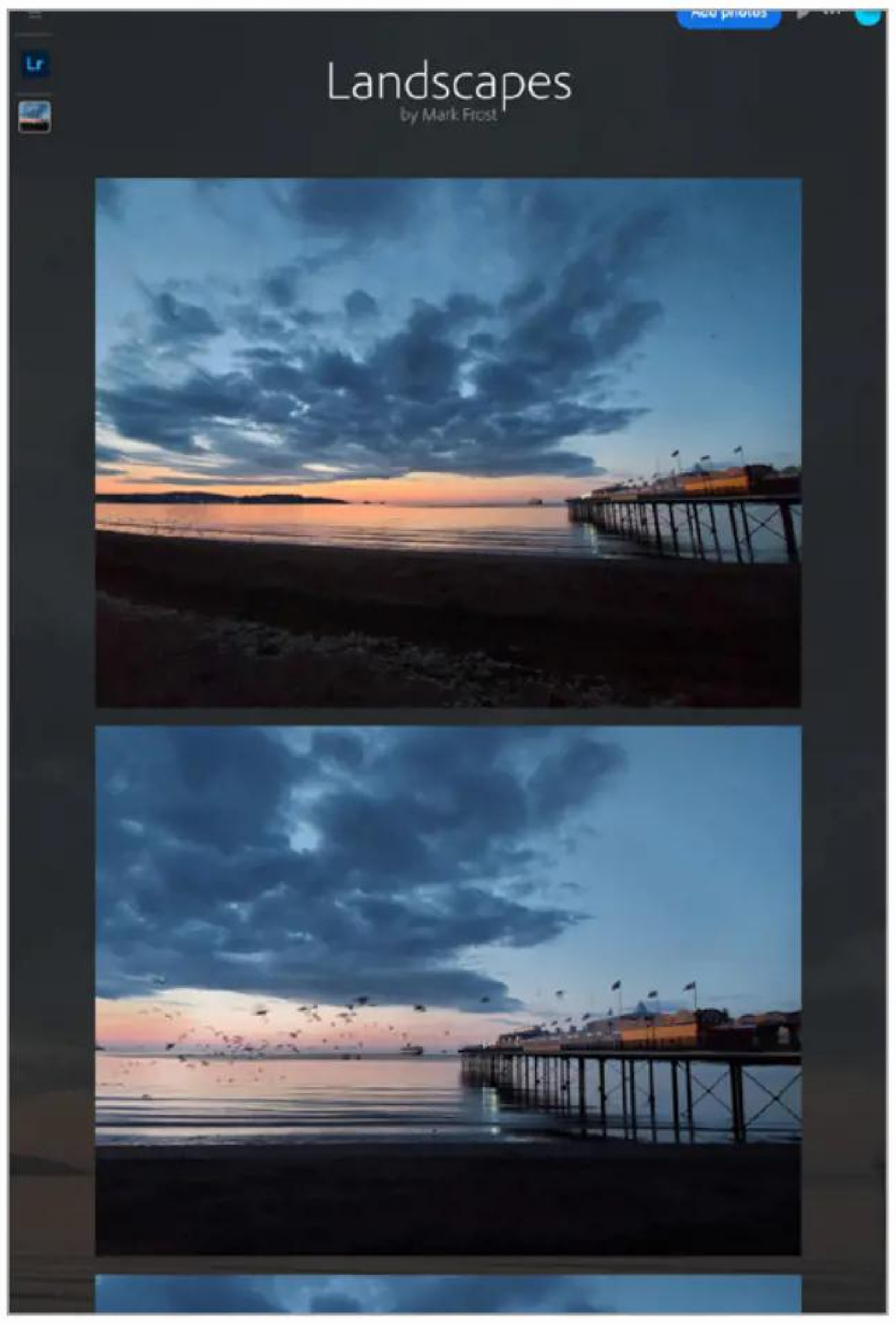
8 The options window will open next and present you with a number of choices. You can add more photos if you wish or store them locally on your current device. You can also rename or delete images and turn the images into a slideshow. We want to click on the Share & Invite option.


Share & Invite
Done
Invite People
Settings
Customize
Stop Sharing

https://adobe.ly/3rzgzWl

Link Access: Invite Only

9 The Share & Invite panel will open and present you with a few more options. You can control who sees the album online by making it viewable by invitation only. You can generate a click-able link that will allow you, and anyone who is invited to be able to go and see the album online.


Landscapes
by Mark Frost

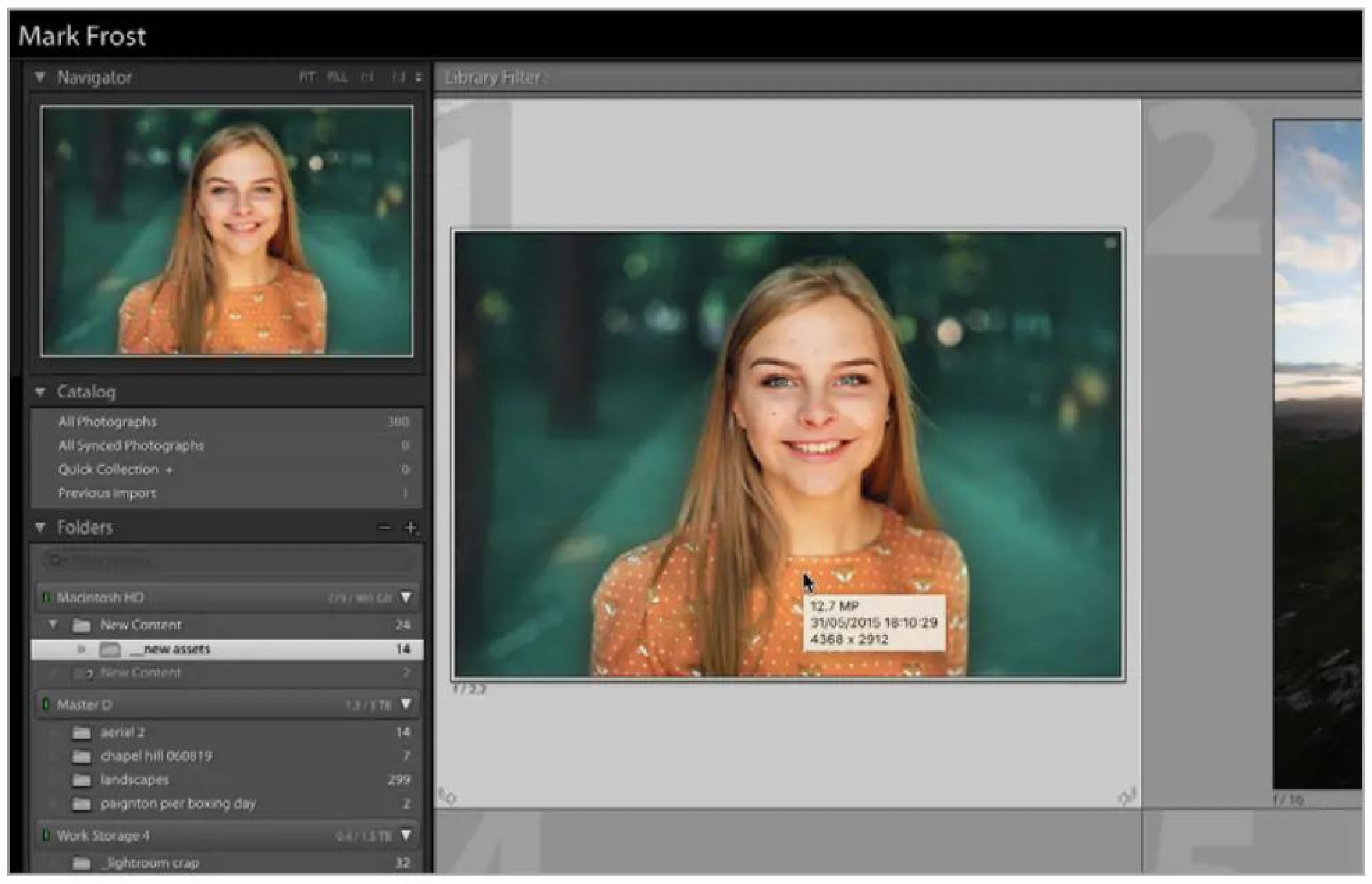
10 This opens the Adobe Lightroom Share site, displaying the photos in the shared Album. If you're happy with what's available, tap back out of the browser window. In the Share Photos menu, you can now tap the Share Link and use it like the previous share functions, sending the generated link to your contacts.

Going Further: Lightroom Projects

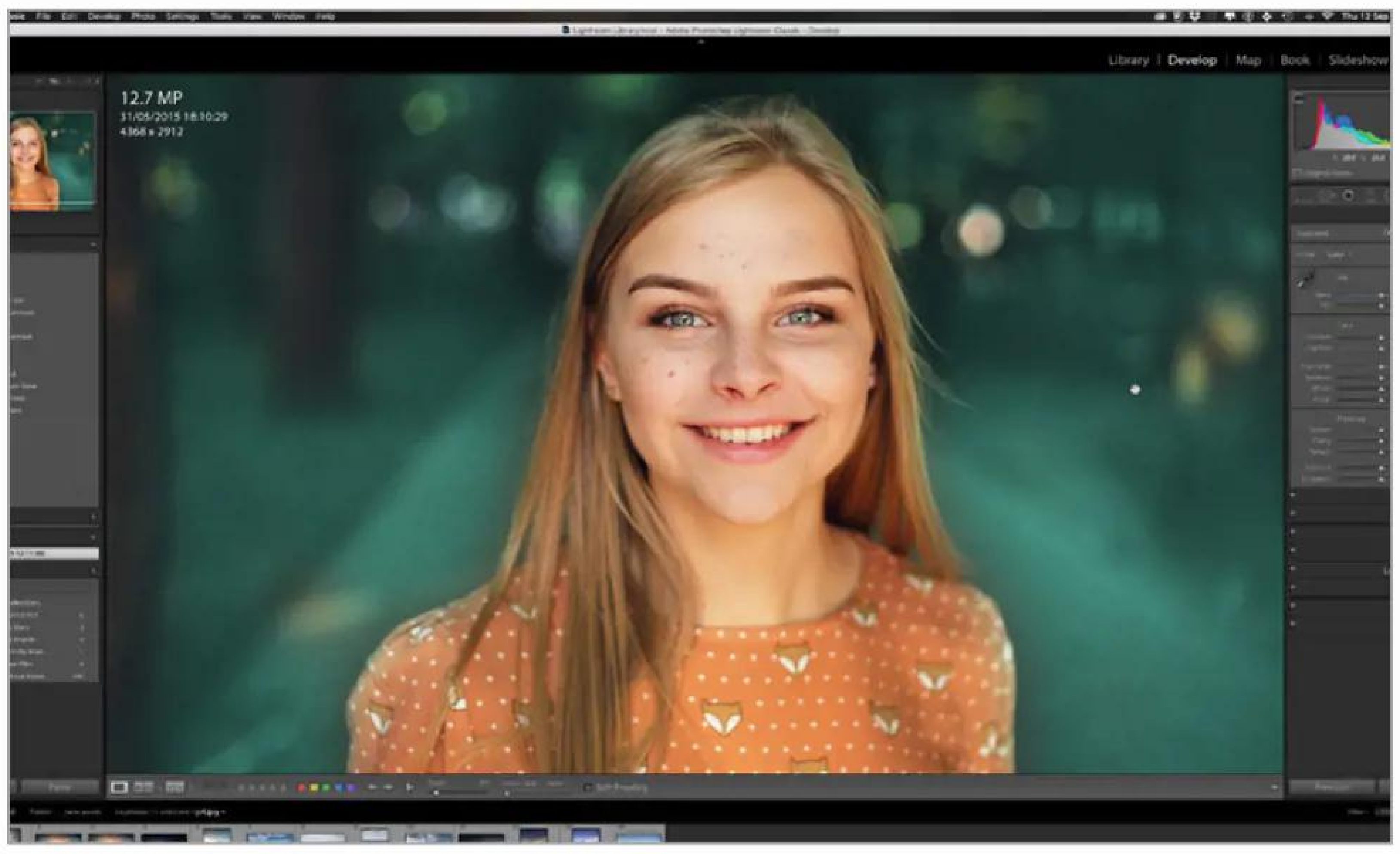
Hopefully by now you are feeling more confident about what you can achieve in Lightroom. With that in mind, here are some more in-depth guides to Lightroom that expand upon what you've discovered so far. We delve a little deeper into landscape processing, as well as black and white conversions for dynamic and powerful images.

Portrait Retouching

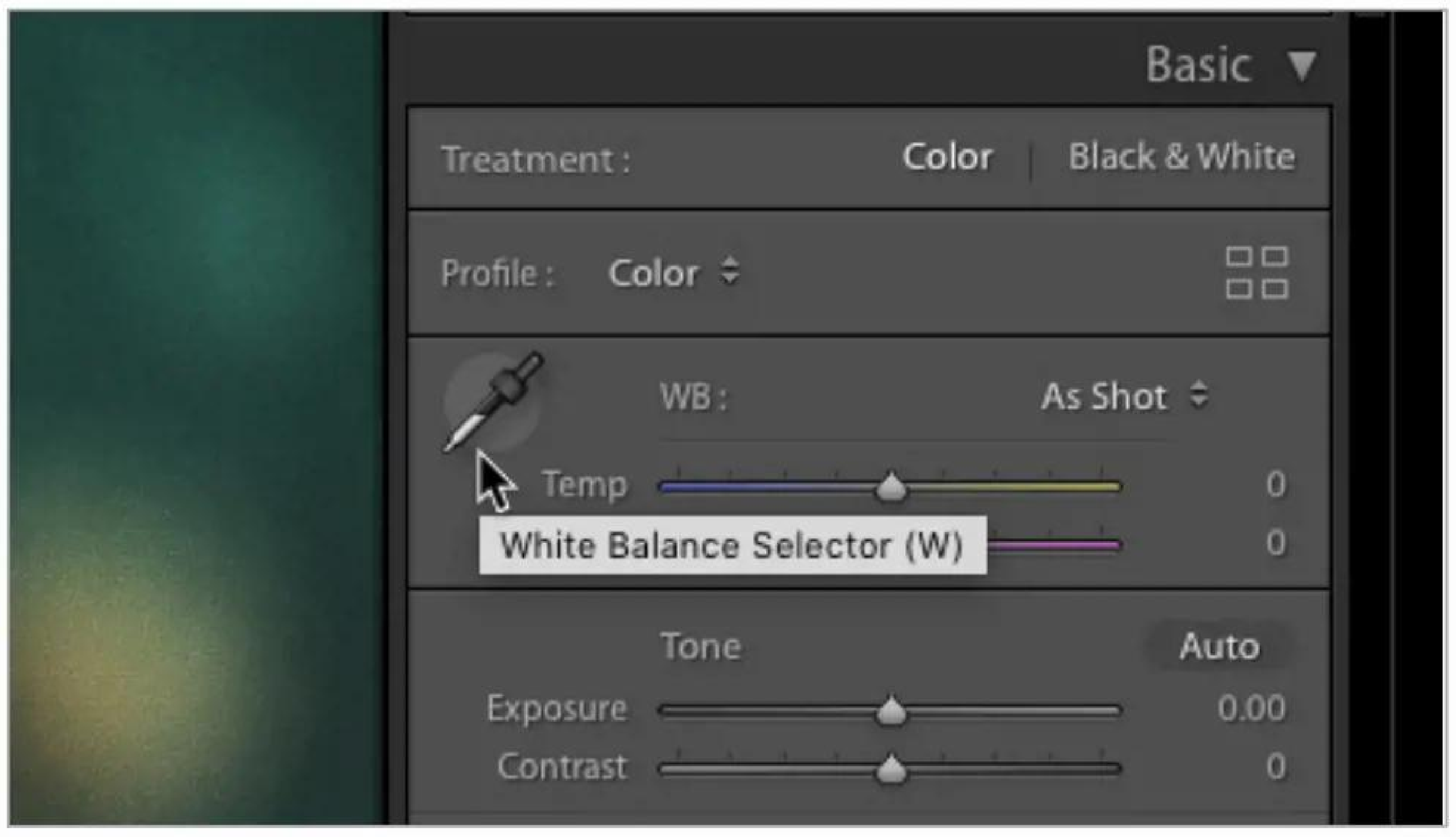
There is a debate as to whether Lightroom is capable of full-on portrait retouching. Many say that to properly finesse a portrait to its fullest extent, you have to complete the job in Photoshop with layers and brushes. While that is true, Lightroom can do more than you might imagine.


Mark Frost
Navigator
Catalog
All Photographs
All Synced Photographs
Quick Collection +
Previous Import
Folders
Library Filter :
12.7 MP
31/05/2015 18:10:29
4368 x 2912

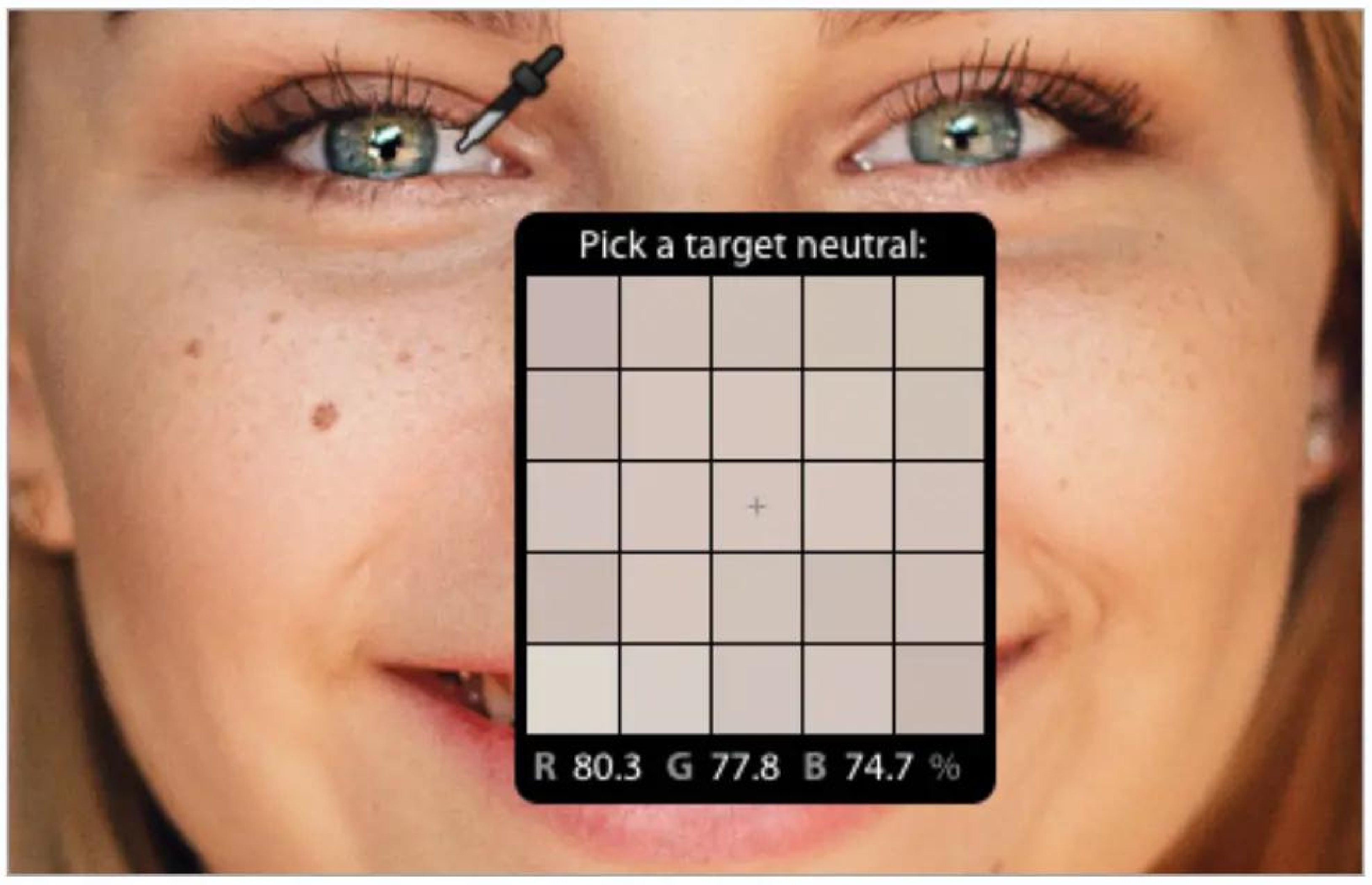
1 We have a simple example portrait in our Library Module that we want to edit. The shot is reasonably exposed as the photographer intended but it could do with a number of edits to really make it shine. The aim of this workflow, is to do as much in Lightroom as possible without the aid of Photoshop.


12.7 MP
31/05/2015 18:10:29
4368 x 2912
Library | Develop | Map | Book | Slideshow

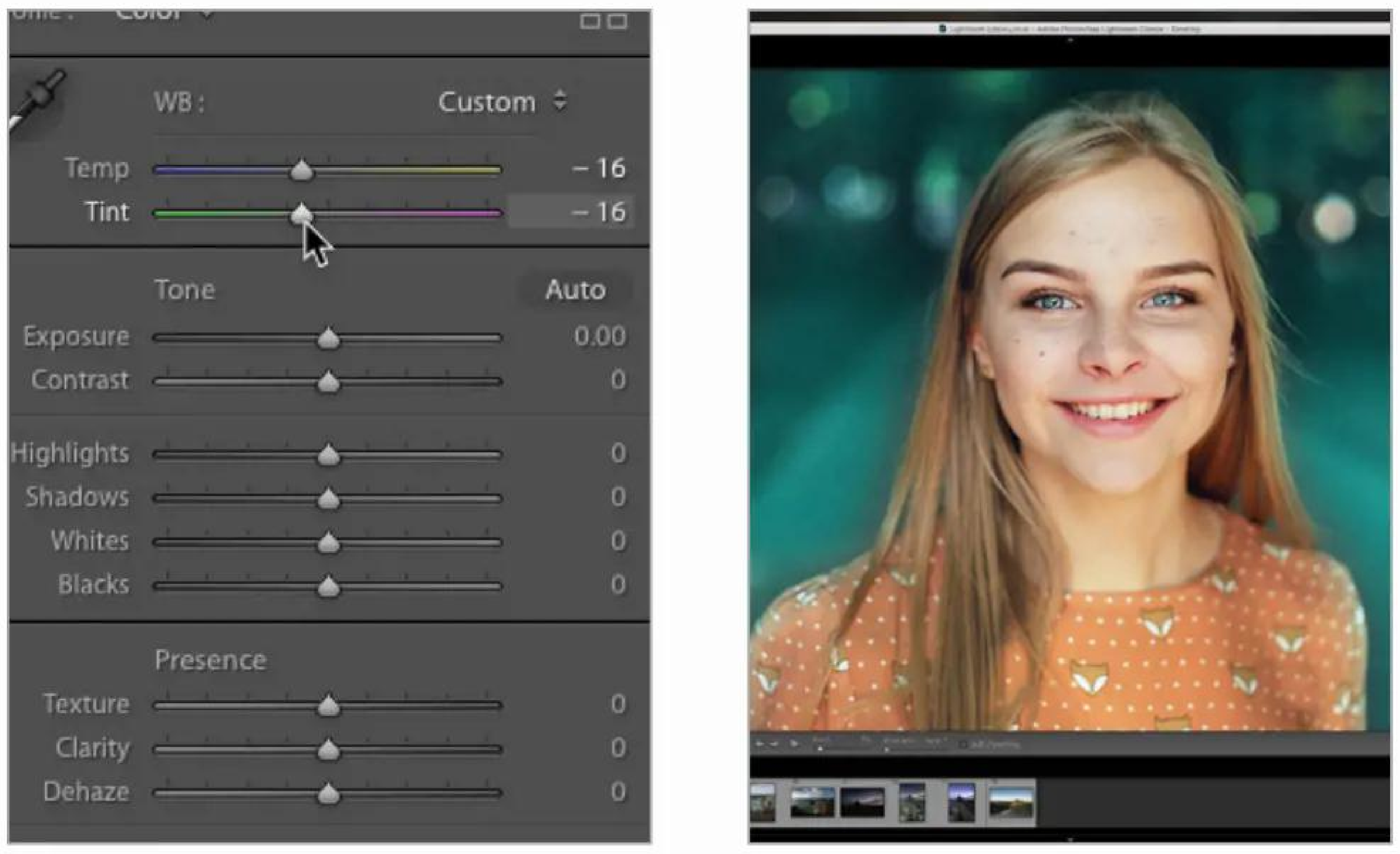
2 Having had a chance to look at the image in the Develop Module, a couple of things are already apparent. The colour balance is a little off, since the background was having an effect, and the skin looks a little too orange. Her forehead also has a few blemishes that could do with some attention.


Basic
Treatment : Color | Black & White
Profile : Color
WB : As Shot
Temp 0
White Balance Selector (W) 0
Tone Auto
Exposure 0.00
Contrast 0

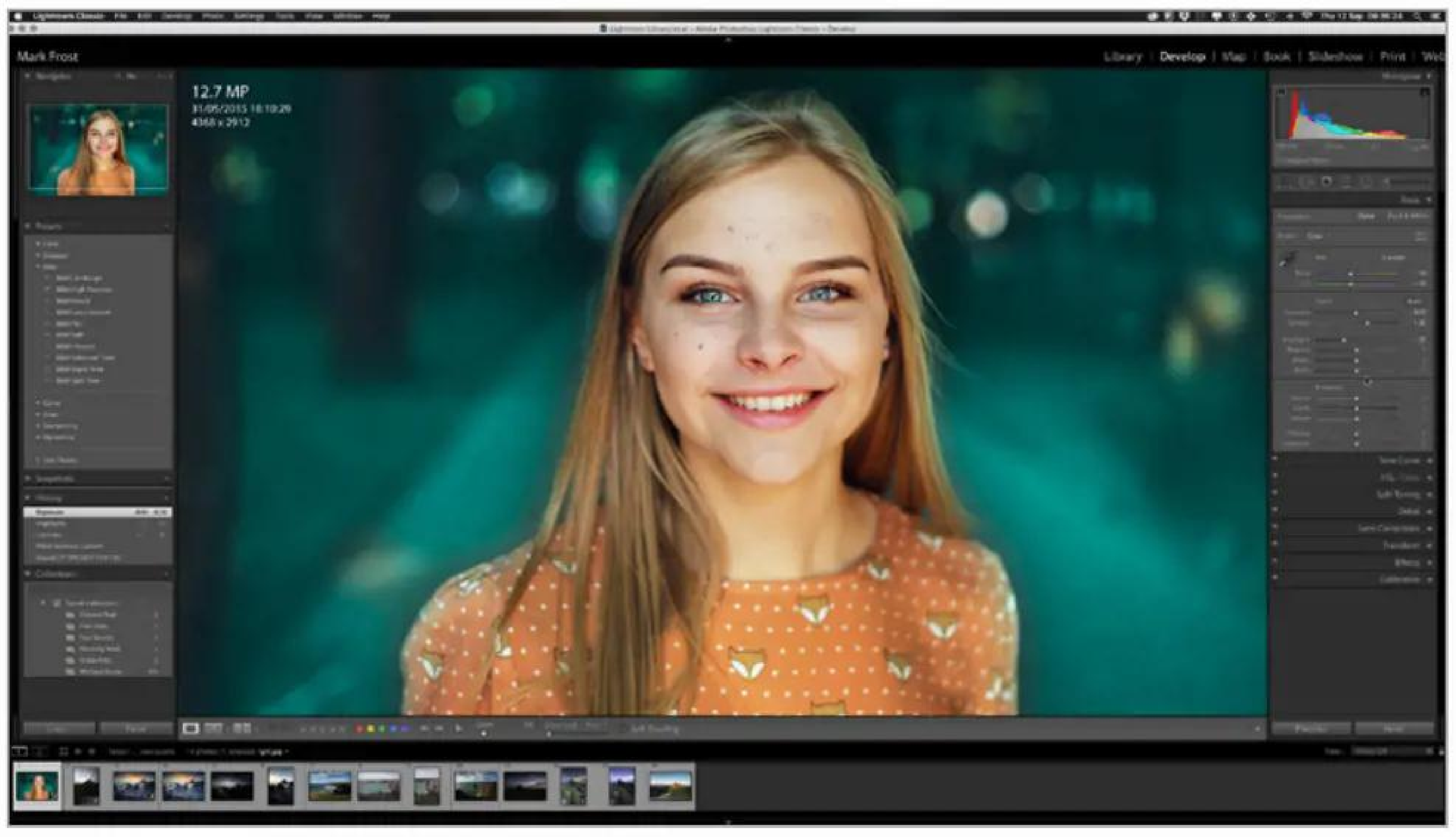
3 You can address the colour balance first by opening the Basic Tools panel and clicking on the White Balance eyedropper tool. Using this tool, you can click anywhere on your image that you know to be a neutral colour; Lightroom will automatically apply adjustments to colour correct the shot.


Pick a target neutral:
R 80.3 G 77.8 B 74.7 %

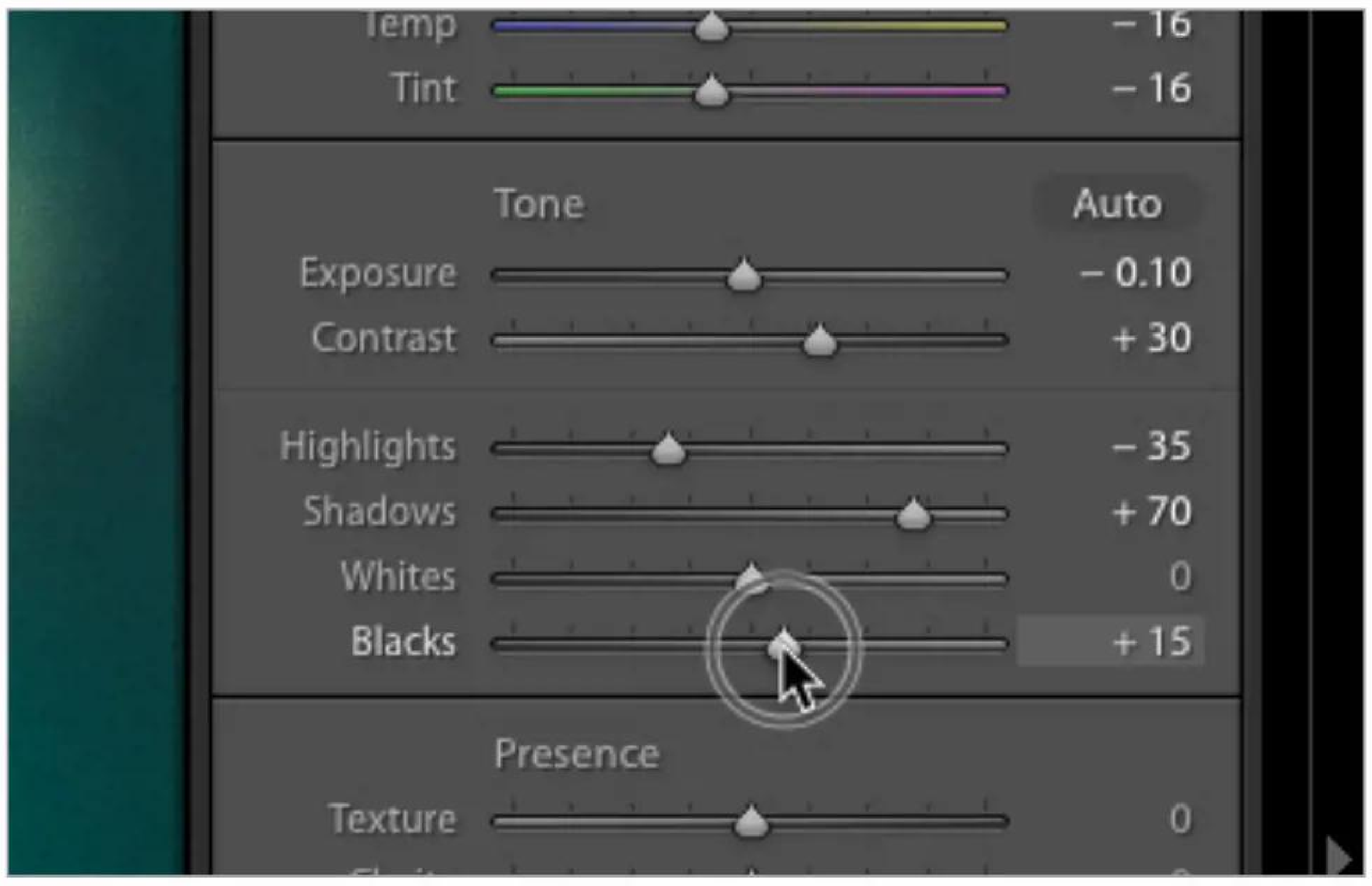
4 Move the cursor over an area you know should be white, grey, or black, on the model's head. A small window shows an enlarged area of the pixels currently beneath your cursor along with the current mix of red, green, and blue values that make up that colour. In this case, we chose the white of the eye.


WB : Custom
Temp – 16
Tint – 16
Tone Auto
Exposure 0.00
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Presence
Texture 0
Clarity 0
Dehaze 0

5 When you click your cursor on that area, Lightroom will calculate what Temp and Tint adjustments need to be made to the photo in order to bring the area you clicked to a neutral state with red, green and blue of equal colour values. Temp goes from 0 to -16 and Tint goes from 0 to -16.

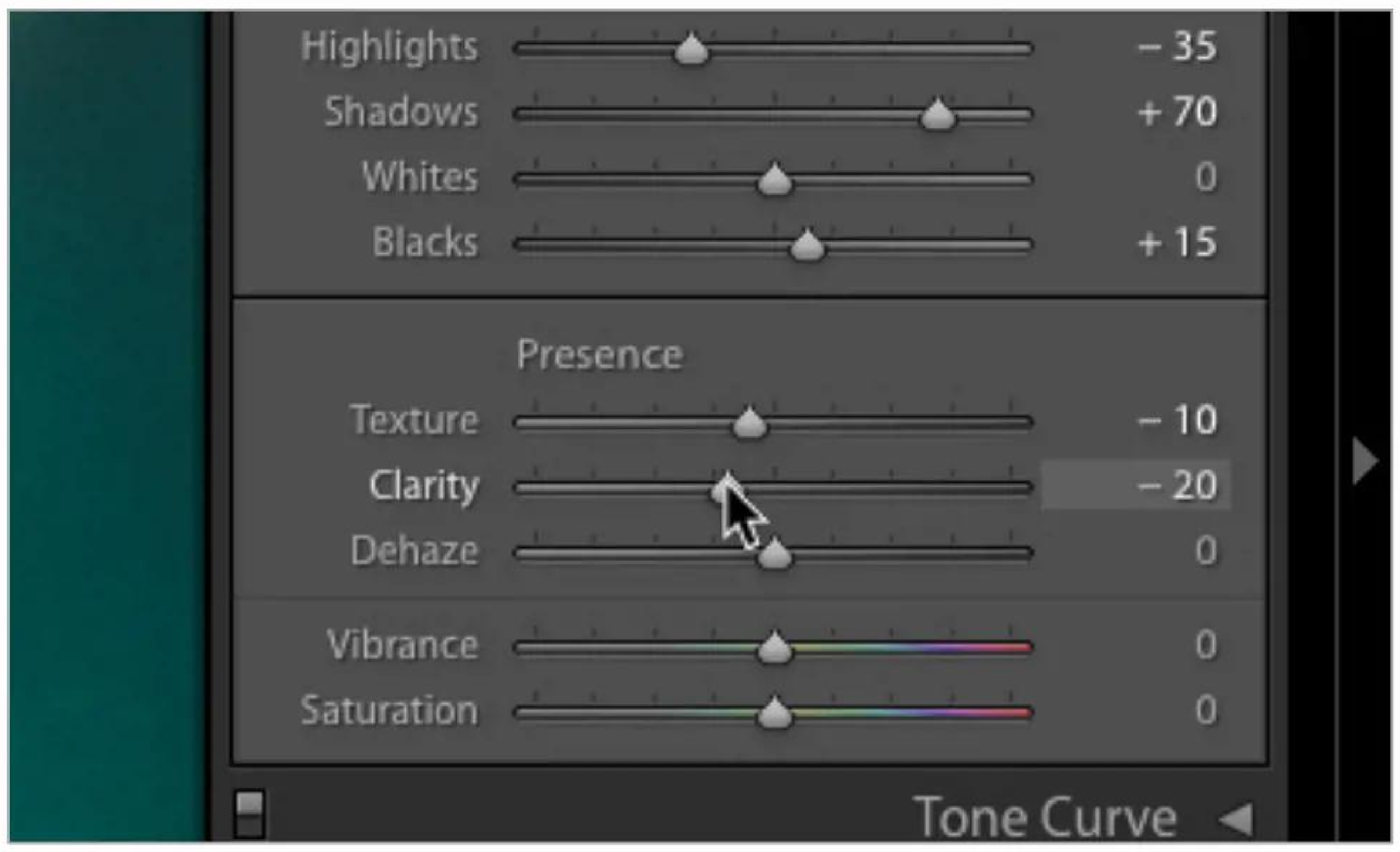

Mark Frost
12.7 MP
31/05/2015 18:10:29
4368 x 2912
Library | Develop | Map | Book | Slideshow | Print | Web

6 Now you can add some basic adjustments to lift brightness, contrast, tone and saturation. First, the Exposure value can be dropped to about -0.10. Highlights can be altered to about -35, in order to keep highlights bright but without any loss of detail. Contrast is set to + 30.

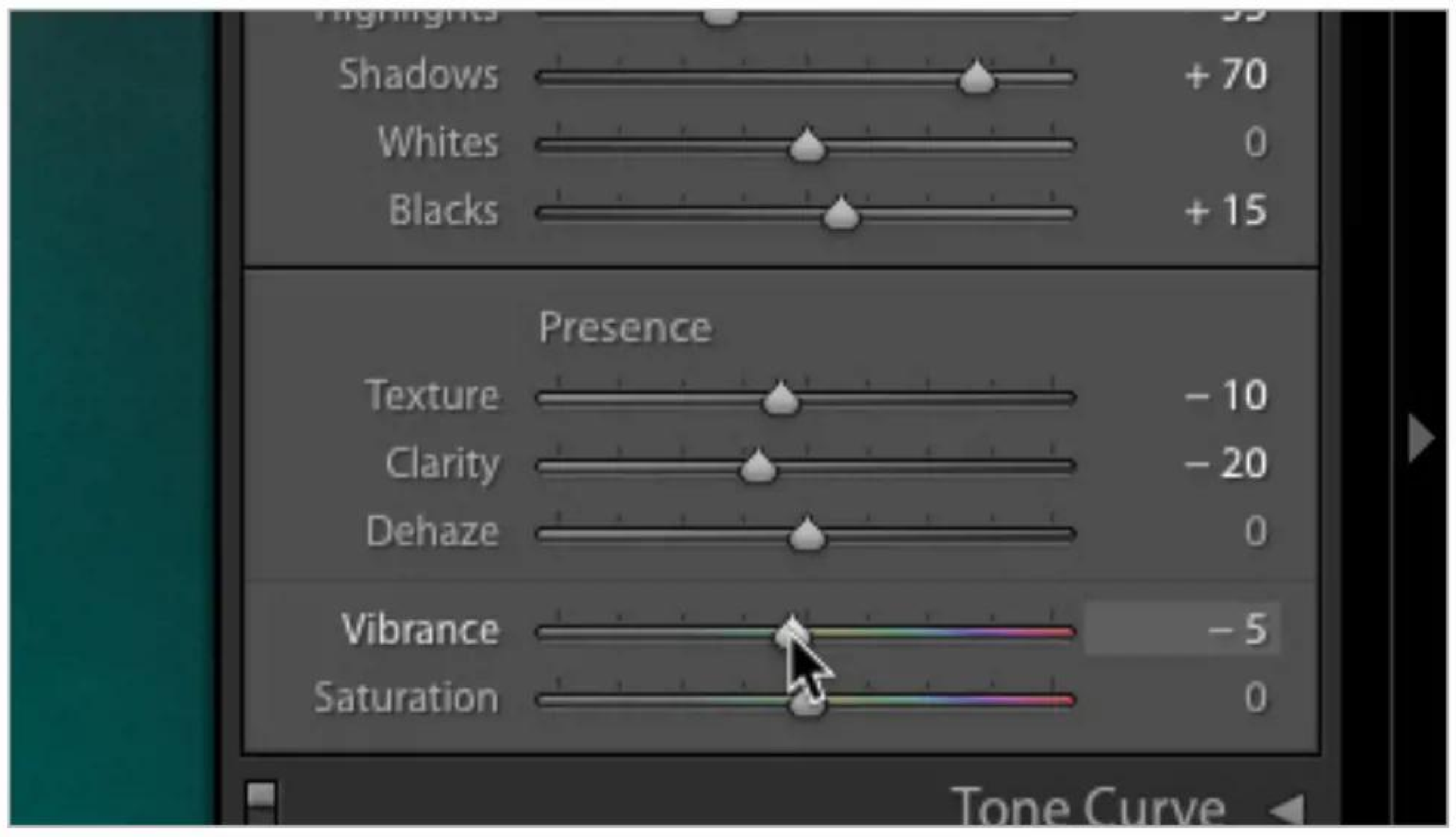

Temp – 16
Tint – 16
Tone

Exposure – 0.10
Contrast + 30
Highlights – 35
Shadows + 70
Whites 0
Blacks + 15
Presence
Texture 0

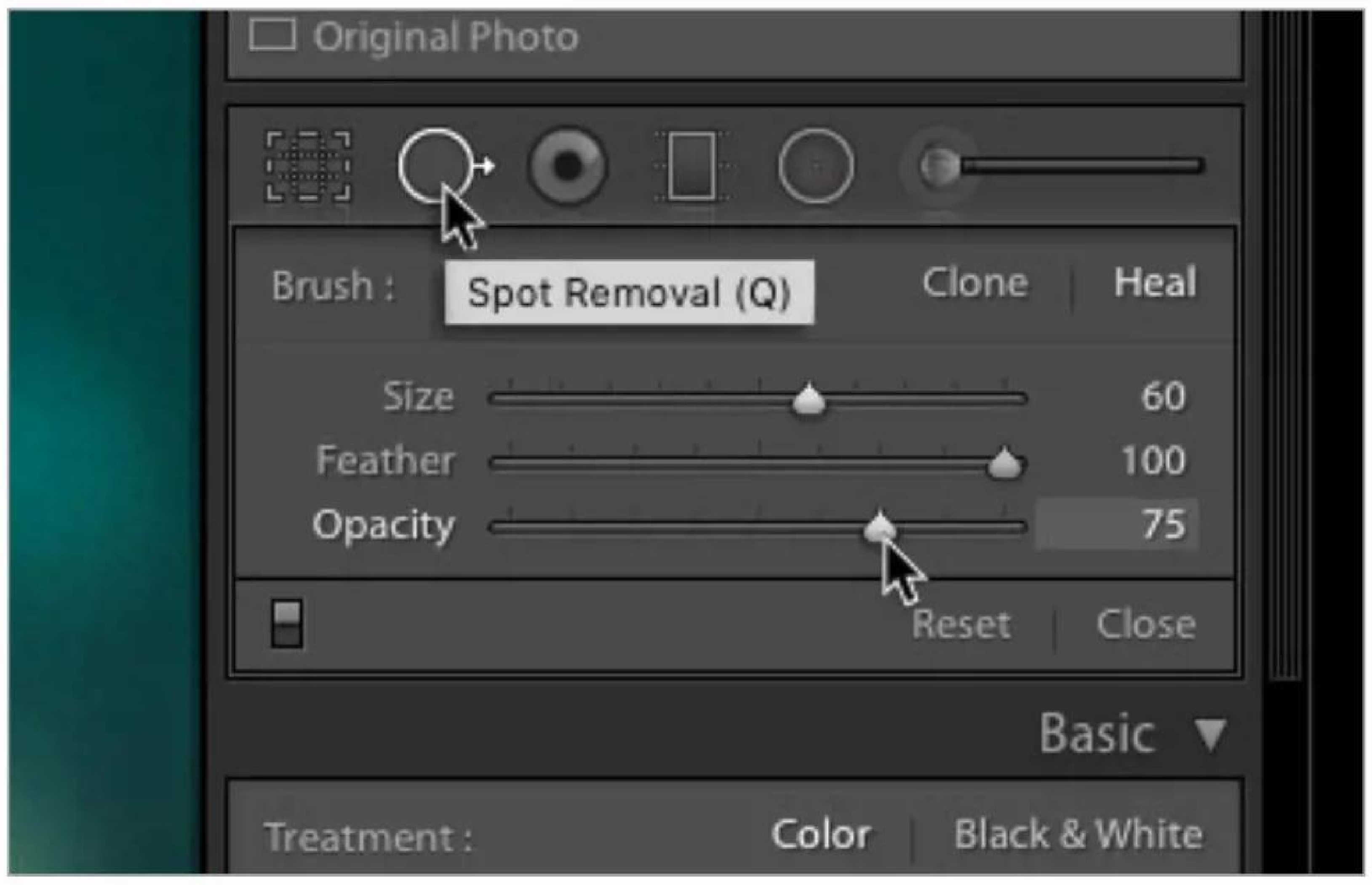
7 Next, you can turn to the darker tones in the shot. Pushing the Shadows slider to the right, for a value of about +70, injects more light into the darkest tones and helps to reveal more detail. If you think your image needs more, pushing the black value to about +15 also helps lift the darkest tones.


Highlights – 35
Shadows + 70
Whites 0
Blacks + 15
Presence
Texture – 10
Clarity – 20
Dehaze 0
Vibrance 0
Saturation 0

8 Once done, you can go to the Presence panel and actually reduce the Texture and Clarity values to about -10 and -20 respectively. This reduction in mid-tone contrast helps to soften the image, which is a flattering thing to do for female portraits in particular.


Shadows + 70
Whites 0
Blacks + 15
Presence
Texture – 10
Clarity – 20
Dehaze 0
Vibrance – 5
Saturation 0

9 One final adjustment at this stage of the edit, is to ease off the Vibrance value a little to about -5. Vibrance is a more subtle way of altering the most muted colours in the image first. In the case of a portrait, too much saturation could result in bright orange skin that would look unpleasant.

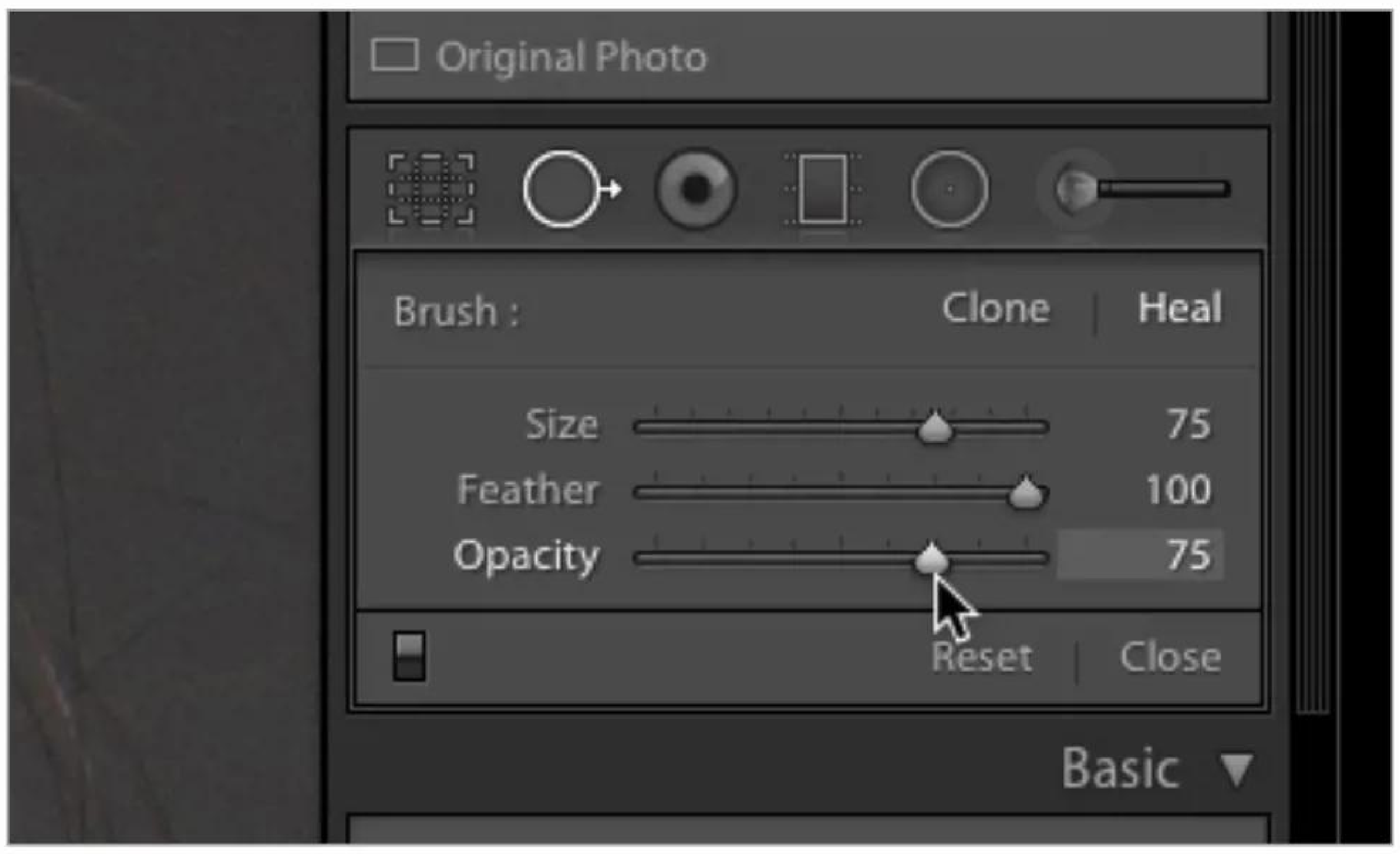


Brush : Spot Removal (Q)

Size 60
Feather 100
Opacity 75

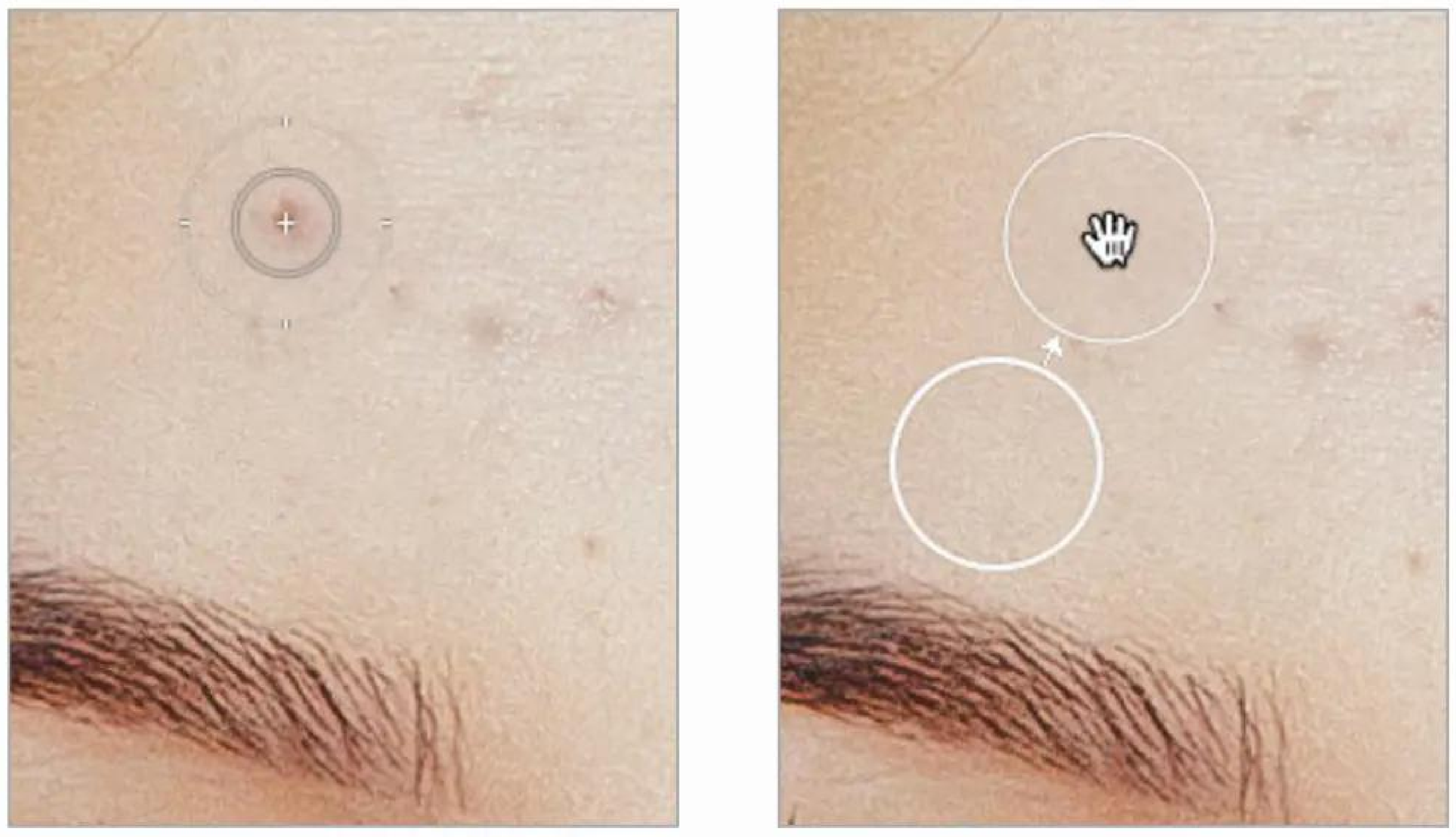
Treatment : Color | Black & White

10 The blemishes are next using Spot Removal. You can choose from Clone or Heal. Cloning is a straight copy of pixels from one area to another whereas Heal uses sampled pixels similar to the area you are trying to remove and blends the new sample attempting to match colour and brightness.

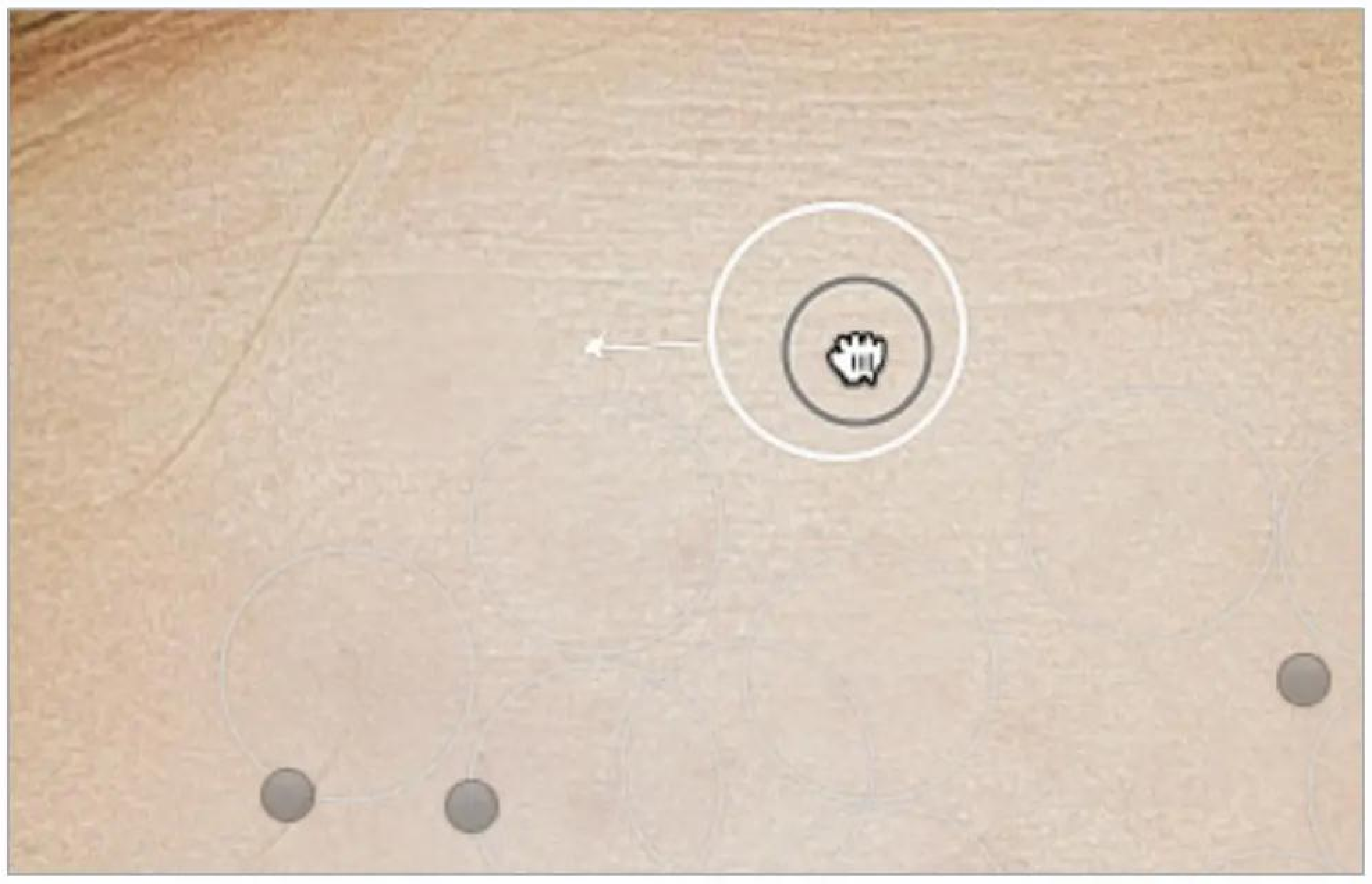


Brush : Clone | Heal
Size 75
Feather 100
Opacity 75

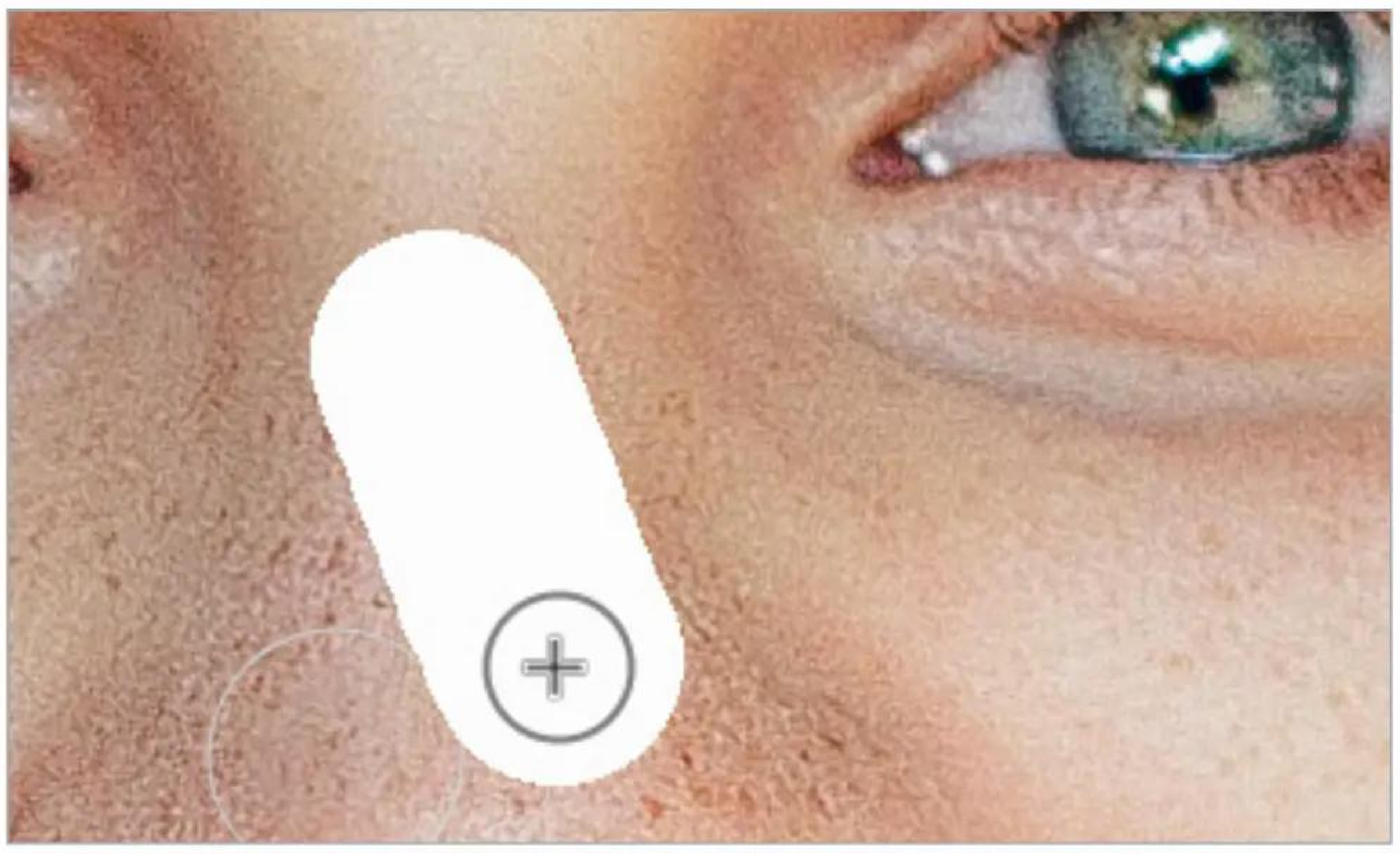
11 Subtlety is key to blemish removal and it is worth taking your time over this next part. Your Heal brush needs to be set to Feather 100 and Opacity between 75 and 100. Your brush size will depend on each blemish you remove. You can alter the brush size up or down by tapping the [and] bracket keys.



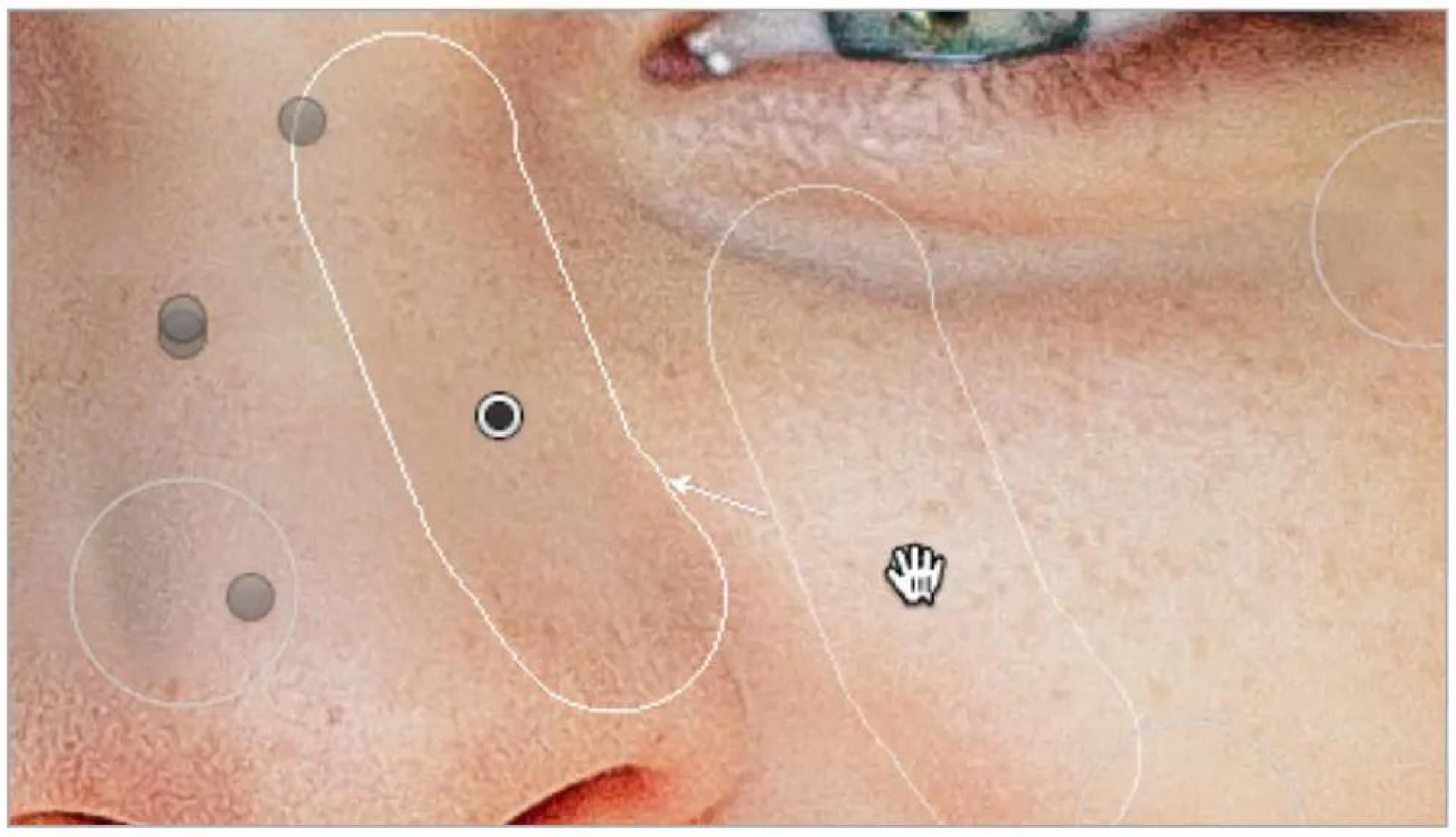
12 With your Heal brush, click over each blemish in turn. Each click will sample another area over the top of the blemish. You just need to methodically click over each blemish in turn and keep going. You will see a build-up of brush marks that indicate each place a healing brush has been applied.



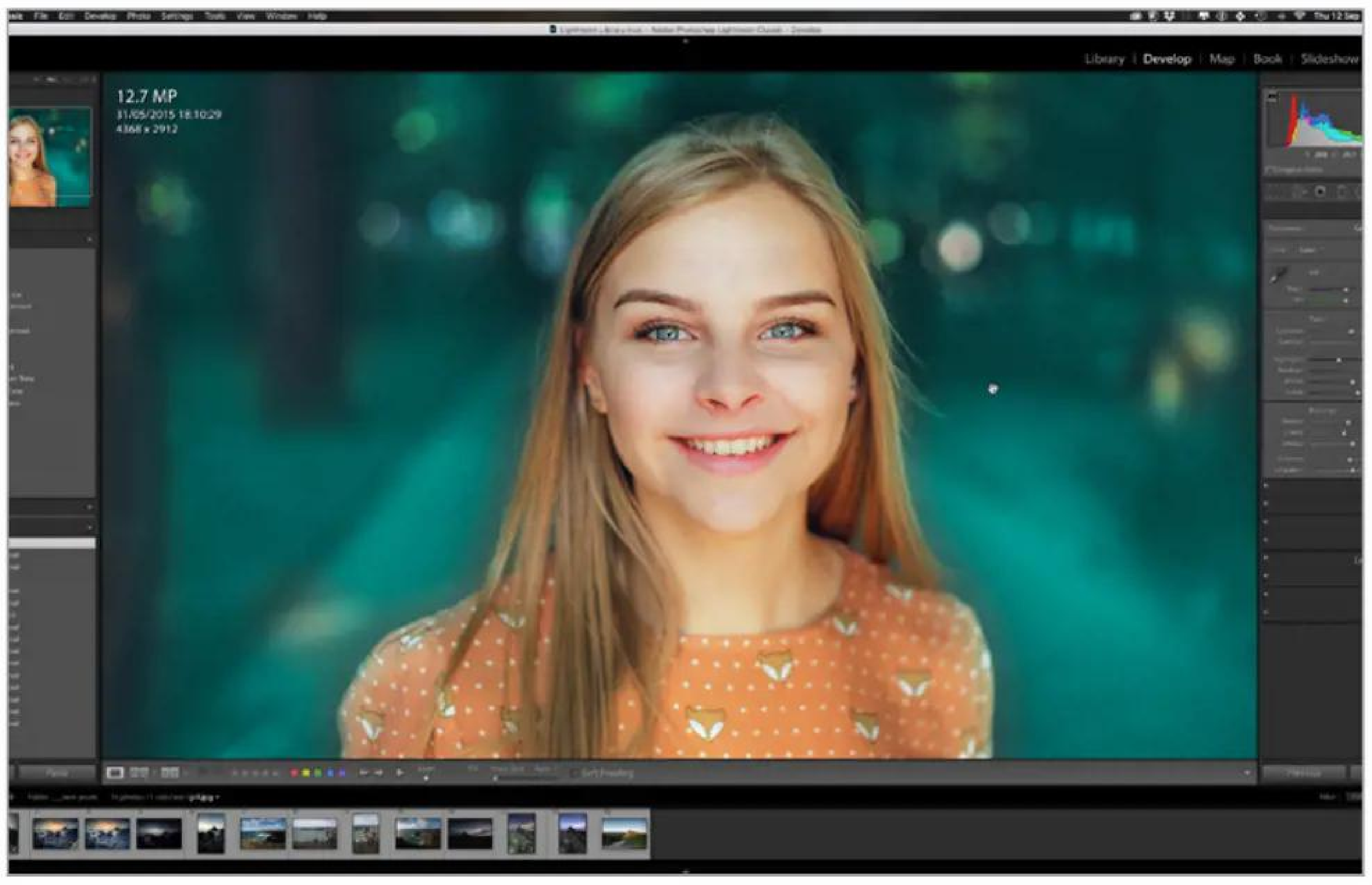
13 Sometimes, the area your brush samples may not be correct. If this happens, you can click on the sample target and drag it to a new area that has a skin tone and texture more suitable for your needs. You can actually drag the sample target anywhere in the frame of the image if needs be.



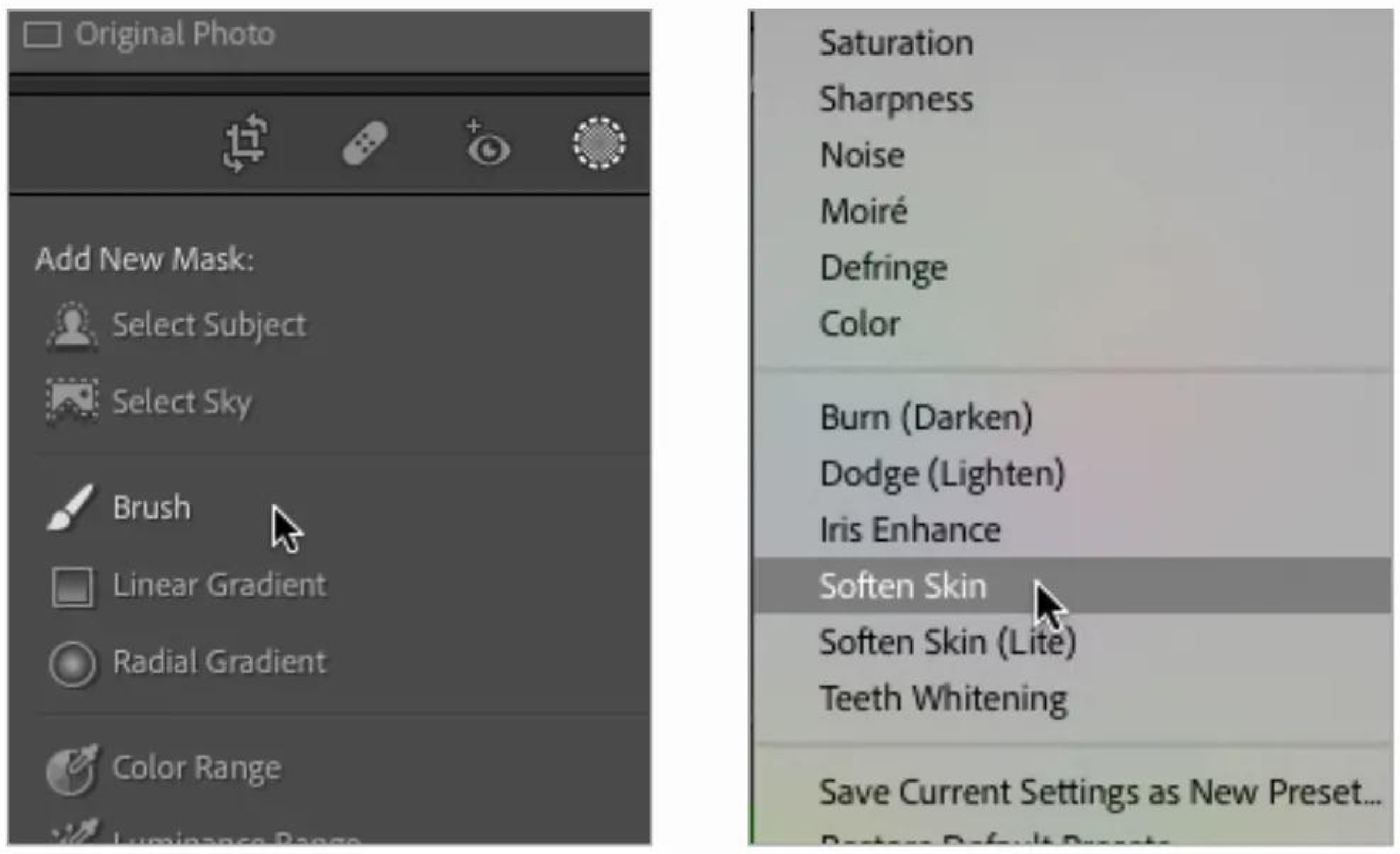
14 You are not limited to single brush clicks over your blemish areas. If you want, you can click and drag a longer brush stroke which will be denoted by a white brush stroke. Try to keep these longer strokes fairly small and contained or the sample target it chooses may be completely random.



15 Just as with single brush clicks, these longer brush strokes can have their original point of application moved; or you can click and drag the sample target to another area of skin. The original area will update in real time to show you how the new sample will look before you deselect it.

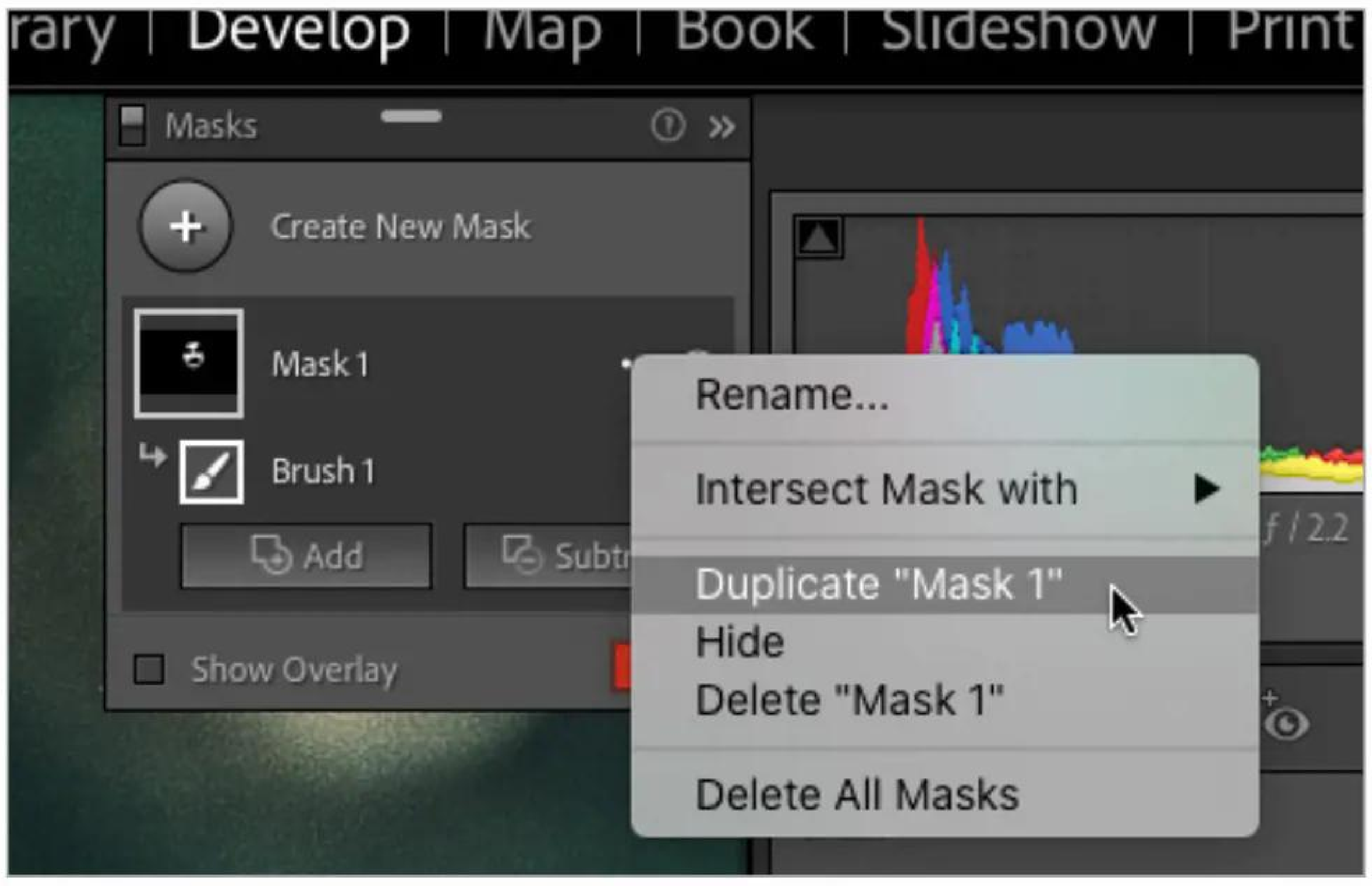


16 You have your basic edit. The colour has been adjusted, the exposure has been tweaked to show more detail in the darkest areas of the shot and the main blemishes have been reduced, but not completely removed. You may notice a slight mottling of the skin. There is a useful remedy to that too.

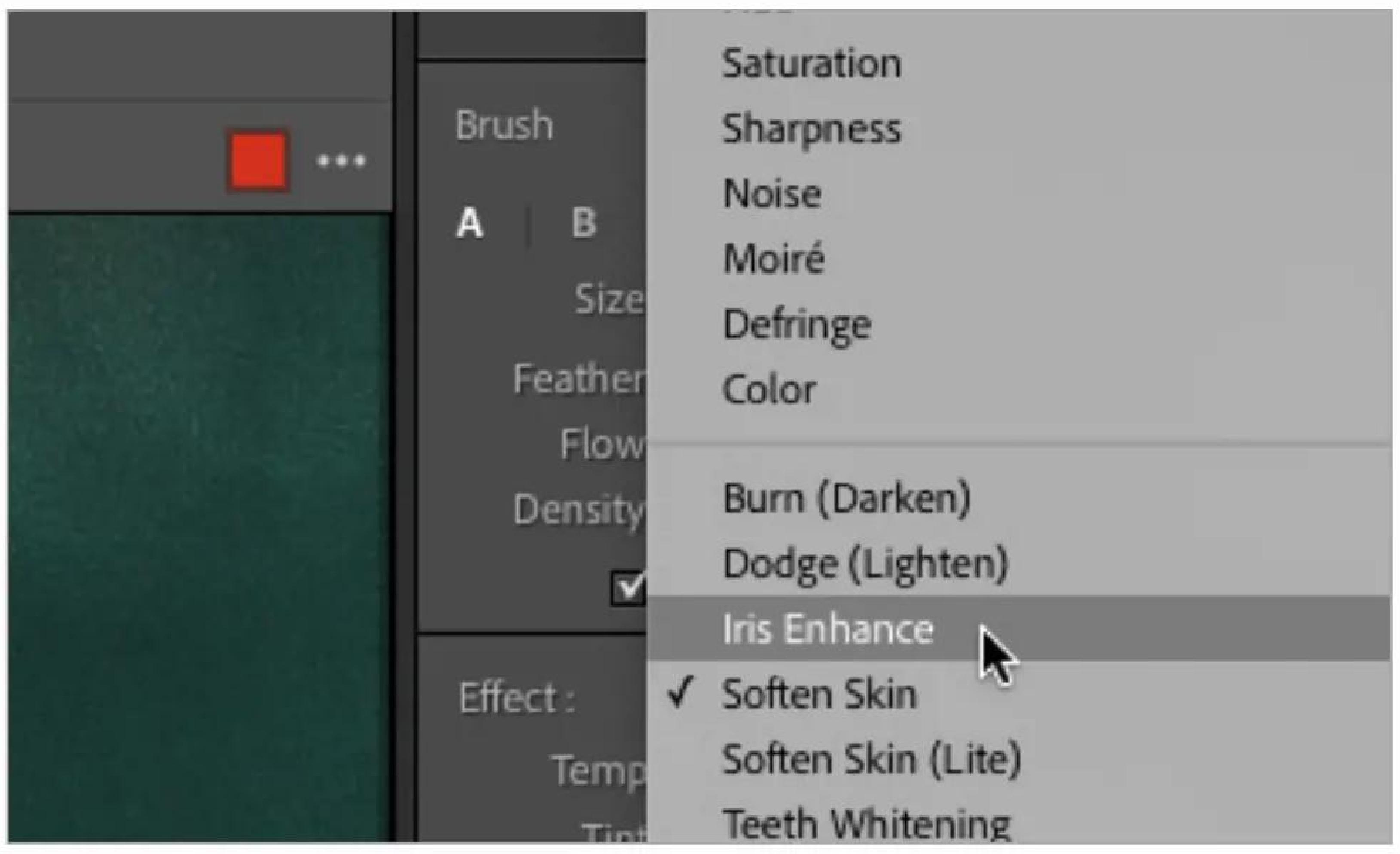

Original Photo
Add New Mask:
Select Subject
Select Sky
Brush
Linear Gradient
Radial Gradient
Color Range
Saturation
Sharpness
Noise
Moiré
Defringe
Color
Burn (Darken)
Dodge (Lighten)
Iris Enhance
Soften Skin
Soften Skin (Lite)
Teeth Whitening
Save Current Settings as New Preset...

17 Click on the Masking tool, click Brush to open its properties panel. Click on the small dropdown list next to Effect. The dropdown menu that appears has a number of useful presets that you can apply to your new Adjustment Brush. In this case, you can select Soften Skin.

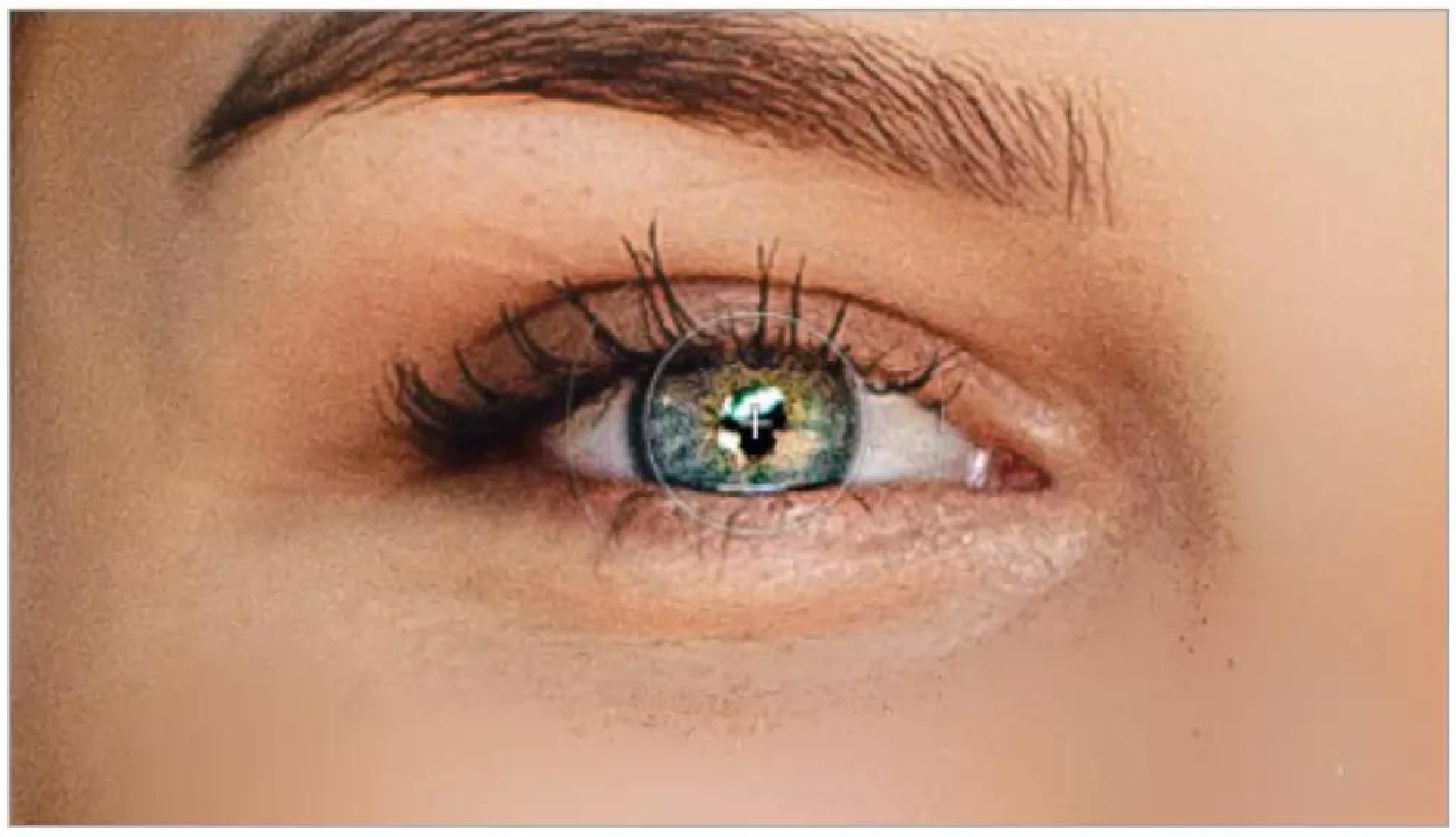
18 Use this new skin softening brush and paint over her forehead to soften her skin even more and remove more of the mottled areas. It does this by reducing the amount of mid-tone and micro-contrast. You can also use it elsewhere on her skin. It is not a magic bullet but it can help.


rary | Develop | Map | Book | Slideshow | Print
Masks
Create New Mask
Mask 1
Brush 1
Add
Show Overlay
Rename...
Intersect Mask with
Duplicate "Mask 1"
Hide
Delete "Mask 1"
Delete All Masks

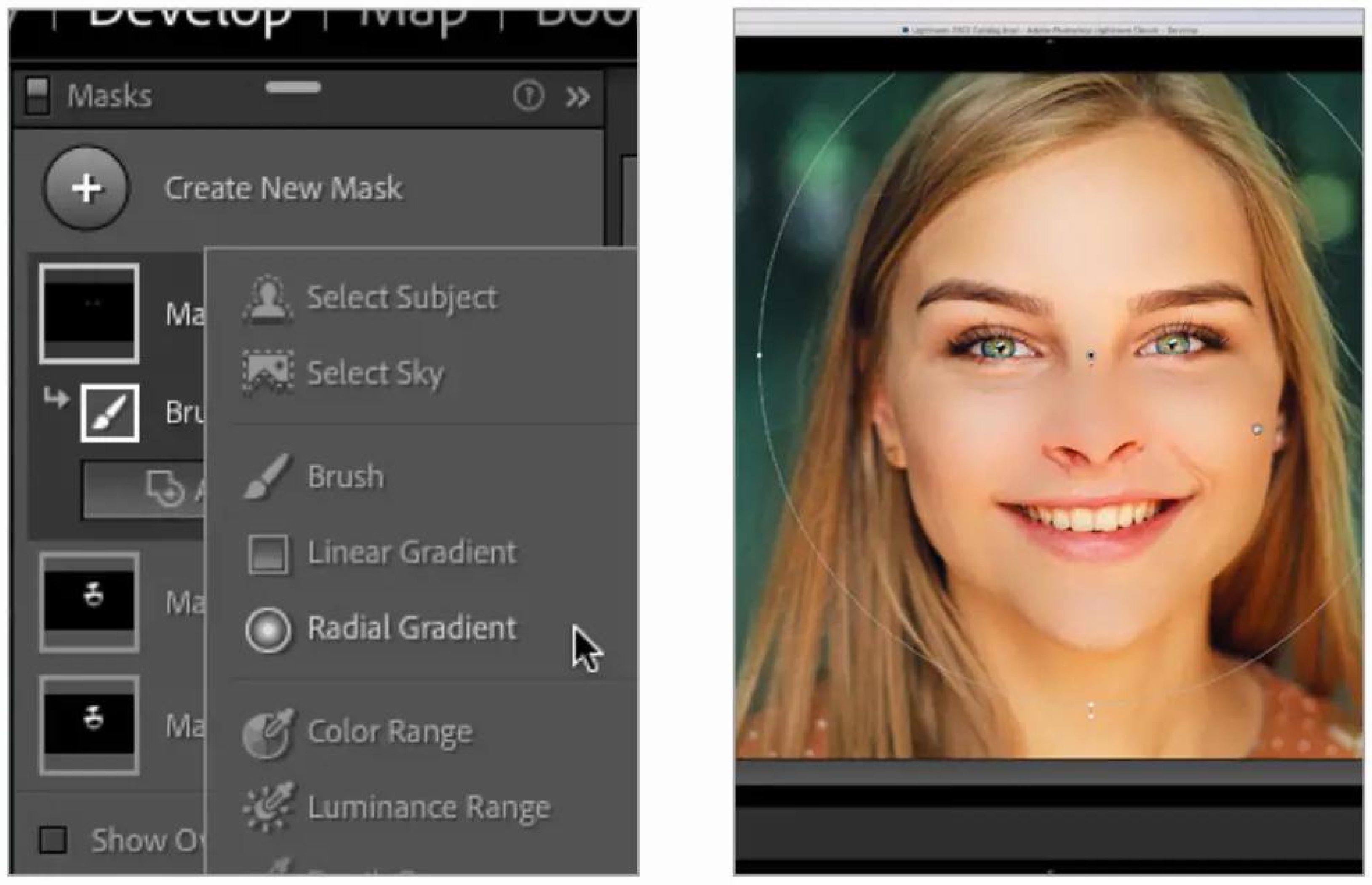
19 If you happen to feel that the skin softening is not enough to suit your taste but your settings are already maxed out, you can click on the Mask 1 icon in the Masking layer panel and select Duplicate Mask 1 from the list. This will create another adjustment layer and double the effect of the softening.


Brush
A B
Size
Feather
Flow
Density
Effect:
Temp
Saturation
Sharpness
Noise
Moiré
Defringe
Color
Burn (Darken)
Dodge (Lighten)
Iris Enhance
✓ Soften Skin
Soften Skin (Lite)
Teeth Whitening

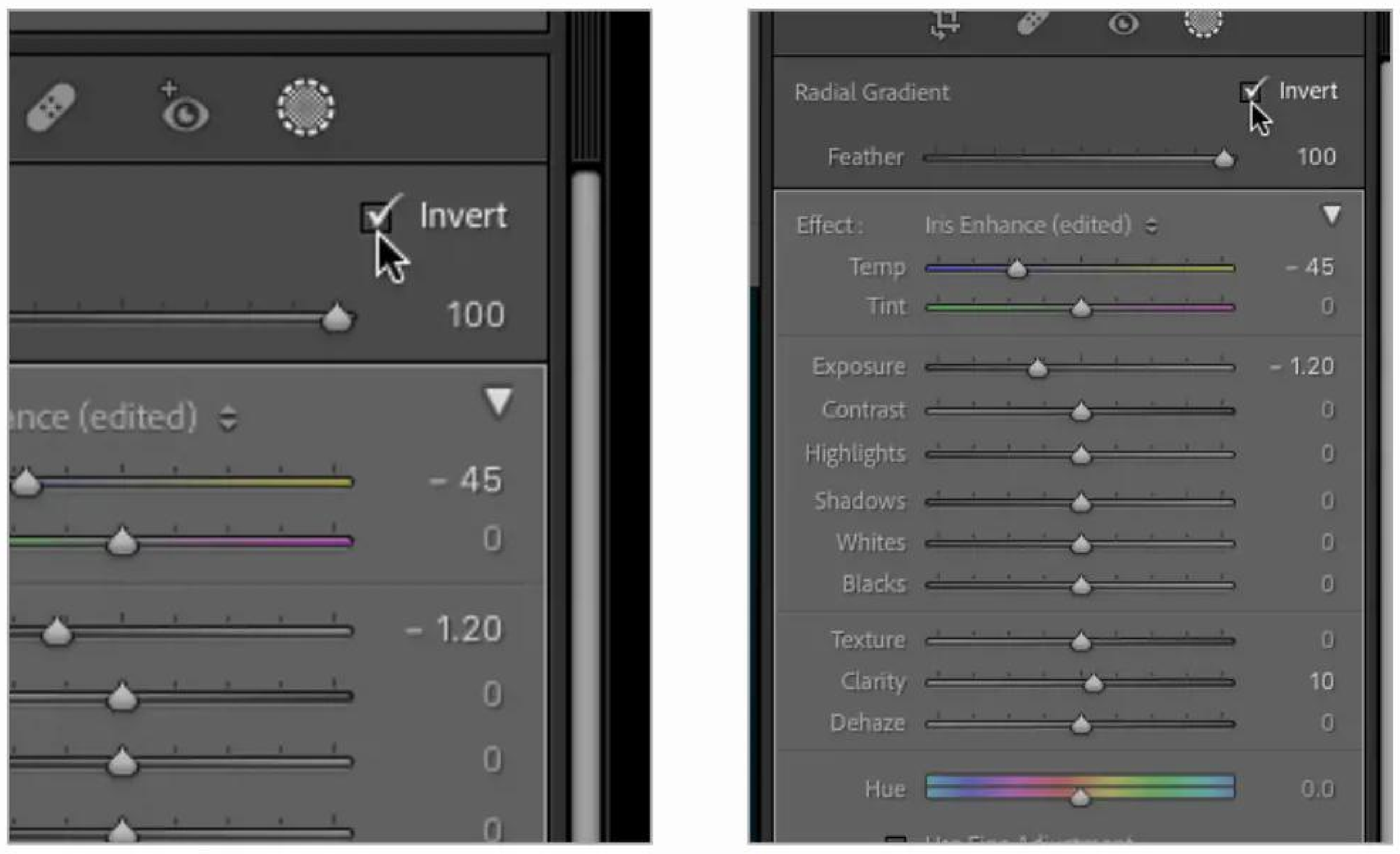
20 Now you can add a new Brush and choose Iris Enhance from the Effect dropdown list. This has a preset applied that is a good start for brightening a subjects irises if they are too dark. Again, we would suggest a subtle approach to avoid overly bright 'devil eyes'.



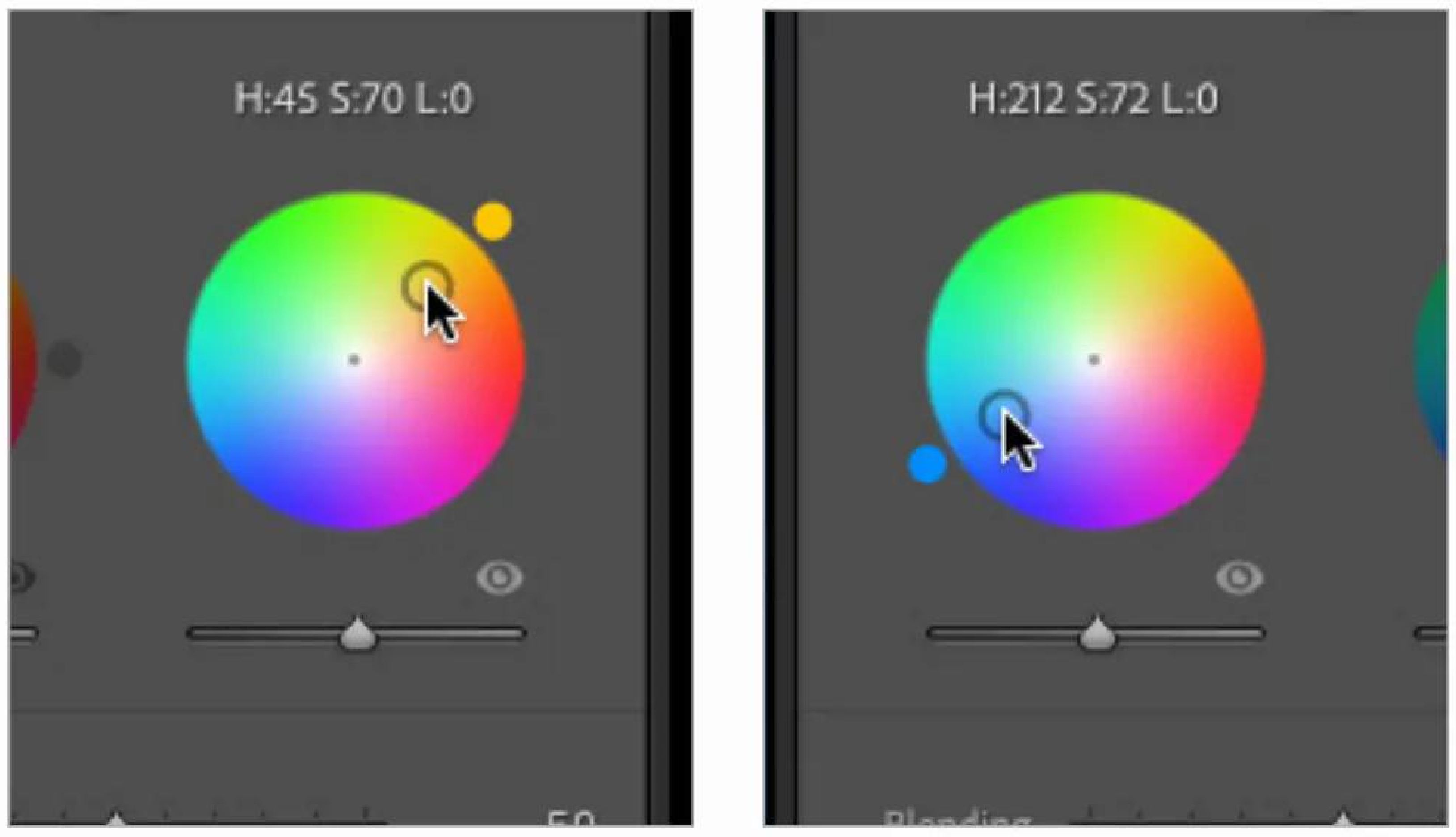
21 We edited the preset by adding more Exposure and reducing the strength of the Shadows. This is just enough to reveal the colour of the model's eyes without going over the top. The whites of her eyes are fine as they are. Any brightening of the whites would look unnatural.


Masks
Create New Mask
Select Subject
Select Sky
Brush
Linear Gradient
Radial Gradient
Color Range
Luminance Range

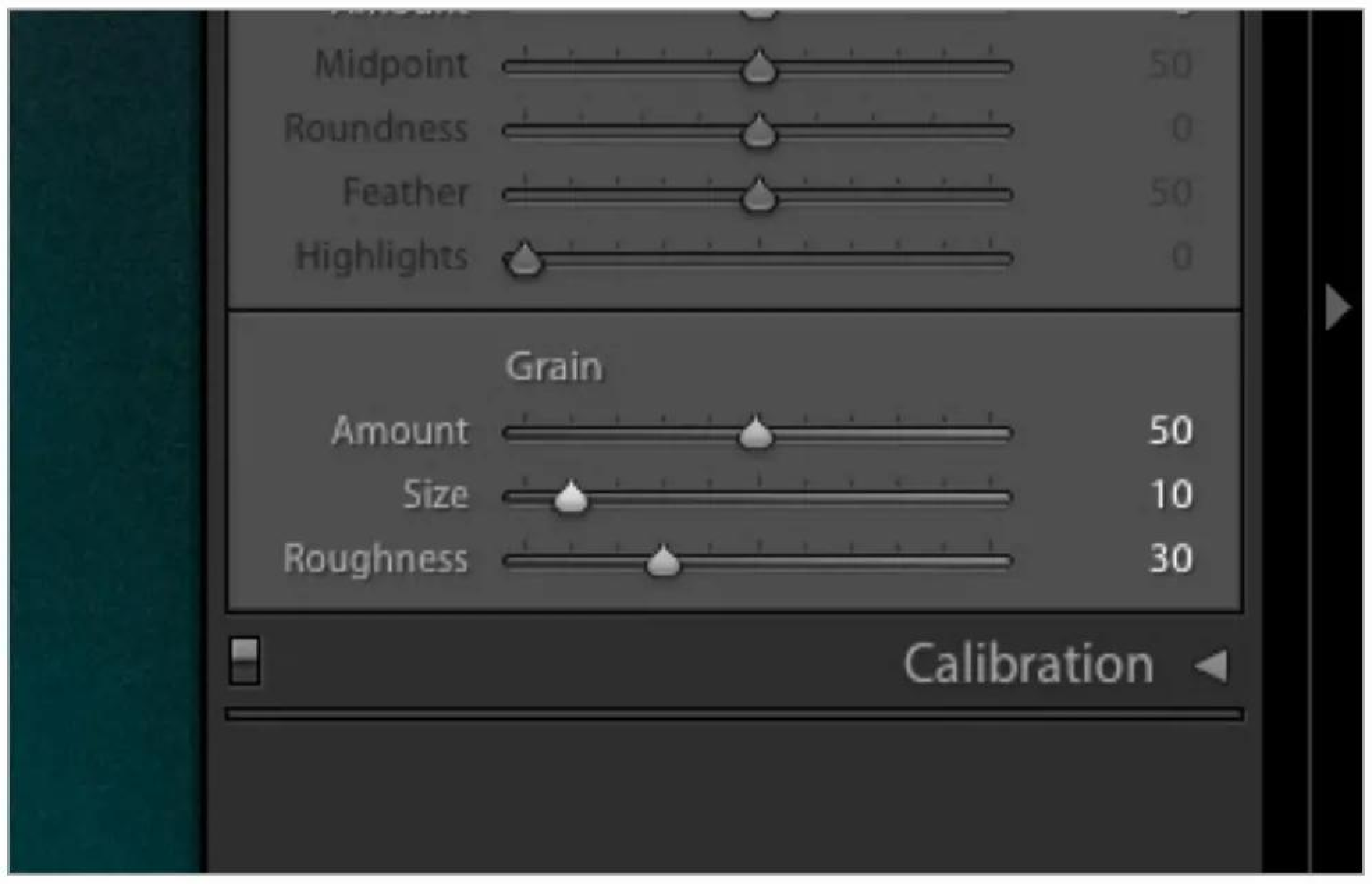
22 To add a little more mood to the image, you can add a Radial Gradient to create a tight vignette around the model. Click on the Radial Gradient tool drag an ellipse that encompasses the model's head and shoulders. You can always move and scale the filter later if you wish.


Radial Gradient
Invert
Feather 100
Effect: Iris Enhance (edited)
Temp -45
Tint 0
Exposure -1.20
Contrast 0
Highlights 0
Shadows 0
Whites 0
Blacks 0
Texture 0
Clarity 10
Dehaze 0
Hue 0.0

23 In the properties panel, make sure the Invert Mask button is checked, then click on the exposure slider and drag it to the left to about -1.20. Then, drag the Temp slider a little to the left to about -45. This creates a cooler toned vignette that darkens the background but keeps the model's face unaffected.


H:45 S:70 L:0
H:212 S:72 L:0

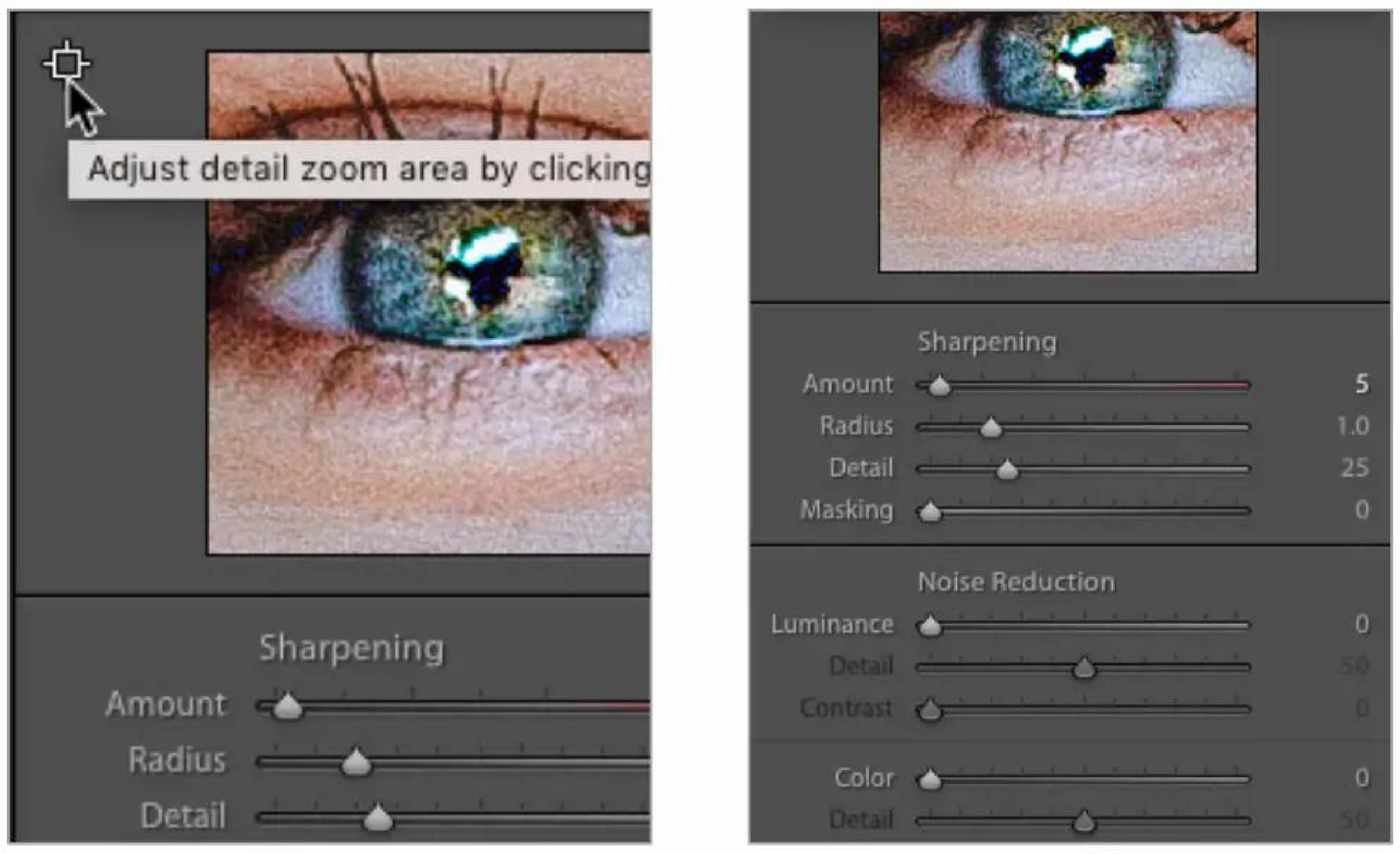
24 Under Color Grading, you can also opt for a yellow Hue, with saturation of about 70, for the Highlights. Shadows have a blue Hue, with Saturation of about 72, to give the colour tones of the portrait a more contemporary feel. Watch out for making the skin too yellow.



Midpoint 50
Roundness 0
Feather 50
Highlights 0

Grain
Amount 50
Size 10
Roughness 30

25 We also opened the Effects panel and added a small amount of Grain, with Amount set at 50, Size is 10 and Roughness 30. In the Dehaze panel, the value has been altered to -6 to give a slightly soft-focus feel to the shot, again to help with the flattering female portrait.

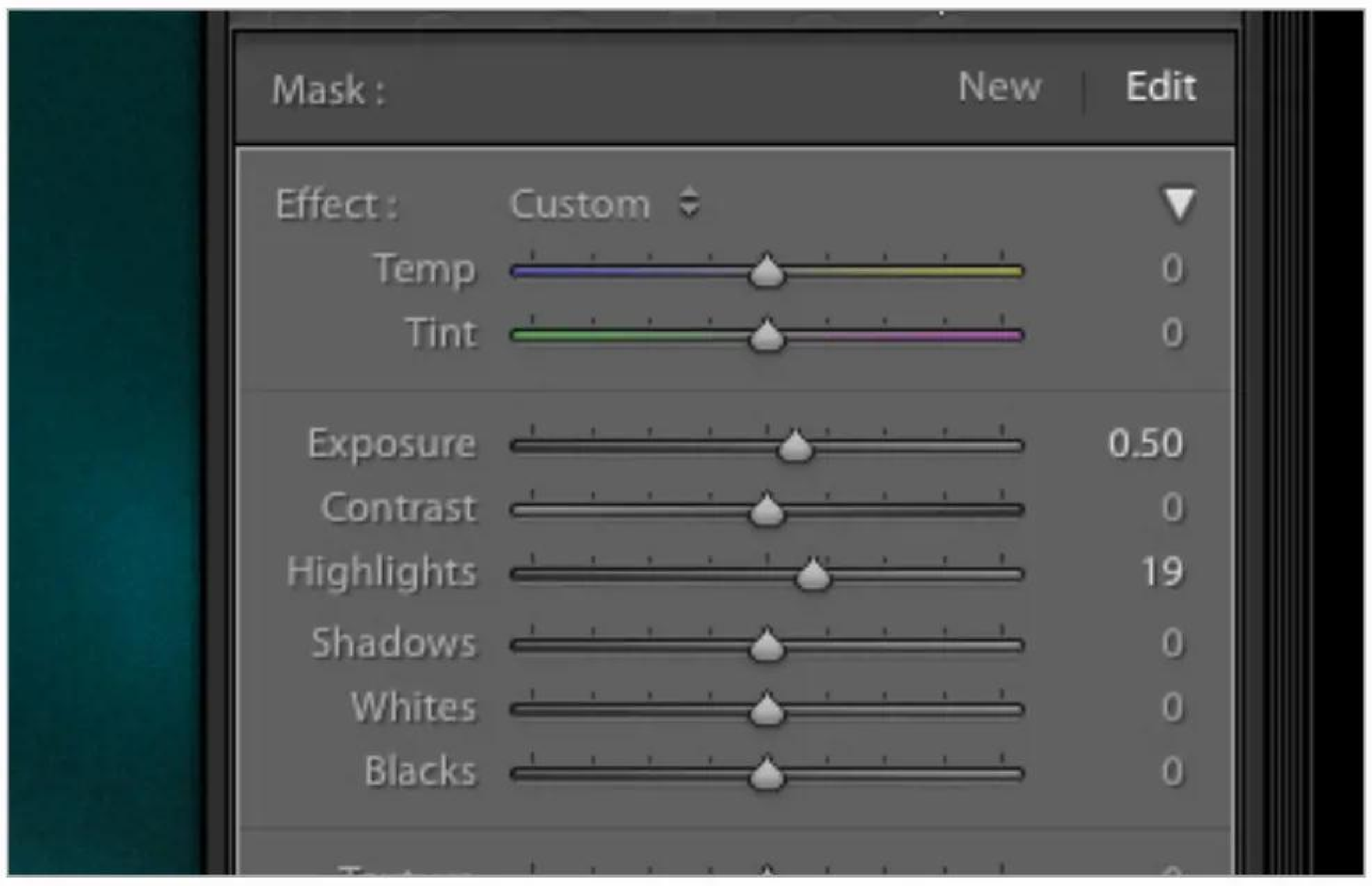


Sharpening
Amount 5
Radius 1.0
Detail 25
Masking 0

Noise Reduction
Luminance 0
Detail 50
Contrast 0
Color 0
Detail 50

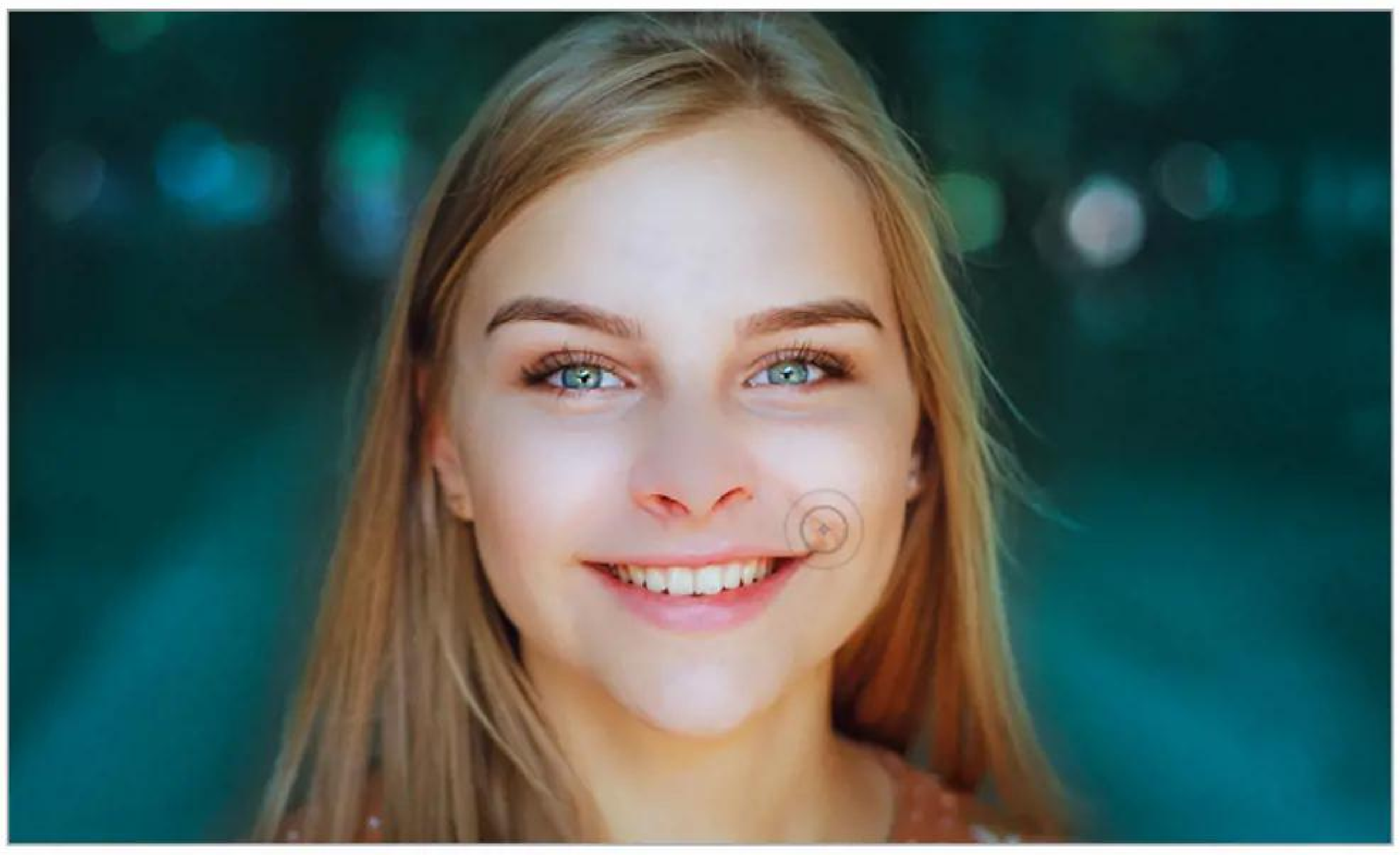
26 If you wish, you can open the Detail panel and apply Sharpening. You can target a zoomed preview by clicking the Adjust Detail Zoom button and placing your cursor over an area you want to preview as you apply sharpening. Once again, do not overdo it, too much sharpening can ruin an image.

27 One adjustment you can add is targeting the brightest areas of her face and gently accentuate them by using a process called Dodging. This is a reference to the days of film negatives where you would prevent areas of photographic paper receiving too much light and making that area too bright.

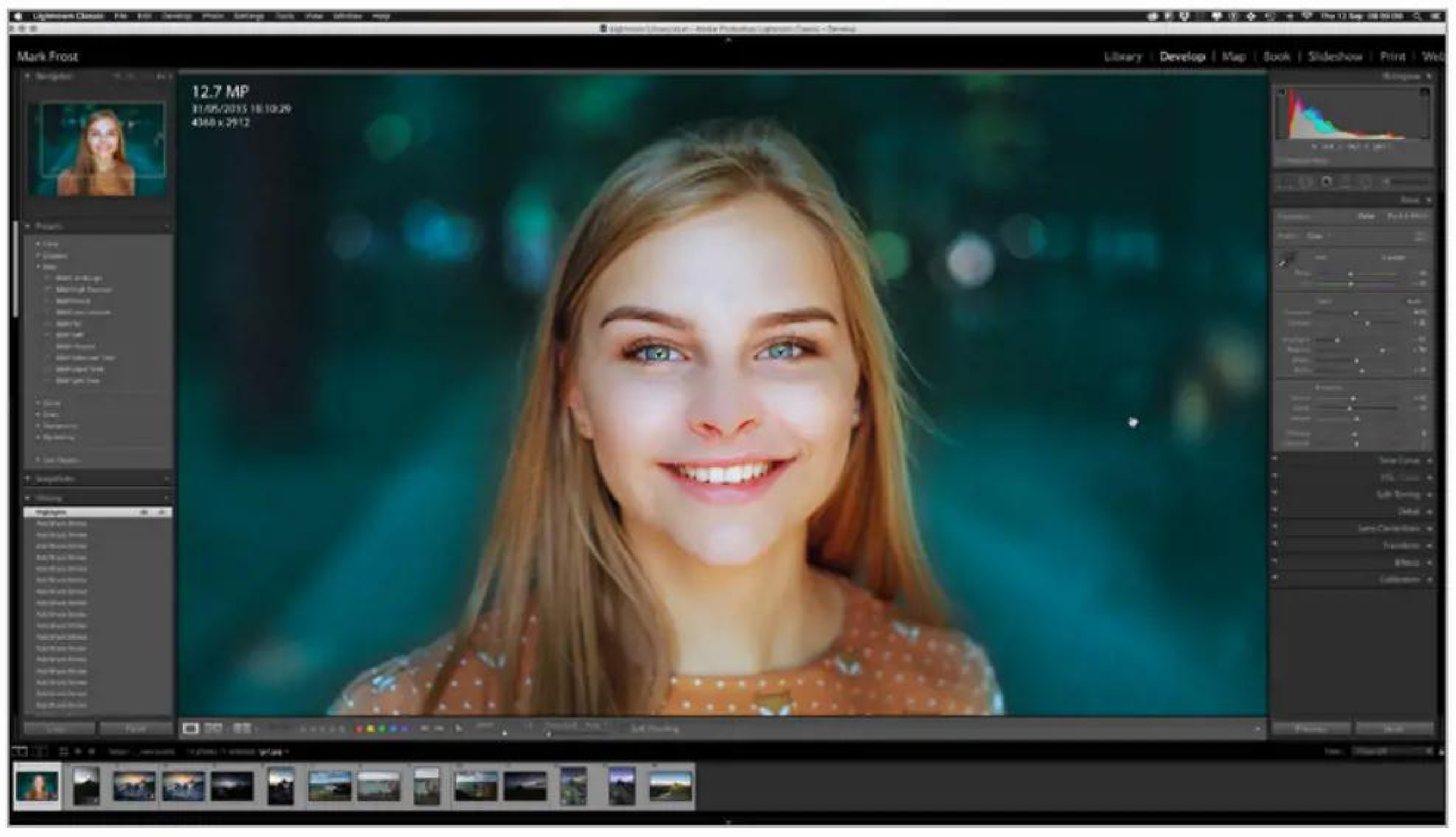


Effect : Custom
Temp 0
Tint 0
Exposure 0.50
Contrast 0
Highlights 19
Shadows 0
Whites 0
Blacks 0

28 You can create a new Adjustment Brush and set its Exposure Value to about +0.50 and Highlights to about 20 . Make sure the Feather is set to 100 and Flow is decreased to about 40. This means you can build-up the effect gradually without overdoing it too quickly.



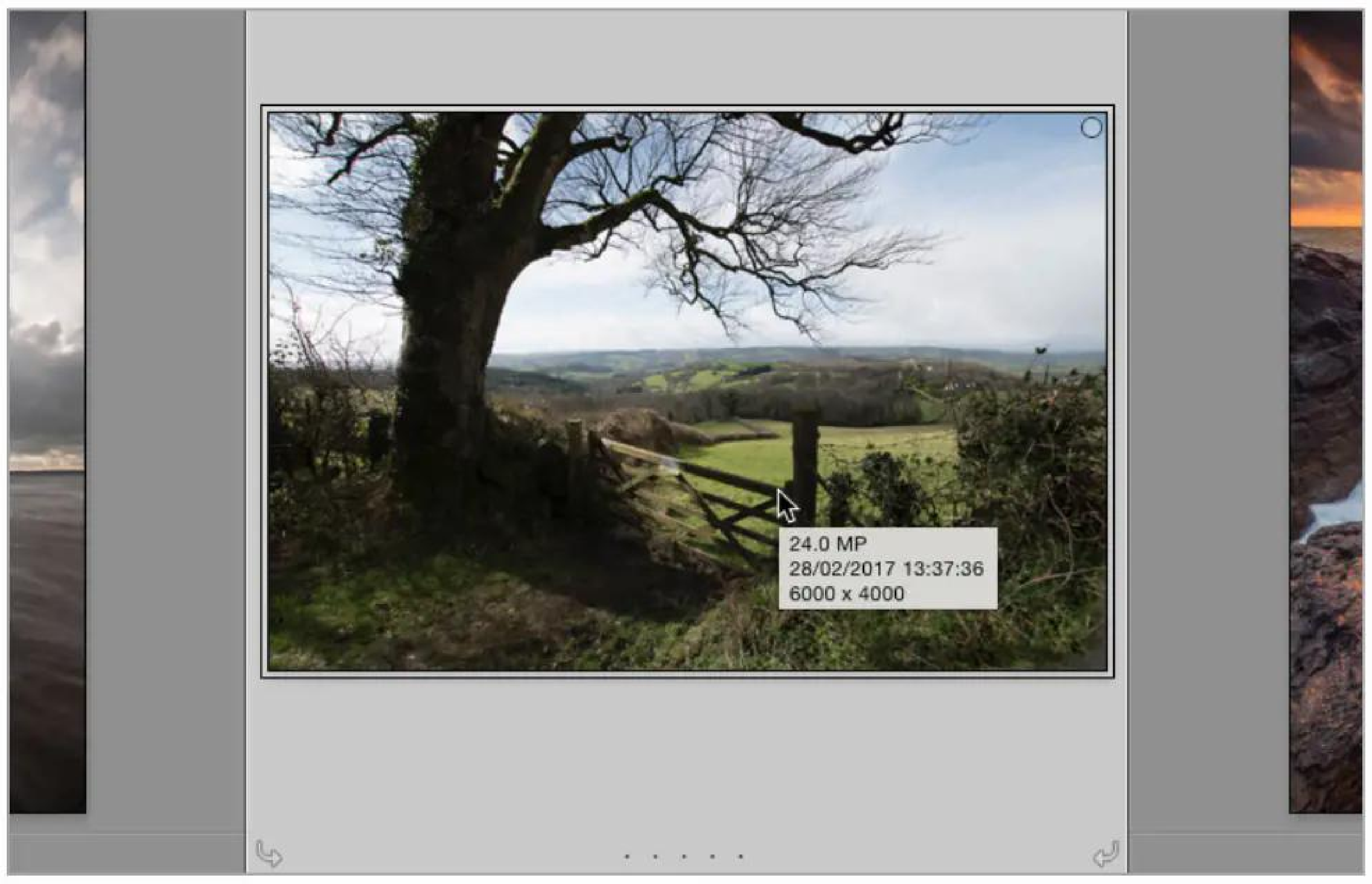
29 Concentrate the brush on the bright parts of the skin on her face and neck and follow the shape of obvious facial contours. Like before, if this looks a little over the top, you can adjust the Highlights value down to about 30, or until the effect is as strong as you want it.



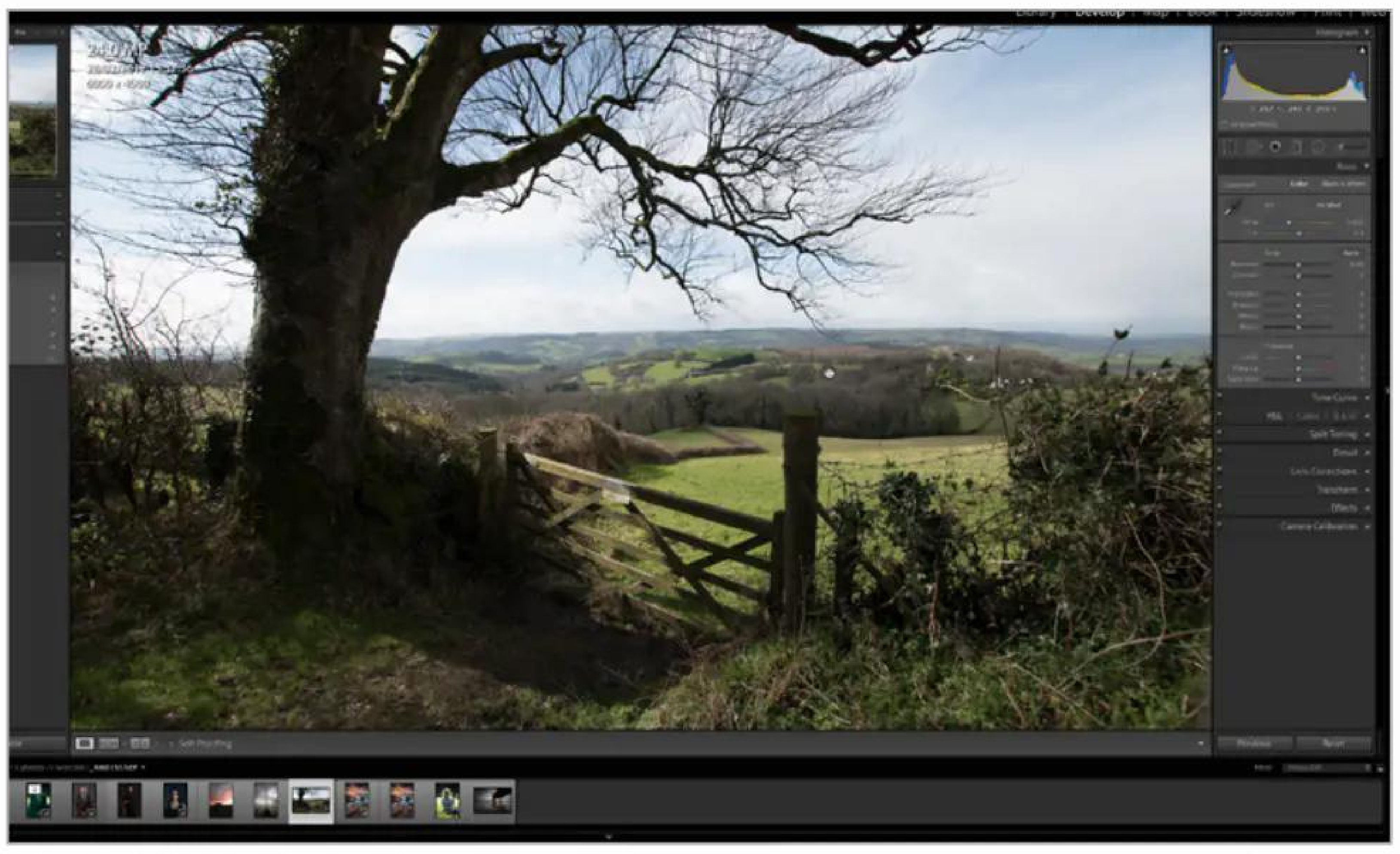
30 With that final edit, this portrait is completed. You can of course take it onwards to Photoshop and do any more fine tuning or skin retouching if you need it, but in this case, Lightroom has done most of the heavy lifting for you and as ever, you can go back in and alter the adjustments at any time.

Black and White Processing

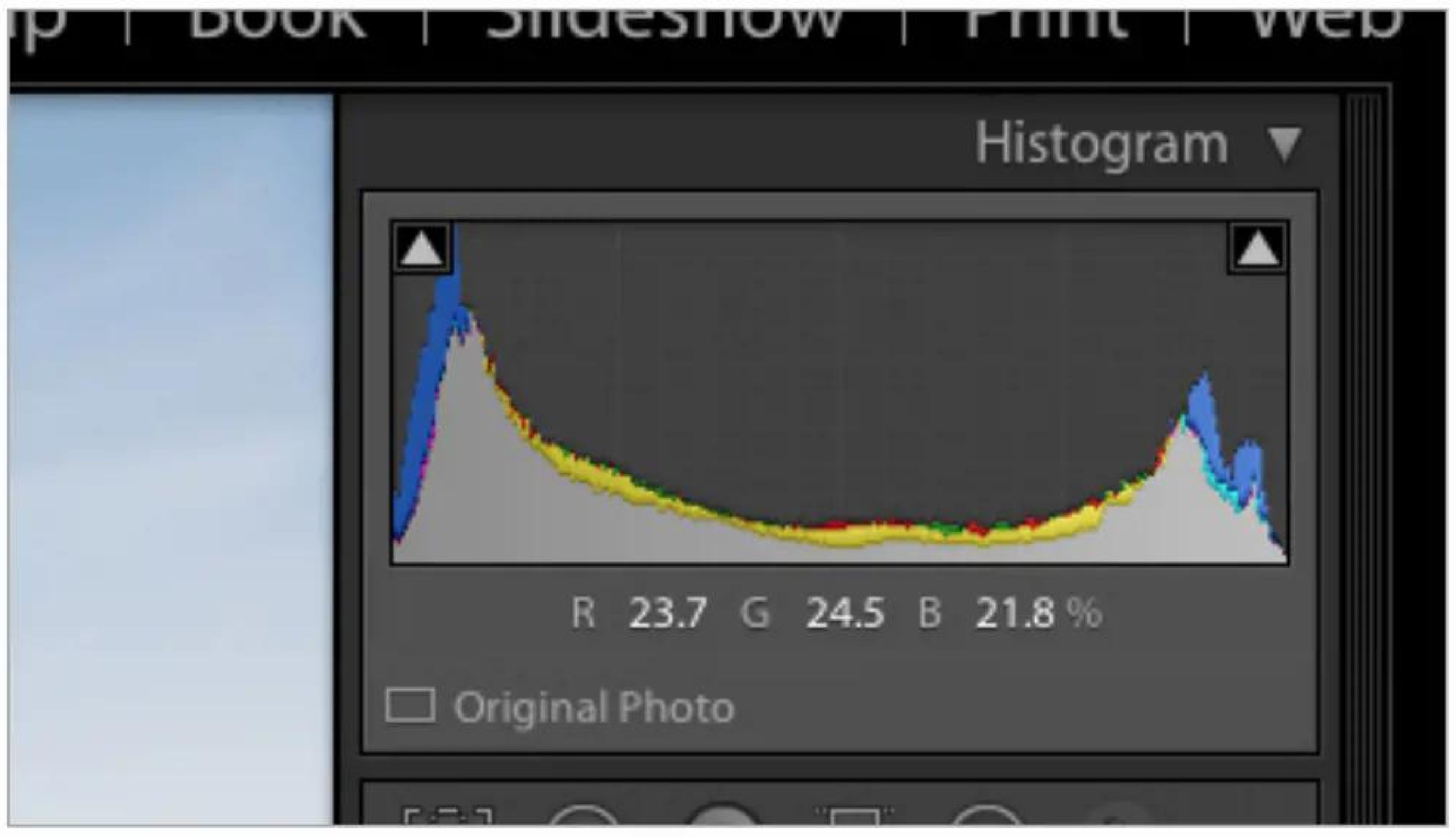
Black and white images can create truly stunning photography. A good black and white image needs plenty of detail and a strong composition for it to stand on its own merits without the aid of colour. There are a number of ways to do this in Lightroom and we'll show you how.


24.0 MP
28/02/2017 13:37:36
6000 x 4000

① We have an example of an image we are going to convert to black and white and adjust it using a number of methods that let you interact with the image in some interesting ways. How your black and white images finally end up is ultimately down to your own preferences.

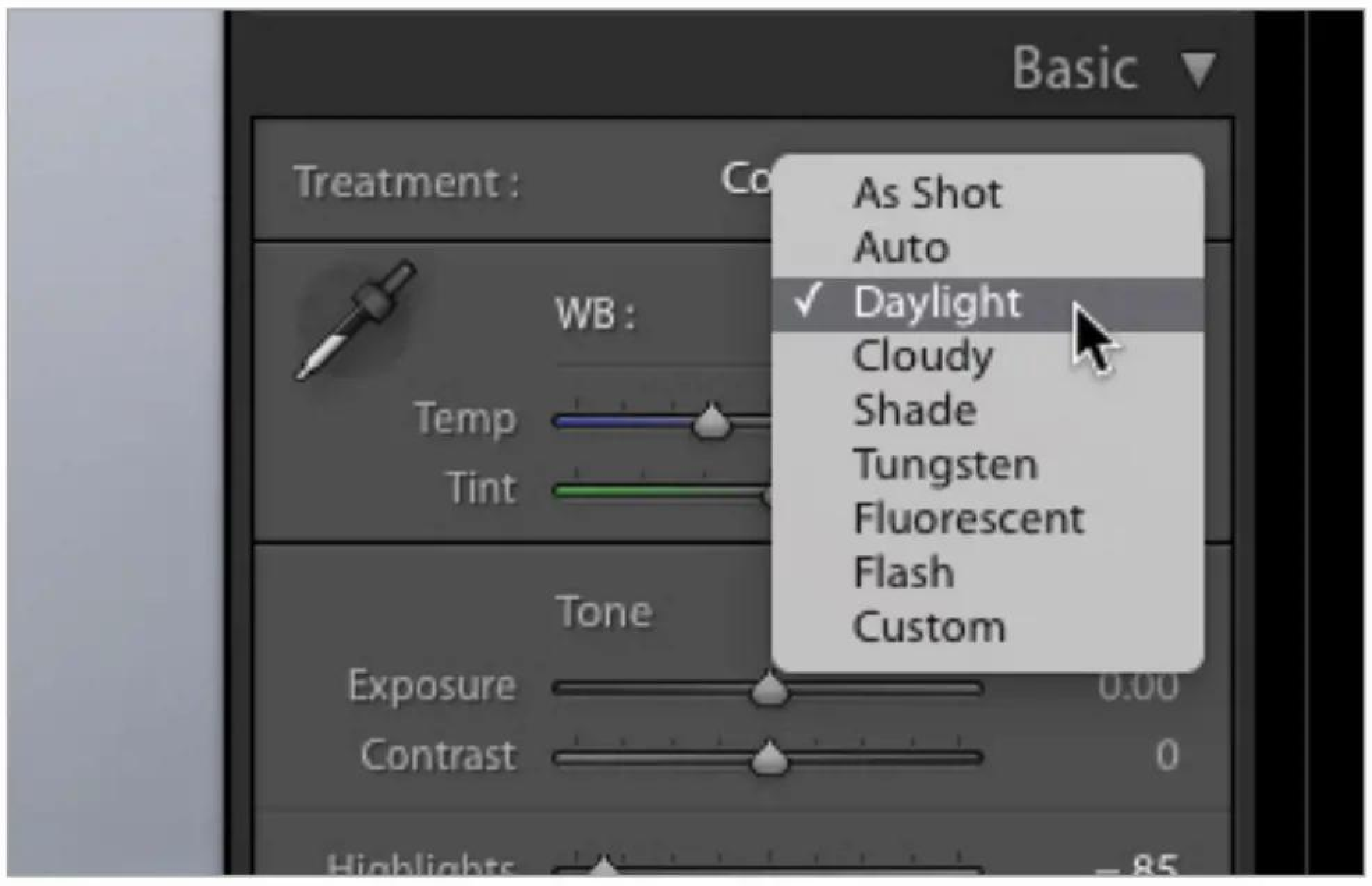


② It begins with a simple landscape photo of a tree and fields taken on a crisp clear day. It is reasonably well balanced, certainly the sky is not too overexposed and there is still detail in the shadows, even in its unprocessed Raw state. This is a good starting point for the conversion.


Histogram
Original Photo

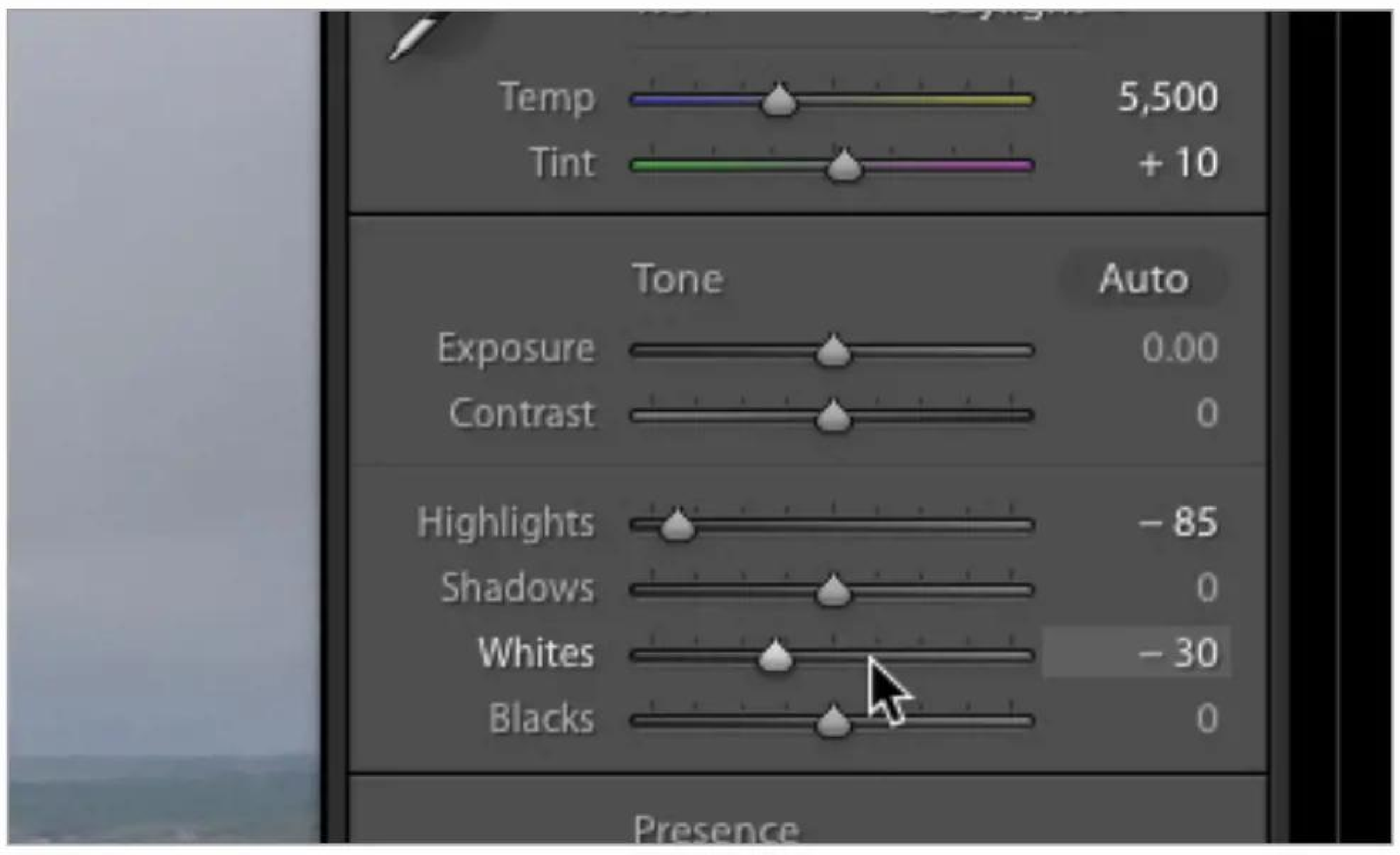
R 23.7 G 24.5 B 21.8 %

③ A look at the Histogram in the top right corner of the Lightroom workspace will confirm this. The right side of the histogram represents the spread of the lightest tones, whilst the left side shows the distribution of the darker tones. It shows a small amount lost to underexposure but nothing drastic.


Basic
Treatment :
WB :
Temp
Tint
Tone
Exposure
Contrast
Highlights
As Shot
Auto
Daylight
Cloudy
Shade
Tungsten
Fluorescent
Flash
Custom

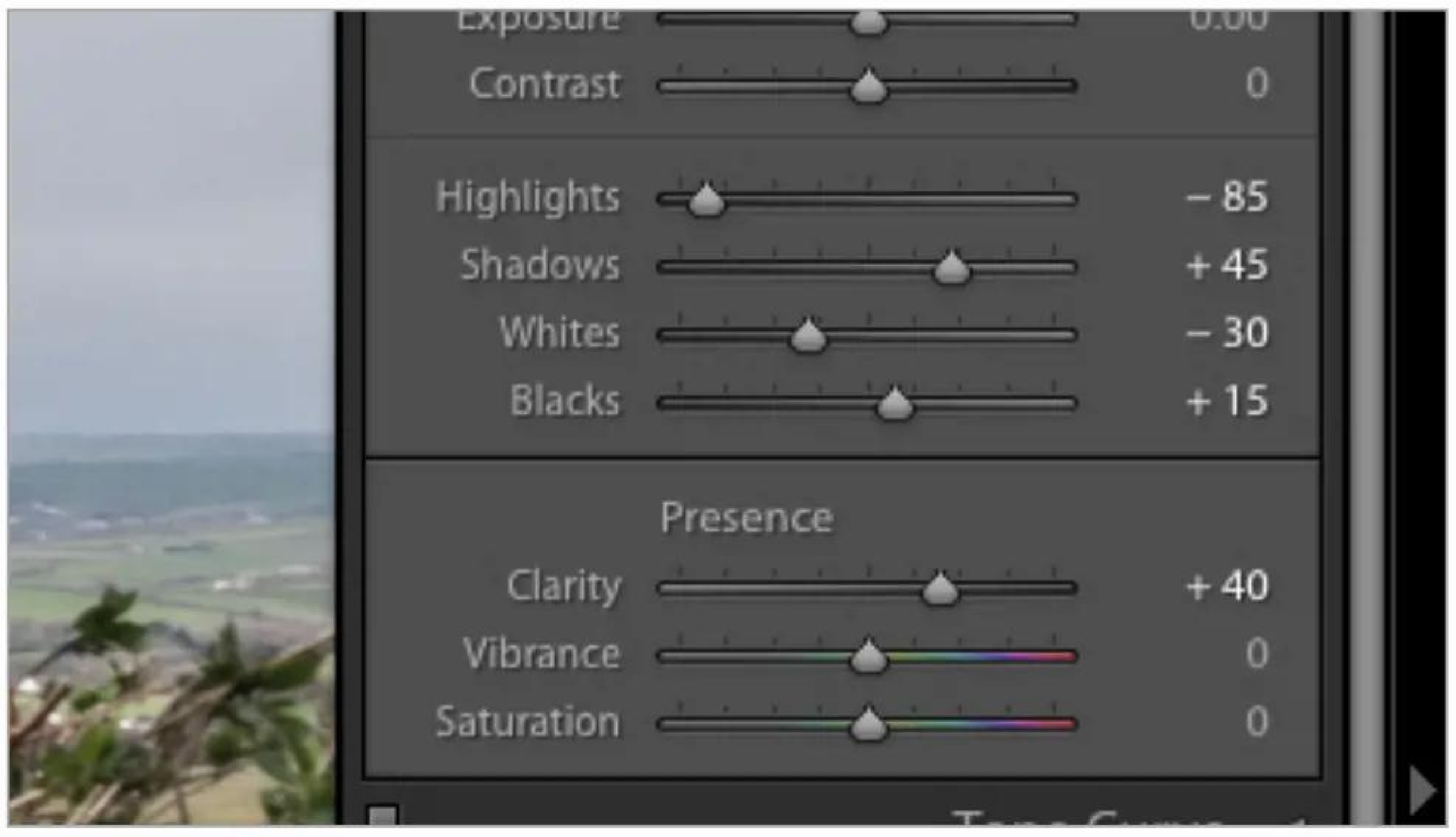
✓ Daylight

④ People choose to edit their images in different ways but we tend to get the image looking as balanced as possible in its colour state before switching to black and white. The first thing we did was to change the White Balance to Daylight to accurately portray colour as our starting point.


Tone
Auto
Presence

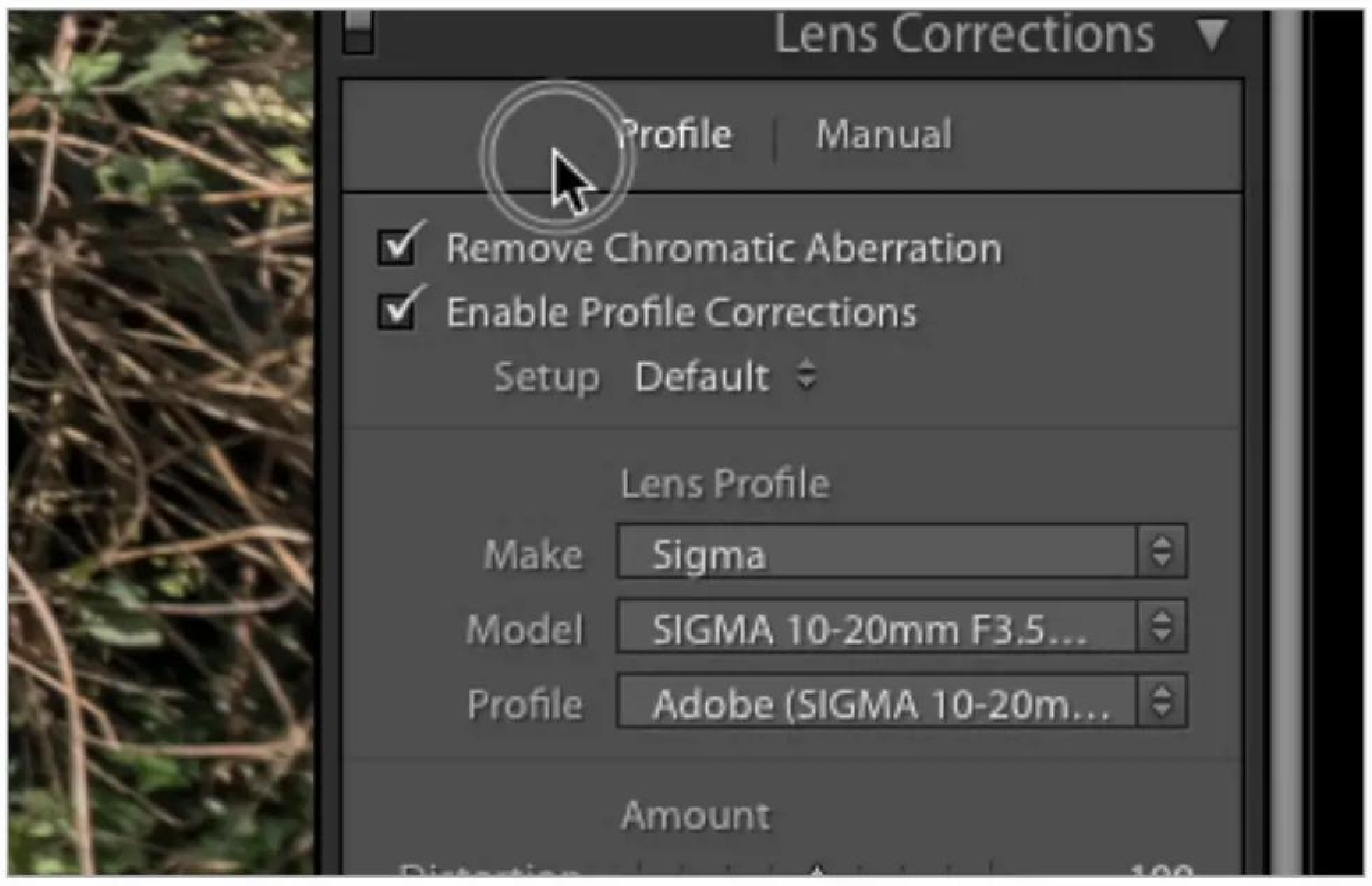
Temp 5,500
Tint + 10
Exposure 0.00
Contrast 0
Highlights – 85
Shadows 0
Whites – 30
Blacks 0

⑤ Next, there came a series of edits done in the Basic panel to balance the image as much as possible. Highlights were set at -85 to darken the highlight areas and increase as much visible detail in the sky as possible and the White value was dropped to -30 for the same reason.



Contrast 0
Highlights – 85
Shadows + 45
Whites – 30
Blacks + 15
Clarity + 40
Vibrance 0
Saturation 0

⑥ Then it was a case of boosting Shadows to +45 and Blacks to +15 to make sure nothing was solid black in the image which can potentially decrease detail. In the Presence panel, the Clarity can be boosted to +40 for more mid-tone contrast. Do not worry about Vibrance and Saturation at this point.


Lens Corrections ▼

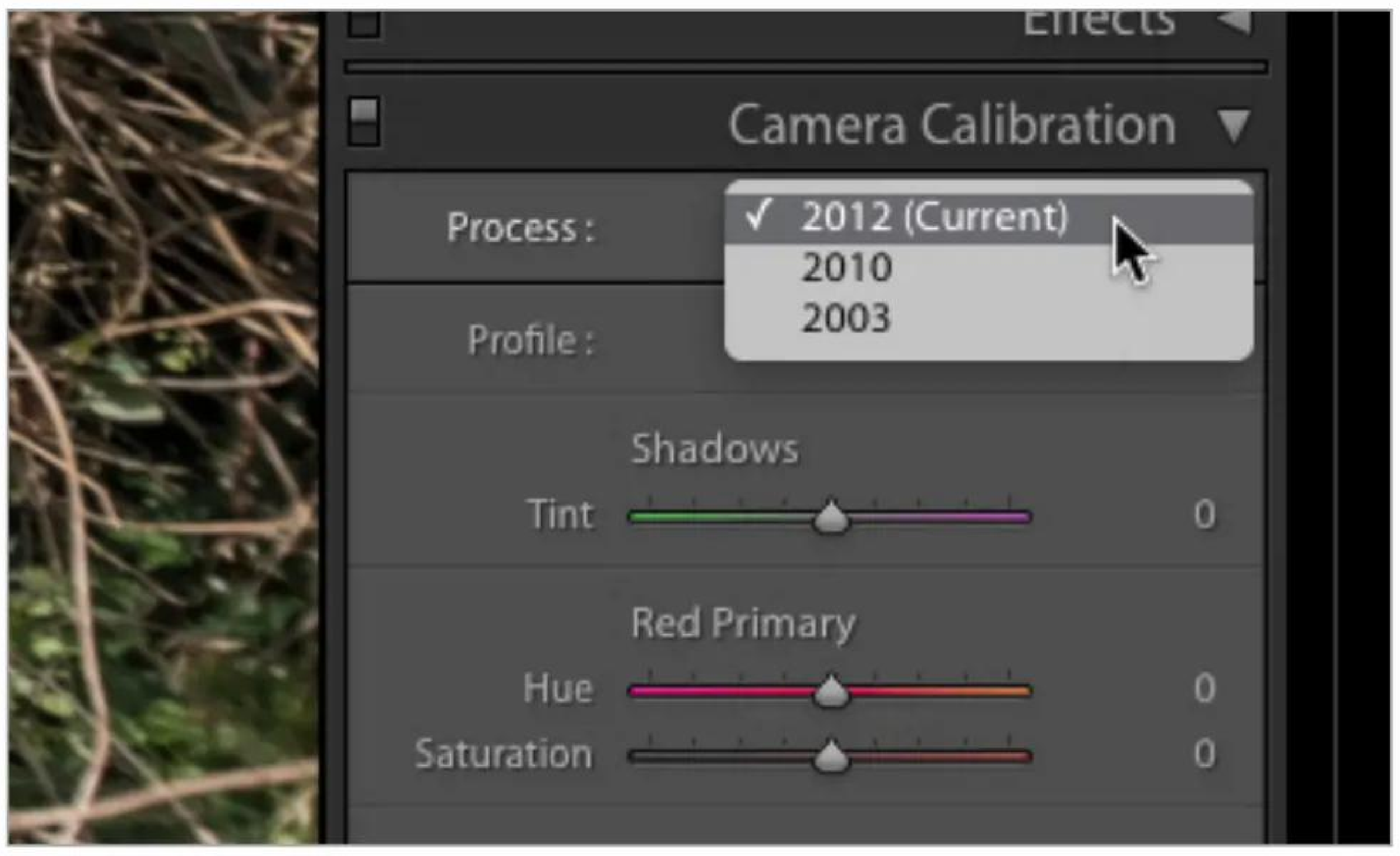
Profile | Manual

☑ Remove Chromatic Aberration
☑ Enable Profile Corrections
Setup Default

Lens Profile
Make Sigma
Model SIGMA 10-20mm F3.5...
Profile Adobe (SIGMA 10-20m...

Amount

7 We would always recommend, if you are using a Raw file, go to the Lens Corrections panel and under Profile, check both the Remove Chromatic Aberration and Enable Profile Corrections buttons. Any lens distortions and colour fringing will be automatically removed from your image.

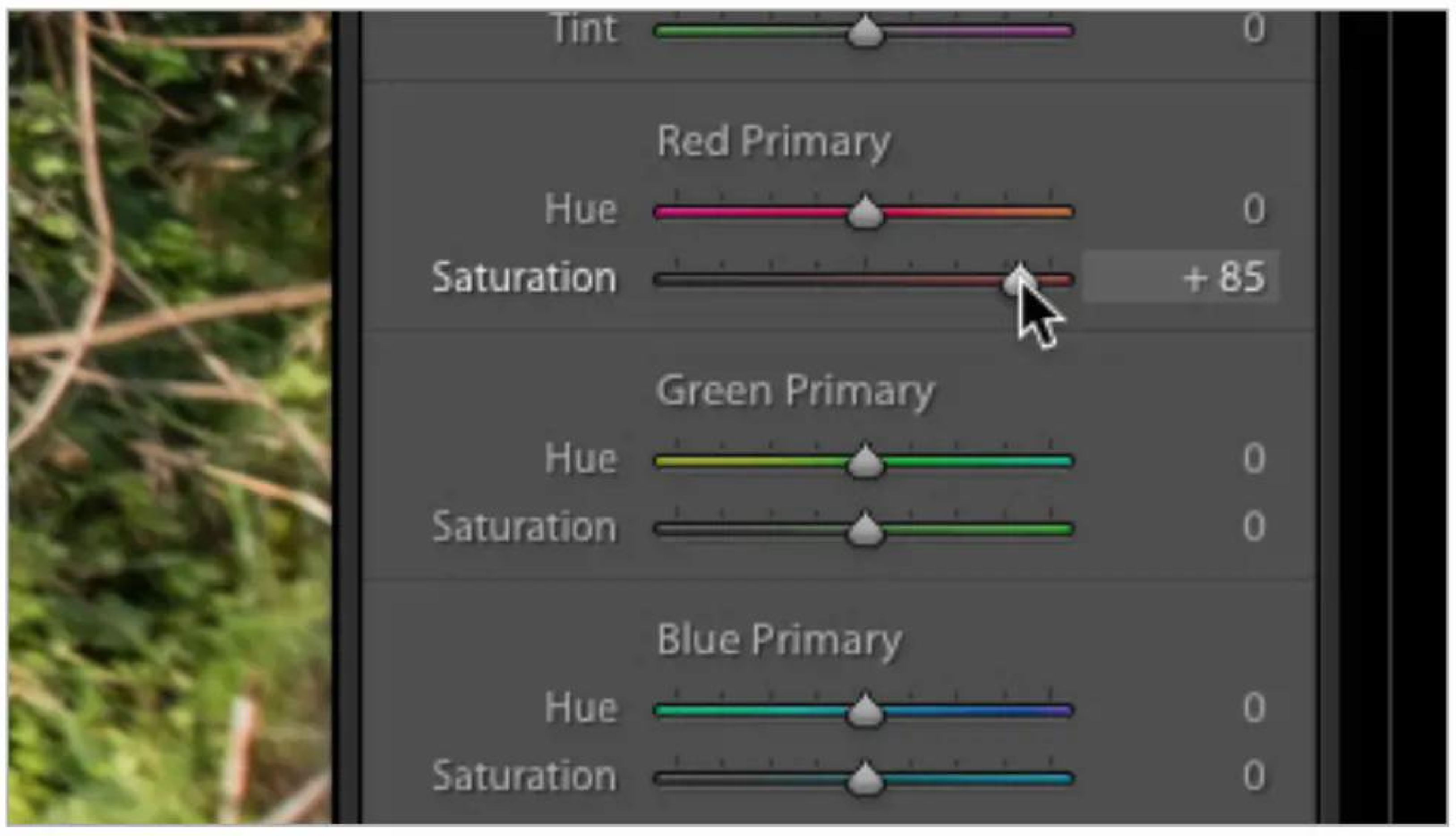

Camera Calibration ▼

Process : ✓ 2012 (Current) 2010 2003
Profile :

Shadows
Tint 0

Red Primary
Hue 0
Saturation 0

8 It is reasonable to assume you might want to boost Saturation at this point. There is an alternative method that works very well for Raw files. Under Camera Calibration, make sure the Process value is set to 2012 (Current) and Profile is Adobe Standard. Then you can proceed to the next part.

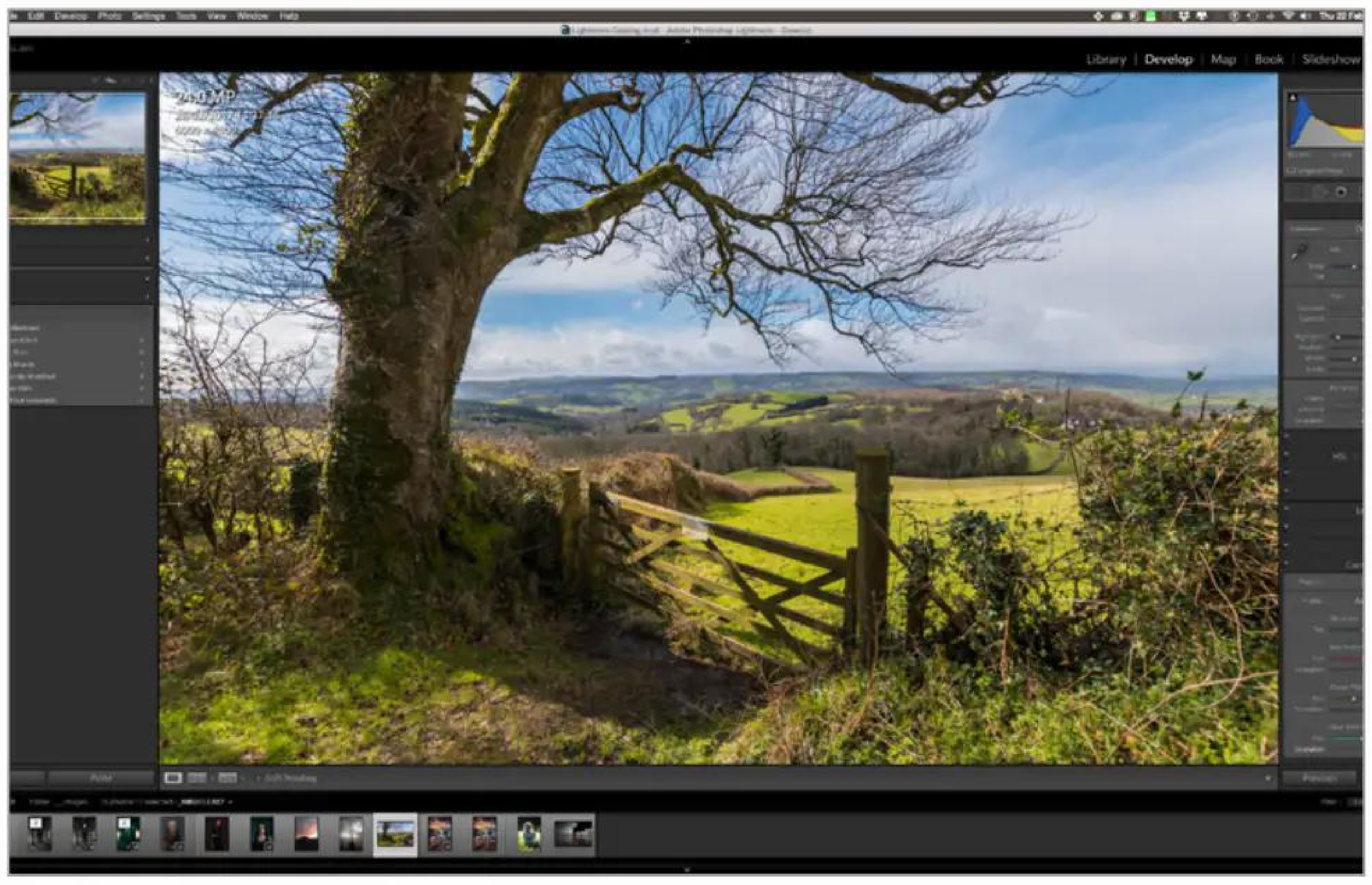

Tint 0

Red Primary
Hue 0
Saturation + 85

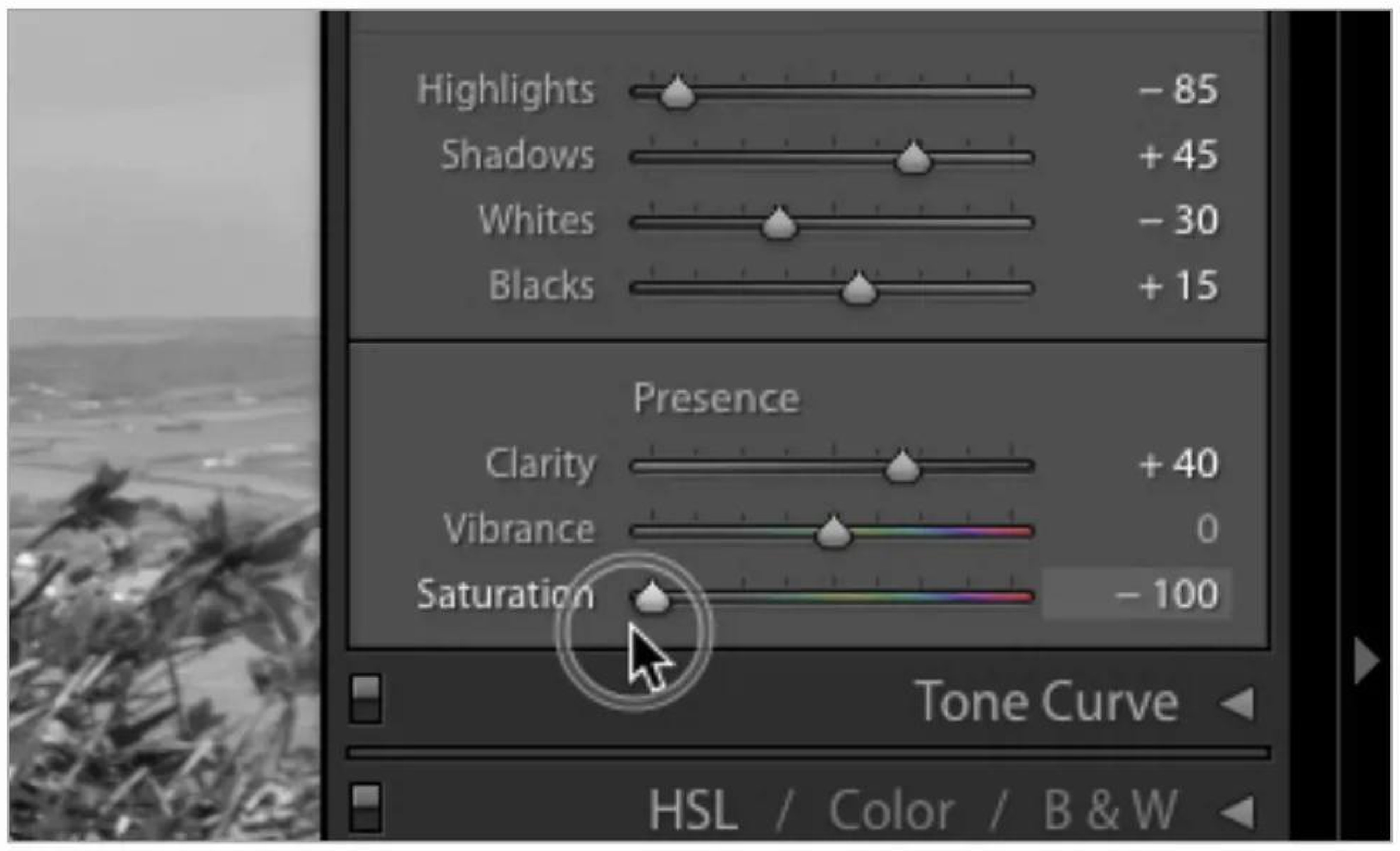
Green Primary
Hue 0
Saturation 0

Blue Primary
Hue 0
Saturation 0

9 In the same panel you have Red, Green and Blue Primary Hue and Saturation sliders. If you adjust these sliders, you will see you can have a huge impact on the colour rendition of your image. You can get the grass looking bright and lush and the sky a more vivid blue. Try not to be too heavy-handed.



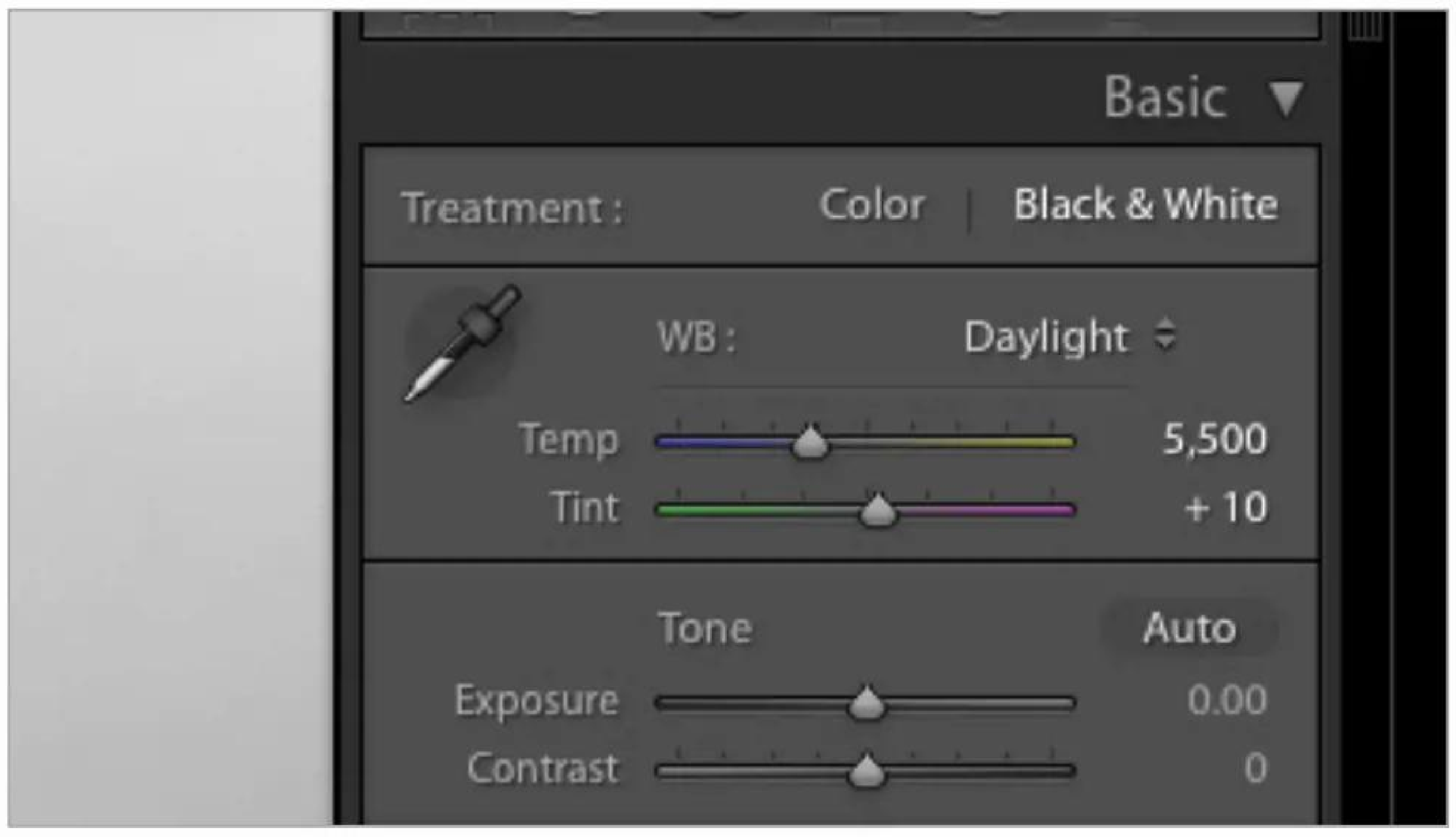
10 You may wonder why it's worth worrying about colour so much since it will end up as a black and white image. Well, many would argue that a good black and white image needs a better colour image to give you more tonal values to play with when it comes to converting to black and white.


Highlights − 85
Shadows + 45
Whites − 30
Blacks + 15

Presence
Clarity + 40
Vibrance 0
Saturation − 100

Tone Curve ◀
HSL / Color / B & W ◀

11 The simplest things you can do to turn your image to black and white, is to go to the Saturation slider under the Basic panel and just move it all the way to the left so it reads as -100. This is fine for a quick conversion and to be fair, it doesn't look half bad. There are other options though.

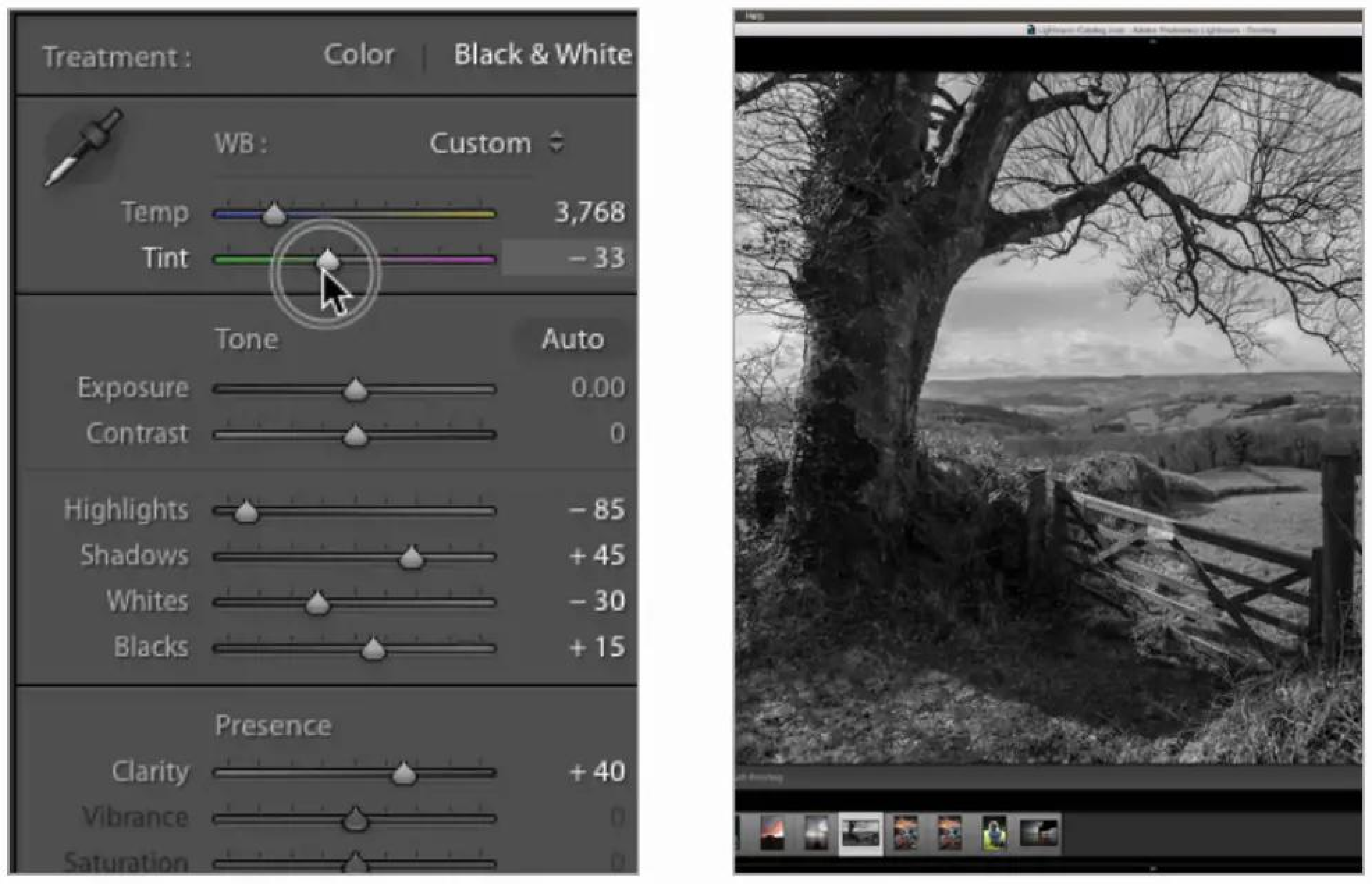

Basic ▼

Treatment : Color | Black & White

WB : Daylight
Temp 5,500
Tint + 10

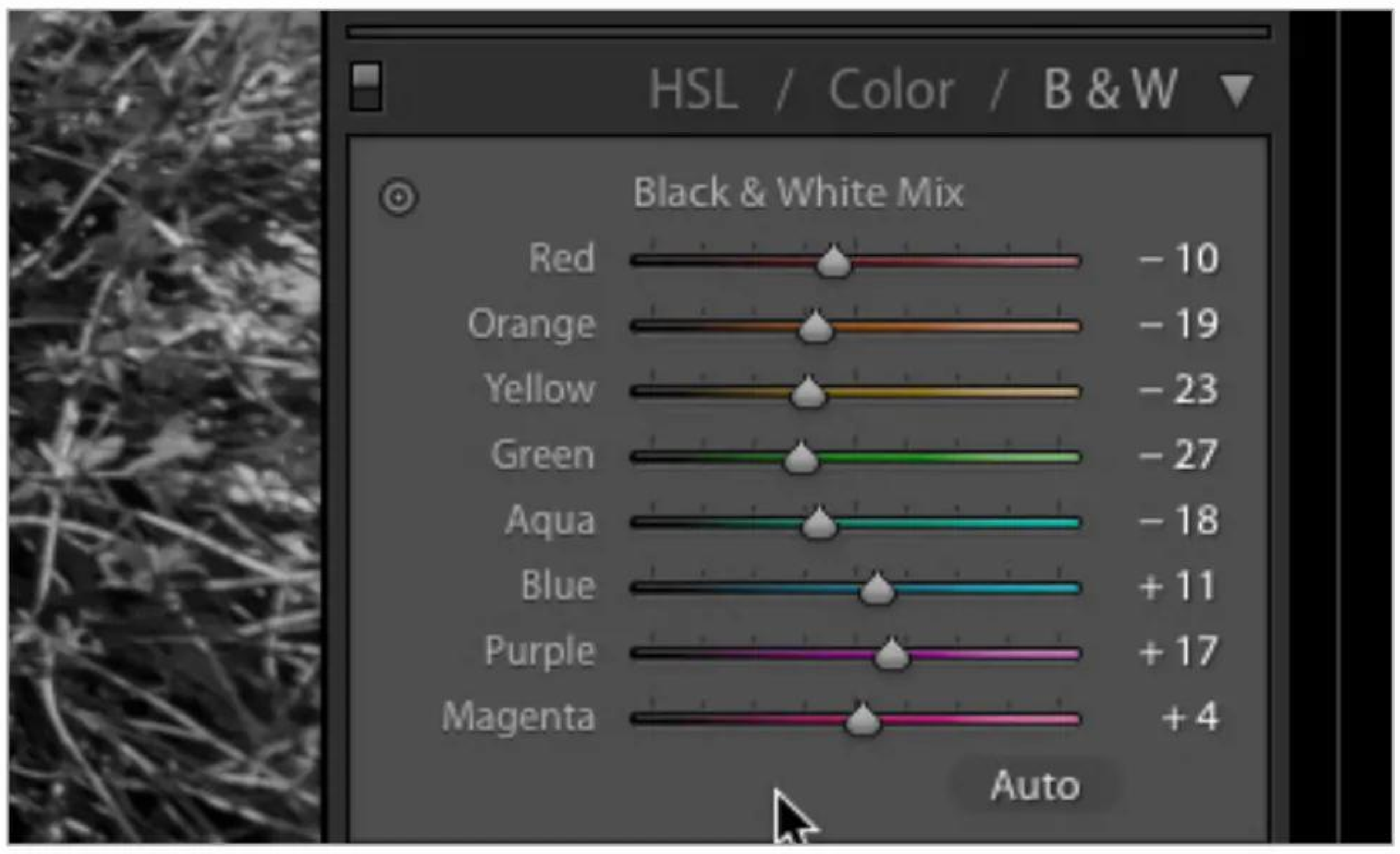
Tone Auto
Exposure 0.00
Contrast 0

12 In the Basic panel, next to Treatment, are two options. There is Color, which you are already using and there is also the Black & White treatment option. Clicking on this, removes certain options like Vibrance and Saturation which means you have to control the look of your image in a different way.


Treatment : Color Black & White

WB : Custom
Temp 3,768
Tint − 33
Tone Auto
Exposure 0.00
Contrast 0
Highlights − 85
Shadows + 45
Whites − 30
Blacks + 15
Presence
Clarity + 40
Vibrance 0
Saturation 0

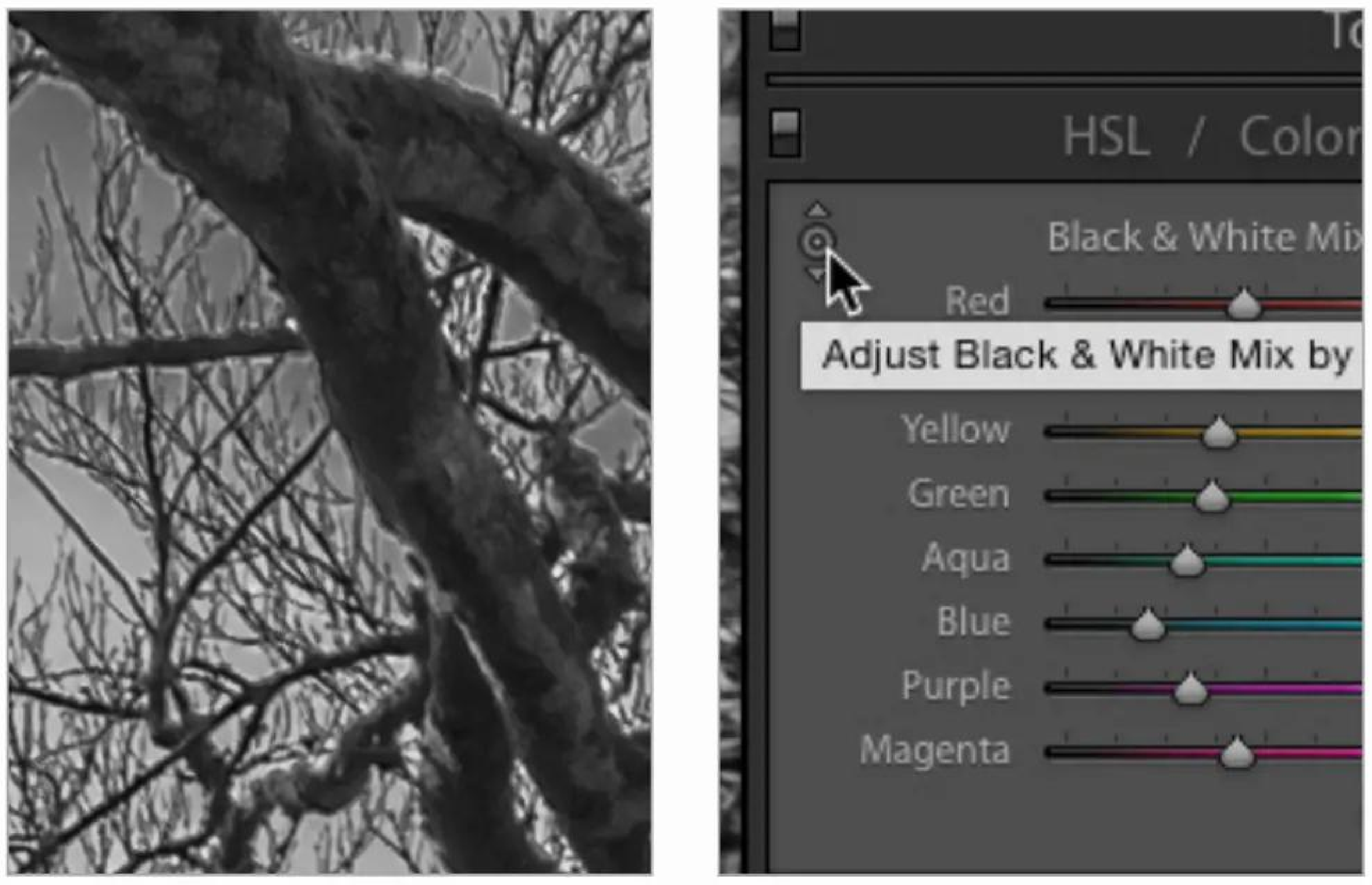
13 You can alter the Temp and Tint options which will have a small impact on the look of your black and white image but bear in mind, that you are still working on a colour original. What you are seeing, is the effect the Temp and Tint is having on the colour image that is displayed in black and white.


HSL / Color / B & W
Black & White Mix
Auto

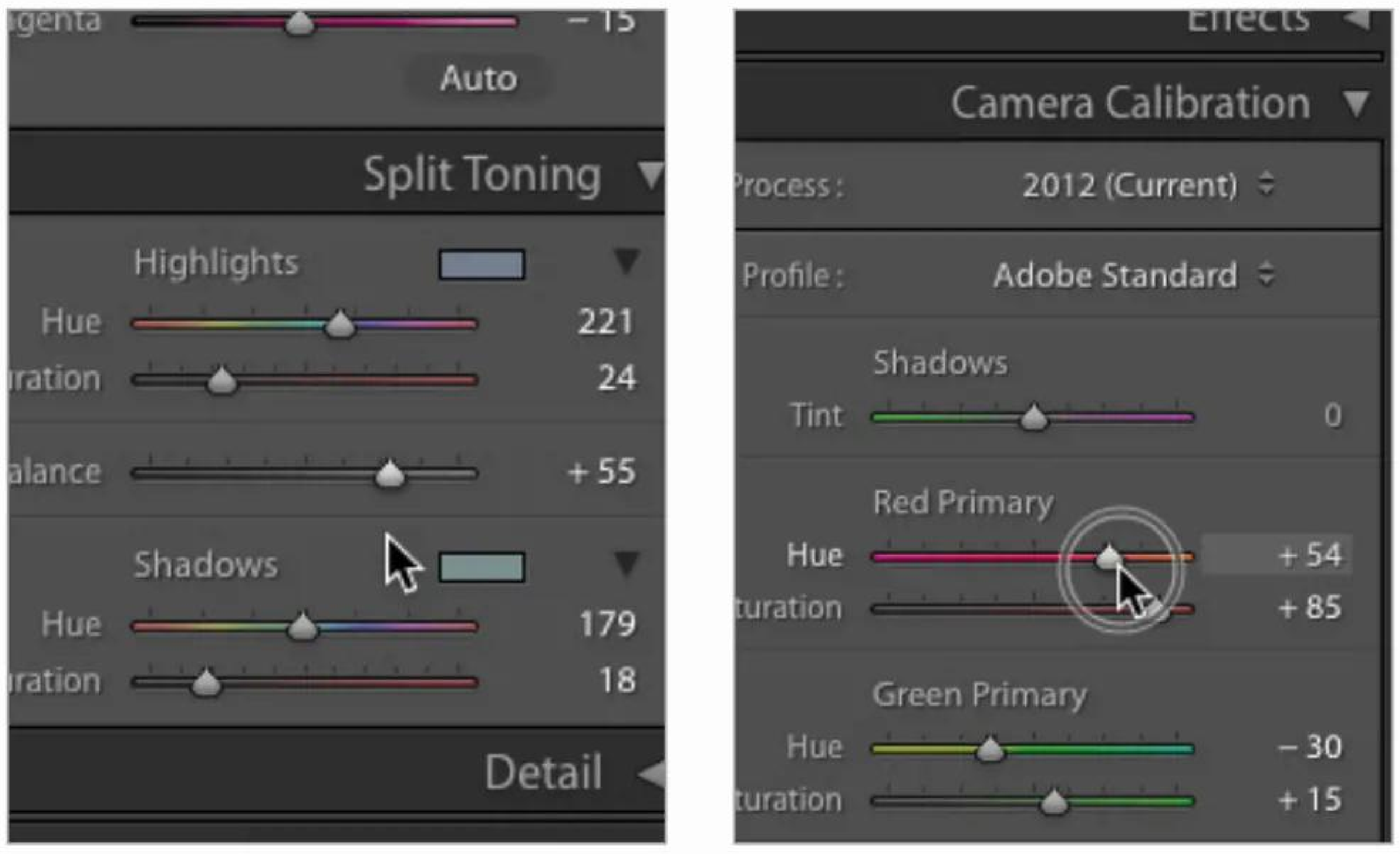
Red − 10
Orange − 19
Yellow − 23
Green − 27
Aqua − 18
Blue + 11
Purple + 17
Magenta + 4

14 Now you are altering colour as well as basic brightness and contrast to hide and reveal detail in your image. If you go to the HSL/Color/B&W panel, the B&W panel is the only active one. Altering the range of colour sliders here will have a marked impact on your photo.

15 If you slide the Yellow slider to the right, all the green and yellow tones in the shot will become much brighter. The same is true of the Green slider, although not as pronounced. This is how you use your colour image and these colour sliders to control how it looks in black and white.


HSL / Color
Black & White Mi
Red
Adjust Black & White Mix by
Yellow
Green
Aqua
Blue
Purple
Magenta

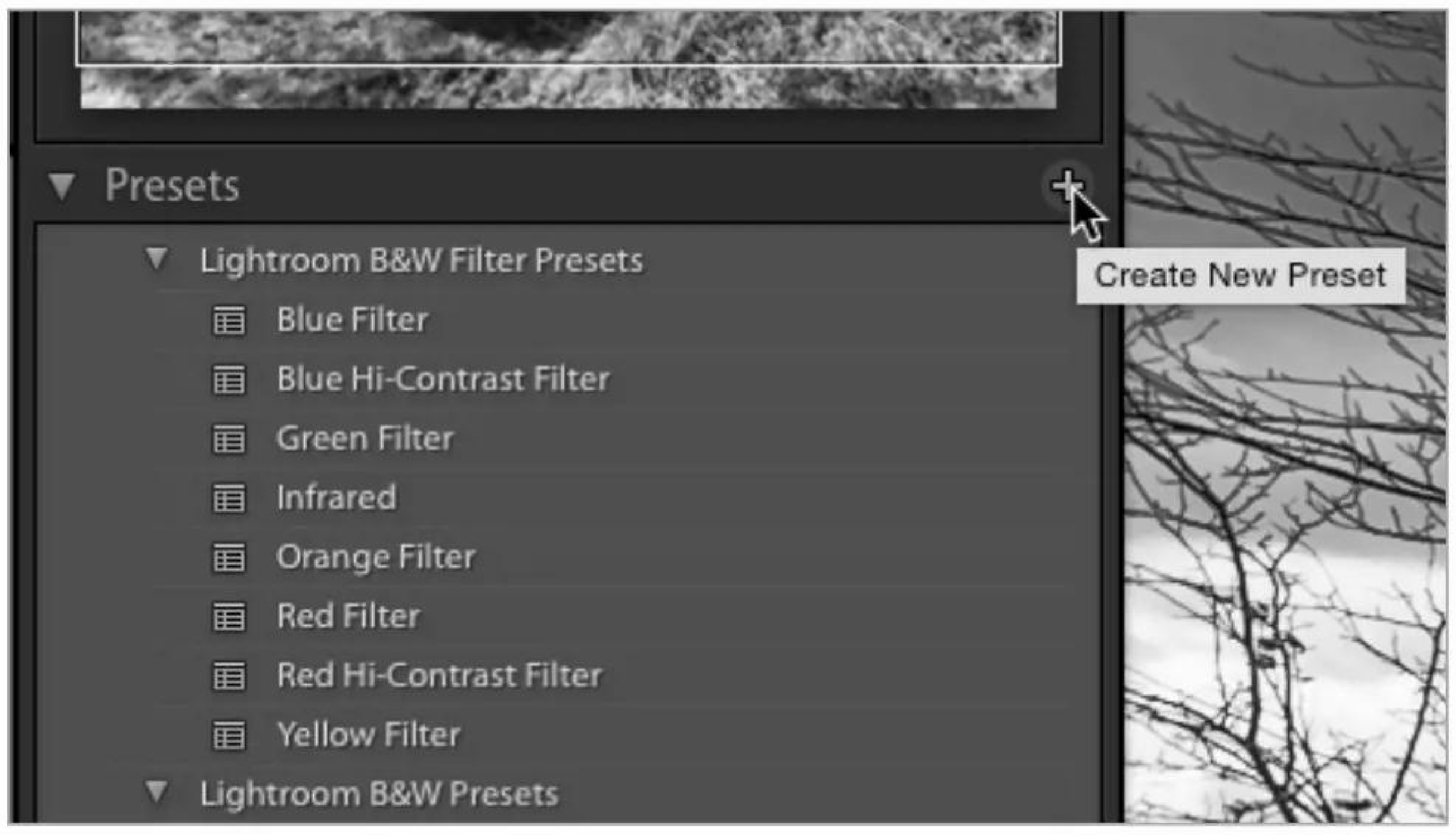
16 If you take the Blue slider and push it to the far left, all the blue tones present in the sky and clouds will darken. You can also target specific areas in the shot by using the dragging mixer option in the top left of the panel. Click on it and then click on an area in your shot and drag your cursor up and down.


Auto
Split Toning
Detail
Effects
Camera Calibration

Highlights
Hue 221
ration 24
alance + 55
Shadows
Hue 179
ration 18

rocess : 2012 (Current)
Profile : Adobe Standard
Shadows
Tint 0
Red Primary
Hue + 54
turation + 85
Green Primary
Hue − 30
turation + 15

17 If you go to the Split Toning panel, you can actually tint your photos or create duotones. Using the Camera Calibration panel, you can also have an effect on the look of your black and white conversion by altering the Hue and Saturation of each of the Primary colours.


Presets
Create New Preset
Lightroom B&W Filter Presets
Blue Filter
Blue Hi-Contrast Filter
Green Filter
Infrared
Orange Filter
Red Filter
Red Hi-Contrast Filter
Yellow Filter
Lightroom B&W Presets

18 After some Basic panel tweaks, you have your final mono conversion in place. If you want, you can go to the Presets tab on the left of the workspace and click on the small + symbol to create your own new preset. You can name it and choose which settings are actually applied to subsequent images.

Glossary

Any book on a technical subject such as Adobe Lightroom is bound to include a few unfamiliar words and concepts. Here at Papercut we try to keep our guides as jargon-free as possible but there are going to be words that may stump you; here we try to explain them a bit more fully in this handy glossary.

Adobe Bridge
Bridge is a browser application produced by Adobe Systems as part of the Creative Suite and is usually installed alongside Photoshop. Its main function is as the file management hub of the Creative Suite. It can also be used to locate, open, manage, rate and rename files as well as edit their metadata.

Adobe Camera Raw (ACR)
ACR is the Raw processing application that comes supplied with Adobe Photoshop. At its core, it behaves much the same as the Develop module in Lightroom but with less features.

Adobe RGB
A device independent colour space developed by Adobe. It provides a relatively large range of colours, i.e. grey-balanced and perceptually uniform. It is widely used for image editing.

Anti-Aliasing Filter
This is an optical filter, known as low-pass filter, which is placed on the camera sensor to create a slight blur that helps counteract aliasing or Moiré interference.

Backlight
Light coming from a source behind the photographed subject. Very bright backlighting can result in an image becoming very low contrast, if the light source is present within the frame of the composition.

Batch Processing
Performing one or more tasks to a group of files at the same time. In Lightroom, this could be the contents of a folder in your Library or a selection of disparate images created using the Quick Collection function.

Bit
A contraction of binary digit, the smallest unit of information storage or digital information that can take on one of two values, 0 and 1.

Bit Depth
Defines how many bits of colour data are used to describe each pixel or channel. For example, 2 bits per pixel only allows for black or white. 8 bits provides 256 colours. When referring to an 8-bit colour image, 256 is multiplied by the three primary channels (red, green and blue) to create what is commonly called 24-bit colour, with a possible 16,777,266 colours.

Black Point
In image editing, the black point is a tonal adjustment that sets the point at which the deepest shadow detail in the histogram is clipped to black.

Burning
The selective darkening of a part of an image.

Camera Raw
Proprietary raw file formats designed to hold image data and metadata generated by digital cameras. These formats are non-standard and undocumented, although they are usually based on the TIFF/EP file format standard.

Catalogue
Within Lightroom, the Catalogue is a database that contains the information about the all the photographs and media that you currently have on your system. It can track their location and when you edit, rate and add keywords to them, this is all stored in the Catalogue database.

CCD (Charged Coupled Device)
A type of image sensor found in digital cameras and scanners. It is a light-sensitive chip that converts light into an electrical charge that is then processed by an analogue to digital converter. CCD differs from the other common sensor type (CMOS) in the way that it processes the electrical charges captured by sensor elements.

Chromatic Aberration
Known also as colour fringing, chromatic aberration is caused when a camera lens does not focus the different wavelengths of light onto the exact same focal plane. The effect is visible as a thin red, green or purple coloured halo around objects in the scene, often the border between dark and light objects.

Clarity
Clarity is found in the Develop module. Look under the Basic panel and there you will find the Clarity option. It behaves like an intelligent version of Contrast and only alters contrast within the middle tones of your image.

Clipping
The loss or either highlight or shadow details when tone information is forced to pure white or black. For example, over-exposure can produce clipping by forcing highlights that should contain detail to register as pure white. Clipping can also be caused either intentionally as a creative effect or unintentionally because of excessive corrections. Saturation clipping can occur when colours are pushed beyond the range of a colour space.

CMOS (Complementary Metal Oxide Semiconductor)
A type of image sensor found in digital cameras and scanners. It is a light-sensitive chip that converts light into an electrical charge, which is then processed by an analogue to digital converter. CMOS differs from the other common sensor type (CCD) in the way that it processes the electrical charges captured by sensor elements.

CMYK
Also commonly referred to as process colour, CMYK is a subtractive colour model using cyan, magenta, yellow and black inks in colour printing.

Colour Profile
Also known as an ICC profile, the Colour Profile defines the information required to by a colour management system (CMS), to make the colour transformations between colour spaces. They can be device specific such as monitors, scanners or printers or abstract editing spaces.

Compression
The process of re-encoding digital information using fewer bits than the original file or source. This reduces transmission time and storage requirements. There are a number of different algorithms that provide either "lossy" or lossless compression. JPEG is a common file format that employs lossy compression to achieve smaller file sizes at the expense of image quality.

Culling
Culling images is a process whereby you narrow down your choice of images that you wish to keep, by rating them or deleting the ones that you no longer want.

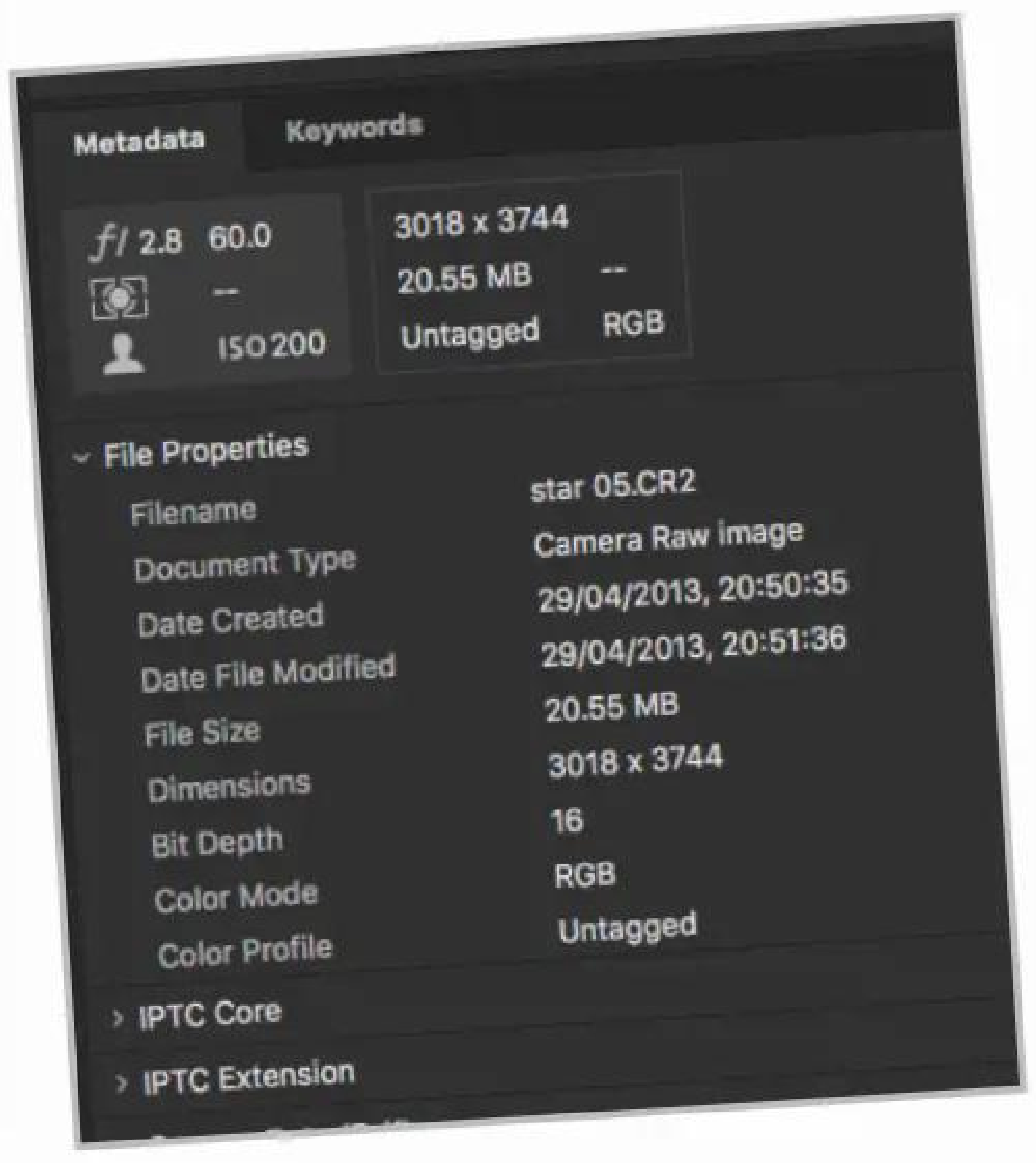
DNG (Digital Negative)
An open standard file format developed by Adobe Systems that provides an alternative to proprietary camera raw files. The DNG specification incorporates rich metadata along with embedded previews, camera profiles and editable notes. The DNG format uses lossless compression that can result in a significant file size reduction over the original proprietary raw format.

Dodging
The selective lightening of any part of an image.

DPI (Dots Per Inch)
The measurement of print resolution expressed in how many dots of ink are laid down either horizontally or vertically per inch. A higher number indicates a greater amount of output resolution. Not to be confused with pixel per inch (PPI). There is not necessarily a direct correlation between DPI and PPI.

Dynamic Range
In the context of photography, dynamic range describes the difference between the brightest and darkest light intensities of a scene. From capture to output, there can be a large difference in the size of the dynamic range that each device is capable capturing or reproducing. Dynamic range is commonly expressed in the number of f-stops that can be captured or the contrast ratio of the scene or device.

EXIF
Exchangeable Image File Format. A standard for simplifying the exchange of data between cameras and software. The data may include camera model, date and time the photo was taken, camera settings, shutter speed and so on.



f/ 2.8 60.0
--
ISO 200
3018 x 3744
20.55 MB --
Untagged RGB

File Properties
Filename star 05.CR2
Document Type Camera Raw image
Date Created 29/04/2013, 20:50:35
Date File Modified 29/04/2013, 20:51:36
File Size 20.55 MB
Dimensions 3018 x 3744
Bit Depth 16
Color Mode RGB
Color Profile Untagged

Exposure
The total amount of light that strikes the sensor or film during an image capture. An optimal exposure takes full advantage of the dynamic range of the sensor without under-exposing the shadows or over-exposing the highlights. See also clipping.

File Format
File Format is the structure of how information is encoded in a computer data file. File formats are designed to store specific types of information, such as JPEG and TIFF for image or raster data, AI for vector data or PDF for document exchange.

Filmstrip
A filmstrip is a graphical representation of your images in thumbnail format. In Lightroom, the filmstrip runs along the bottom of your screen and displays all the images you are currently working on.

Filters
Filters is a specific keyword used in Lightroom to search and display images with that keyword assigned to it.

Flat Lighting
This refers to images that generally have very little contrast to them because the photo was taken on an overcast day, with no strong lighting direction; or there was strong backlighting that created a photo of very little contrast.

Gamut
The range of colours and tonal values that can be produced by a capture or output device or represented by a colour space.

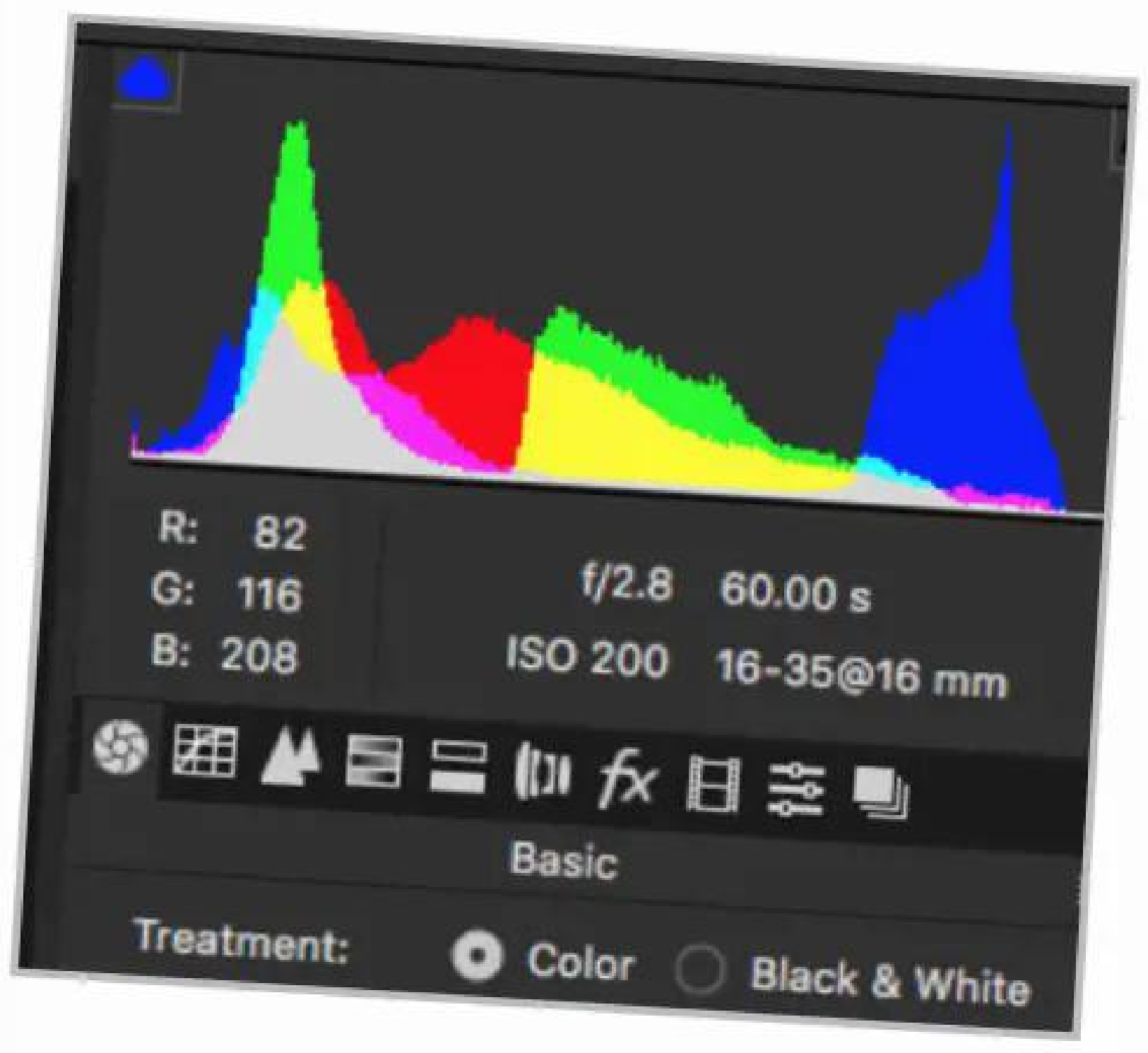
Grayscale
A monochromatic digital image file with pixel values that use shades of grey to represent tonal information. The term is often used to describe digital black and white photographs.

Guide Number
Used to describe how powerful a flashgun is. The higher the guide number, the more powerful the flashgun will be.

HDR (High Dynamic Range)
HDR is a process that combines multiple exposure variations of an image to achieve a dynamic range exceeding that of a single exposure. Algorithms are used to blend the exposures into a high-bit file format such as a TIFF that can then be converted to either 8 bit or 16 bit for digital printing or a web presentation.

Highlight and Shadow
The lightest and darkest colours in an image.

Histogram
This is a graphical representation of the tone and colour distribution in a digital image. This is typically based on a particular colour or working space by plotting the number of pixels for each tone or colour value. It can be used to interpret photographic exposure and reveal shadow or highlight clipping.


R: 82
G: 116
B: 208
f/2.8 60.00 s
ISO 200 16-35@16 mm

Treatment: ● Color ○ Black & White

History
Each adjustment you make can be recorded by the History function. It allows you to step backwards through your session history as if it were an Undo button. The History panel displays the last nine changes made to your image. You can click on any one of them to jump back to that point.

HSB
This is an abbreviation for the three components of a colour space. It stands for Hue, Saturation and Brightness.

HSL
This is another term for the three components of colour. This stands for Hue, Saturation and Luminance. In Lightroom, the HSL adjustment sliders can be found in the Develop module beneath the Basic and Tone Curve panels.

ICC
ICC stands for International Colour Consortium. An ICC profile is a description of how certain devices such as printers handle colour. This allows software to interpret and convert the profile, so they reproduce

and match colour on different devices as closely as possible.

Impromptu Slideshow
This is a Lightroom technique that allows you to very quickly set up and display a slideshow in the Slideshow module. You highlight all the images in your filmstrip that you want in the slideshow and press the Play button in the toolbar.

ISO (International Organisation for Standardisation)
In photography, ISO refers to the standard for measurement of the sensitivity of film or digital sensors to light.

JPEG, JPG (Joint Photographic Experts Group)
A standard created by the Joint Photographic Experts Group for the compression of photographic images and the accompanying file format. It employs lossy compression that can reduce file size but at the expense of image quality and detail.

Keyword
An element of metadata that is used to make a file more easily discoverable to searches. Keywords can be individual words or short phrases and can have a hierarchical structure.

Lens Corrections
Lightroom is able to analyse your images and determine what camera and lens was used to take the photo. It can then apply lens and chromatic corrections to remove any distortion caused by the lens as well as any optical defects such as purple/green fringing.

Lossless Compression
An image compression technique that prevents image degradation caused by data loss. Lossless techniques usually use lower compression ratios than lossy techniques.

Loupe Overlay
This lets you show or hide different information overlays and guides on top of your currently active image.

Luminance
The intensity of light emitted or reflected by an object. This is usually expressed in candelas per square meter (cd/m2). It is a measurement of the brightness of an object or light source.

Megapixel
A term used to describe digital camera resolution, 1 megapixel equals one million pixels or sensor elements. To calculate the megapixel value for a camera, multiply the horizontal by the vertical pixel counts of the recorded image.

Metadata
Embedded or associated information describing a file's contents, used in digital photography to hold exposure information, GPS location data, copyright information and more. There are a number of metadata formats such as EXIF, IIM, IPTC Core, Dublin Core, DICOM and XMP.

Mid-tone
An area that falls between the brightest highlight and the darkest shadow.

Module
Lightroom has a number of modules that are essentially different workspace areas. As an example, Library is where you manage your database of photos and Develop is where you edit and adjust your images.

Navigator
The Navigator panel in the Develop module allows you to quickly zoom in or out of your image and move around.

Noise
The unwanted colour or luminance variations of pixels that degrade the overall quality of an image. Noise can result from several different sources including a low signal to noise ratio, the use of high ISO settings, long exposures, stuck sensor pixels and also compression artefacts. It can also appear as random colour speckles, a grain-like effect or banding.

Non-Destructive Editing
Any adjustments you make to an image in Lightroom and held as a series of instructions that describe the edits you've made. These are all done without altering the original file in any way. Only when you output the image as a new file will the adjustments be applied at the pixel level to the copy of the original image.

Opacity
Opacity is the extent to which something blocks light. You can change the opacity of layers, filters and effects so that more (or less) of the underlying image shows through.

Overexposure
An overexposed image results from too much light being allowed to fall onto the camera sensor, usually as a result of either a long shutter duration, wide aperture, high ISO sensitivity or a combination of all three. An overexposed image is very light or pure white with the brightest areas often containing no detail whatsoever.

PDF (Portable Document Format)
Developed by Adobe Systems, PDF is an open standard file format for cross-platform document exchange. PDF is highly extensible, preserves the integrity of the original document, is searchable and provides document security.

Pixel
Derived from the term picture element, this is the smallest unit of information in a digital image. It is also commonly used to describe the individual elements on a capture device such as a camera sensor.

Pixelation
Pixelation is an unwanted effect produced when an image is enlarged too much and the individual pixels become larger than the actual detail contained in the image.

Plug-In
A software application or module that provides extended and specific functionality from within a larger host application.

PPI (Pixels Per Inch)
The measurement of image resolution expressed in pixel density relative to inches. PPI can be used to calculate the final image size by dividing the image dimensions in pixels by the PPI. The resulting numbers would be expressed in inches. Not to be confused with dots per inch (DPI).

Preferences
These are user-defined values that are applied to the main modules within Lightroom and control how it operates.

Preset
In Lightroom, a preset is an action that can be applied to an image or group of images. You save a group of editing settings such as colour balance, brightness, clarity, sharpness, contrast and saturation, which can then be applied to your selected photos.

ProPhoto RGB
This is an internal colour space used by Lightroom with a very wide colour gamut.

PSD
The .psd (Photoshop Document) format is a popular proprietary file format from Adobe Systems, Inc. It has support for most of the imaging options available in Photoshop, such as layer masks, transparency, text and alpha channels. In addition, spot colours, clipping paths and even duotone settings can be saved if you are preparing images for press or digital printing.

Quick Collection
You can create a temporary collection of different images by clicking each one and pressing the B key. That image is then added to the collection. There is only one Quick Collection and you can clear its contents by pressing Shift+Cmd+B.

Rating
In Lightroom, you can apply a subjective rating to your images in the form of stars ranging from zero to five stars.

Raw Files
A Raw file is the unprocessed data captured by a digital camera sensor. In most cases, cameras write Raw files using a proprietary file format. Raw files give the photographer the advantage of managing image processing during post-production rather than letting the camera make the processing decisions, as happens when

shooting in JPEG format. See also: DNG.

Recovery
This is a powerful tool to use if you are trying to recover detail in the brightest highlights in a photo. Bear in mind that if the detail is lost to pure white, then there is nothing to recover from these areas. Only areas darker than pure white have the chance to recover detail.

Resolution
A measurement of the ability of an optical, capture, or output system to record and reproduce detail. It can be defined in several different metrics such as Line Pairs, PPI, DPI, SPI and LPI. Also see DPI and PPI.

RGB
A colour model that uses the three primary additive colours (red, green, blue) that can be mixed in different ratios to make all other colours.

Rule of Thirds
If you divide an image into three equal sections both vertically and horizontally, where the lines intersect is commonly regarded as good placement for the subjects in your photos.

Saturation
One of the three components of colour. Saturation refers to the purity of colour present in an image. When a colour is at maximum saturation, it is the purest form of colour it can be.

Shadow Detail
Refers to the amount of detail that can be seen in the darkest areas of a photograph.

Sharpening
The process of increasing or emphasising contrast around the edges of details in an image, to give the impression that the image is sharper than it really is.

Soft Proofing
This shows you how an image on your computer screen will look when printed. You can optimise the image for a particular output device.

Split Toning
This option lets you alter the colour of both the shadow and highlight areas of your images. For example, you can add a blue colour cast to the darkest areas of your photo but make the brightest areas of the same image more orange.

sRGB
A reduced gamut colour space used by many digital cameras, colour labs and on the web. When processing your photos, a wider gamut colour space is preferred by photographers and digital artists such as Adobe RGB.

Tags
Tags are similar in their application to keywords.

Thumbnail Image
A small, low-resolution image preview used on the web to link to a high-resolution version of the file. Thumbnails can also be embedded in file formats such as TIFF and PSD.

TIFF or TIF (Tagged Image File Format)
An open standard file format specifically designed for photos and images. TIFF can incorporate several types of compression, including LZW, JPEG and ZIP. The format is suitable for the storage of high quality archive images. The DNG format is based on the main TIFF standard.

Tone Curve
A Tone Curve is used in image editing software. It is a graphical representation of the relationship between the input and output values for the brightness levels of pixels, that can be used to adjust the contrast of the image.

Transform
This panel has a number of controls that let you alter the aspect ratio of your image, rotate and scale it as well as apply vertical and horizontal transforms to counter perspective shifts in the image, such as converging verticals.

Underexposure
An underexposed image results from too little light being allowed to fall onto the camera sensor, usually as a result of too short a shutter duration, narrow aperture, low ISO sensitivity or combination of all three. An underexposed image is very dark, with the darkest shadow areas often containing little or no detail.

Vibrance
Vibrance is a form of intelligent Saturation. As you increase the Vibrance in an image, only the middle tones of your image are altered first.

Vignetting
An effect in which the edges of an image gradually fade out, usually to black or a very dark colour.

Virtual Copy
If you have processed a colour image and have it at a point you consider finished but wish to experiment on it a little, you can create an exact replica of the image with all its adjustments applied and alter the copy without affecting the original.

Watermarking
Allows you to add copyright symbols, text and graphics to protect your images from theft. The Watermark function can be accessed from any module.

White Balance (WB)
In digital photography, white balance establishes the colour balance of the image in relationship to colour temperature of the lighting conditions. Most digital cameras have several built-in white balance presets (tungsten, daylight, cloudy, fluorescent, etc.) along with an auto setting and the ability to set a custom WB.

White Point
A reference point used to represent white. This reference point is used to calculate all other colours in the image.

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